

© 2008

Flor Gragera de León

ALL RIGHTS RESERVED

A COUNTRY WHERE EVERYONE WAS HAPPY: INCEST, TRAUMA, AND THE
MISSING FATHER IN THE MEMORY OF POST-WAR SPAIN

By
FLOR GRAGERA DE LEÓN

A Dissertation submitted to the
Graduate School- New Brunswick
Rutgers, The State University of New Jersey
in partial fulfillment of the requirements
for the degree of
Doctor of Philosophy
Graduate Program in Comparative Literature
written under the direction of
Professor Ben Sifuentes-Jáuregui
and approved by

New Brunswick, New Jersey

January 2008

ABSTRACT OF THE DISSERTATION

A Country Where Everyone Was Happy: Incest, Trauma, and the Missing Father in the
Memory of Post-War Spain

By FLOR GRAGERA DE LEÓN

Dissertation Director:

Professor Ben Sifuentes-Jáuregui

My dissertation explores the ways in which the traumatic penetration of Francoism pervades and is reformulated in Spanish contemporary fiction and cinema by women through symbolic incest. I develop the concept of “ideological incest” as a critical tool to read Franco’s penetration of his infantilized daughter-Spain, which models the interdependent relationship between the State and citizens through the perverse “love parameters” of incest. While the novella El sur stages the trauma of autarky without palliatives, the novel La veu melodiosa and the film Cuando vuelvas a mi lado challenge the trauma of Francoism, giving way to the theorization of “trauma’s flexibility,” related to the idea of “working through” and of mourning.

I contend that a reading of traumatic symptoms alongside historical analysis serves to illuminate trauma as a concept that can be reformulated through the awareness of and emphasis on generational distance. Incest is the principal *textual device* that I explore, and it is also the axis around which the idea of the mutual seduction of State and home revolves. Incest is redefined in such a degree that it is no longer confined to the realm of the unspeakable. The incest taboo is transformed through monstrosity (La veu

melodiosa), and the reversal of the Oedipal paradigm (Cuando vuelvas a mi lado), making the construction of memory possible. The path of violence at work in the national unconscious expressed through cultural manifestations can be contested through fiction and psychoanalysis. Such resistance does not entail closure on the past or its cleansing; rather, following Jo Labanyi's trope of haunting, it makes a dialogue with those who were forgotten possible.

DEDICATION

To my mother, María Flor Cantero Carbajo

To the memory of my grandmother, Teresa Carbajo Brunet

To all the women who could not re/formulate their stories

ACKNOWLEDGMENTS

Many people have contributed to make this dissertation possible. I am most indebted and grateful to all of them.

I am profoundly grateful to the J. William Fulbright Fellowship for its financial help, moral support, and academic advice during the first stages of the doctorate at Rutgers University.

I thank the director of my dissertation, Professor Ben Sifuentes-Jáuregui, for his continuous support, his tremendous inspiration and help, his thirst for excellence, and his passion for knowledge.

I thank Professor Susan Martín-Márquez for her enormous help and encouragement, her sensibility, responsiveness, and attention to detail throughout the writing and research of my dissertation.

Professors Elin Diamond, Yeon-Soo Kim, Mary Gossy, and Josephine Diamond also assisted me in a significant manner throughout the PhD process and the writing of this dissertation. They have my deepest gratitude.

I thank my friends, who have walked with me along the doctorate path and have helped me to grow personally and intellectually. Without their encouragement and marvelous sense of life and humor, this dissertation would have not been written. I am particularly grateful to Marcos Llusá, Alberto García Raboso, Stacey Hunt, Luca Morino, Yashar Darian, Federica Franzè, Selma Feliciano, Amy Hope Grynberg, Imelda Martín Junquera, Asunción Soto, Ana González, Corona Gil Aranguren, Ara Gálvez, Joël Hubert, and Ana Figueroa.

My gratitude goes to Shveta Thakrar for her help with editing and proofreading this dissertation.

Stacey Hunt, and Luca Morino read parts of this dissertation and assisted me with their comments and insights. Beatriz Caamaño Alegre was always ready to illuminate me with her suggestions and encouraged me every step of the way.

Thanks go to the colleagues at the Department of Spanish and Portuguese Languages and Cultures at Princeton University, who have shared with me their enthusiasm for teaching and continue to demonstrate how the task of teaching consists both of knowledge of high ideals and commitment.

Thanks to my mother, María Flor Cantero Carbajo, and my brother, Pedro Gragera de León Cantero, who always understand even without understanding. Without their trust, support, love, and encouragement, I would not have gathered the strength necessary to complete the PhD.

TABLE OF CONTENTS

Abstract of the dissertation		ii-iii
Dedication		iv
Acknowledgements		v-vi
Table of Contents		vii
Introduction	“A Country Where Everyone Was Happy: Incest, Trauma, and the Missing Father in The Memory of Post-War Spain”	1-44
Chapter 1	“When Autarky Pervades the Domestic Sphere: <u>El sur</u> and the Francoist State”	45-105
Chapter 2	“ <u>La veu melodiosa</u> : The Utopian Sense of Guilt and the Rejection of Dystopia in Post-War Catalonia”	106-167
Chapter 3	“By the Side of the Trauma Again: What Remains inside and outside the Lost Father in <u>Cuando vuelvas a mi lado</u> ”	168-239
Conclusion	“The Brood Is Not Always Like the Father”	240-245
Bibliography		246-261
Curriculum Vitae		262

INTRODUCTION

A COUNTRY WHERE EVERYONE WAS HAPPY: INCEST, TRAUMA, AND THE
MISSING FATHER IN THE MEMORY OF POST-WAR SPAIN

Nosotros hemos visto caer lágrimas de Franco sobre el cuerpo de esta madre, de esta mujer, de esta hija suya que es España, mientras en las manos le corría la sangre y el dolor del sacro cuerpo en estertores. ¿Quién se ha metido en las entrañas de España como Franco, hasta el punto de no saber ya si Franco es España o España es Franco? ¡Oh, Franco, caudillo nuestro, padre de España! ¡Adelante! ¡Atrás, canallas y sabandijas del mundo!

Ernesto Giménez Caballero (Manuel Vázquez Montalbán, Autobiografía del General Franco: un problema lingüístico).

From April 1939 to the day of his death on 20 November 1975, Franco's life fused with the life of his regime. He himself said on one occasion that he could hardly be thought of as an individual (Juan Pablo Fusi, Franco).

Generalísimo Franco's uprising, the Spanish civil war, and the subsequent dictatorship (1939-1975) --more particularly, the period of isolationist autarky-- mark a scene of trauma that spread to cultural manifestations in democratic Spain. Franco undertakes an incestuous ideological penetration of his "daughter" Spain's body that symptomatically appears in the project of memory by the female authors and filmmaker who are the focus of my dissertation. El sur (Adelaida García Morales, 1985), La veu melódica (Montserrat Roig, 1987) and Cuando vuelvas a mi lado (Gracia Querejeta, 1999) are the "heirs" to that traumatic scene; the search for the missing father emerges alongside the symbolic presence of incest. Franco's autarkic paternalism and symbolic incest pervade the texts and stage trauma. I will argue that, paradoxically, incest's "embodiment" through monstrosity in La veu melódica and the reversed construction of incest that Cuando vuelvas a mi lado presents build on agency and narrate memory. Textual penetration, which I will examine along with penetration by the State, is reflected in melancholia and reformulated in mourning.

Narrating the Body of Franco

During the first stages of his regime, Francisco Franco was depicted and imagined as the father of Spain and Spaniards. Later, more concretely in the late sixties and up to his death in 1975, the dictator's image turned into one of an "affable grandfather," someone who had been physically softened by age and sickness: "[I]n the period after 1964-5 Franco began to take on the image of a weak and frail old man. In combination with his courtesy and affability, this gave him an air of mellowness, even kindness, ill-suited to the reality of the despotic, oppressive power, which he continued to wield until 1975" (Fusi, Franco 128). In practice, Franco's hand did not shake when he applied measures meant to achieve order and social peace --in instances, such as the execution of the ETA and FRAP members also in 1975, provoking with that international outrage and protest. During the last years of his regime, the dictator participated less frequently in public life; he often withdrew in isolation in the El Pardo palace, his official residence. His family wanted to shield him from distress at all costs. Since the marriage of Cristóbal Martínez-Bordiú to Francisco Franco's daughter, María del Carmen, in 1972, this new dynamic was prominent. Spaniards who witnessed those days remember the images of the NO-DO¹ that showed Franco as a peaceful patriarch dedicated to his favorite activities: hunting, fishing and playing golf. Although his health deteriorated due to Parkinson's disease, there was an official interest in reminding the Spanish population that Franco was still "there," as a vigilant presence, guaranteeing the continuation of the regime and its values, while embodying the very peace of the nation. The figure of the dictator was acquiring a ghostly quality. The most loyal Francoists --deemed "the

¹ No-Do: news and documentaries appearing right before the screening in film theaters.

bunker”-- continued to believe in Franco’s fathering ability. Infantilization of the population and the corresponding paternalism were foundational to the regime.²

Such premises can be found as an echo in the domestic sphere portrayed in the fictional works that I will analyze in this dissertation. Doris Sommer examines in her Foundational Fictions the rhetorical relationship between romance and State as mutual and interdependent allegory (31). Although Sommer focuses on the romantic fictional tradition in Latin America, I think her use of allegory “to describe how one discourse consistently represents the other and invites a double reading of narrative events” (41) can be aptly applied to the relationship between the Francoist political discourse of fathering and infantilization and the domestic realm appearing in these fictional works. As Sommer states about Latin American fiction and state, one discourse helps to write the other: the meaning of the perverse incestuous love of Franco depends on the construction of incest within the fictional family realm, and vice versa.³ I of course refer to a perversion of national allegory: Franco is identified as father of his citizens --I add “incestuous father.” Franco’s penetration of the daughter-country is the primal scene, which accounts for the subsequent traumatic “acting out” explored in the works of this

² This statement, of course, has to be qualified by the fact that the Spanish population attained agency in a variety of ways. Some form of (questionable) agency was that of people who simply profited from the regime in order to make money, whether through the black market or through the practices of favoritism that generally characterized the Francoist dictatorship. Other people engaged in opposing the regime, for example, through distribution of clandestine flyers denouncing corruption, strikes, and demonstrations (those were, of course, drastically repressed). The reorganization of militarized guerrilla fighters in mountainous areas in 1945 also significantly exemplifies the fact that we need to talk of “infantilization” as a broad effect of the ideological umbrella unfolded by the Francoist regime (González Duro, El miedo 247-8).

³ Sommer further explains that: “the difficulty with the term allegory is that the shuttling is not a simple manner of round-trips to the same two points or lines but is more loomlike in that the thread of the story doubles back and builds on a previous loop. Love plots and political plotting keep overlapping with each other. Instead of the metaphoric parallelism, say between passion and patriotism, that readers may expect from allegory, we will have a metonymic association between romantic love that needs the State blessing and political legitimacy that needs to be founded on love” (41).

dissertation.⁴ Alberto Medina notes in his Exorcismos de la memoria how the dictator is transformed into the father of the nation and Spaniards into his children from the onset of Francoism:

España es sometida a una prolongada minoría de edad. Es la figura paternal de Franco quien decide qué es mejor para su pueblo [. . .] Al mismo tiempo, es Franco [. . .] el modelo de identificación invariable de que hacen uso “los aparatos ideológicos del estado” para reproducir el orden existente. A los millones de niños educados en la época de la posguerra no es otro el modelo de imitación que se les ofrece (18).

Franco was able to accommodate his dictatorship in accordance with diverse political and economic needs, while clinging to the same idea of Spain as the “spiritual reserve of the West,” the last bastion of Christian values, Spain as “One, Great, Free.” Most fundamentally, the dictator was able to play with the ambition and rivalries of the different families composing the “Movimiento Nacional.” Those internal families were mainly integrated by the Catholics, the traditionalists, the Falangists or *Azules*, and monarchists. The patriarchal family, marked by the dominance of the father-figure, appeared as an enduring term if we are to think of the socio-political structure of Spain for thirty-six years. This was especially prevalent while the civil war was fought and during the first years of the regime, known as the post-war period. In his Por el imperio hacia Dios. Crónica de una posguerra Rafael Abella shows how the figure of the father in Franco’s regime was deemed the most prestigious one:

El jefe duro, el conductor firme, el gobernante providencial fue colocado en el rango de la más solemne y respetada autoridad: la del padre que vela por sus hijos y goza del privilegio de apartar a los indignos, en bien de todos. En la concepción franquista, España era una familia que debía ser aislada, cuidada y ayudada a descubrir las posibilidades que se ofrecen a una gran familia unida, depurada y

⁴ María A. Escudero notes in her “Cortés and Marina: Gender and the Reconquest of America under the Franco Regime” how “[f]rom the Francoist perspective, the land and the individual were analogous because both had a body and a soul, although the land, whether Spain and America, as women, could be seduced, dominated, fertilized and could give birth” (Enders and Radcliff 82).

bien regida (Por el imperio 207).

As Abella indicates, the construction of Spain as a family that had to be preserved and isolated from pernicious external influences was particularly radical during the post-war time.⁵ Equally severe during the period was the repression and persecution of all dissident elements of the regime; this purge that Franco undertook against “los indignos” who lost the civil war served as the founding movement of that ideal family. The reconciliation among the factions of the civil war never came into effect, precisely, because the very establishment of the dictatorship resided in the Manichean division between “good” and “bad,” as Paloma Aguilar indicates, in the discourse justifying the 1936 military uprising and the civil war as necessary in order to achieve peace:

Contrary to what might be thought, the stability of the regime would have been endangered by a real reconciliation based on forgiveness and acknowledgement of guilt, given that the legitimizing arguments of the regime were inextricably bound up with a policy of marginalizing the losing side, a justification of war and the exhibition of victory [. . .] The traumatic memory of the Civil War is largely explained precisely by the fact that no explicit reconciliation was ever attempted, given that this almost represented a *contradictio in terminis* with regard to the legitimacy of the regime itself (Memory and Amnesia 33).

Highly noteworthy of the post-war period was Spain’s isolation from the rest of the international community. The country lived under an autarky that corresponded to the virtual absence of recognition from the international community, and it was rooted as well in Spain’s autarkic economic policies. International isolation ended in 1953, the year when the country was admitted to UNESCO, and signed a concordat with the Vatican as

⁵ It is worth-noticing that the new regime redefined what could be considered as “family.” In other words, only religious marriages were deemed legitimate after Franco’s victory. Eduardo Haro Tecglen analyzes the repercussion of such a redefinition in the following way: “El divorcio había sido derogado en toda España (25 de noviembre de 1939), al mismo tiempo que el matrimonio civil: con efecto retroactivo. En la zona franquista ya habían purgado o arreglado su situación los que estaban en esas condiciones: al invadir la zona republicana, todos los matrimonios de guerra, los civiles de la República y todos los divorcios quedaban, simplemente, como no existentes (igual que el dinero y las cuentas corrientes bancarias de la

well as the accords with the United States. In 1955, Spain was incorporated into the United Nations, after being rejected as one of its founding members in 1946, only nine years earlier; the UN's acceptance was due to pressures prompted by the cold war.⁶ Finally, in 1959, the Economic Stabilization Plan was put into effect. The isolation the country experienced responded to what we can term a "two-way dynamics of exclusion." On the one hand, there was no country⁷ that wanted to recognize the legitimacy of Franco's regime:

[. . .] on 12 December 1946, the UN General Assembly passed [. . .] a motion condemning the Spanish regime and recommending severance of diplomatic relations. Still, Franco was not yet beaten, not by a long way [. . .] His reaction, apart from his bid for the Catholics and the Church was to try to rally opinion inside the country in support of his leadership, appealing to Spain's resources of national pride and civic prowess, while depicting what was really a rejection of his regime as a conspiracy against Spain (Fusi, Franco 63-4).

On the other hand, as seen in Juan Pablo Fusi's comment, Franco and his ideologues built the dictatorship system based on the belief that whatever came from abroad was dangerous, contaminating, and would sully the essential being of Spain. Spain's model for a nation was inextricably linked to the nostalgia for the imperialist endeavors initiated by the Catholic Monarchs, although, as a matter of fact, that notion never perfectly agreed with Spain's reality and its division into different geographical areas⁸ that sought to preserve their independence and difference. Communism and masonry, and, as

guerra civil, igual que los títulos académicos: habían dejado de existir). Habían tenido hijos: de repente se convertían, de legítimos, en naturales o adulterinos, o de padres desconocidos" (Eduardo Haro Tecglen).

⁶ As Benny Pollack points out, these developments in international relations were accompanied by "a marked improvement of relationships with some Latin American countries which had hitherto shown varying degrees of antagonism towards the Francoist regime, especially Chile, Uruguay, Colombia, Brazil and Costa Rica. Mexico remained until after the death of Franco the sole sovereign power to grant official diplomatic recognition to the Spanish Republican government in exile, which had its headquarters in Mexico City for many years" (23).

⁷ With significant exceptions like Argentina's Juan Domingo Perón, as a major exporter of commodities, and Oliveira Salazar's Portugal. The group of Arab countries was of immense help in the process towards the "normalization" of Spain's relations with the international community.

indicated, the defeated of the Spanish civil war were harshly subjected to this mechanism of fear/threat. Raymond Carr explains that:

Self-sufficiency was not solely or chiefly the result of circumstances imposed by the World War or, later, by international isolation. It was at root an ideologically-inspired programme, uncompromisingly consistent, for the creation of a new economic social and industrial order that would replace the old liberal system [. . .] What distinguished Spanish economic policy from that of other Western European states was that State *dirigisme* and autarky were seen an ideal and *permanent* solution, not only as a response to the post-war crisis. The economists of the regime did not seek to justify autarky in economic terms, as had the protectionists in the nineteenth century. It was presented and defended as a political ideal; the recipe for a stable society and a suitable policy for an ‘imperial military state’ (Carr and Fusi 84-85, 51).

The insistence on the need to recover “the universal soul” of Spain thus propelled isolationist endeavors. The regime profited from the international rejection of the Francoist dictatorship to construct a nation fitting its own parameters.

Franco Penetrates His Daughter Spain

We find a nation, therefore, where peace has been built on war and the exclusion/erasure of the other, where the Father has become so through the implacable division between what should remain inside and belongs to the nation, and, to the contrary, what has to be expelled. Ernesto Giménez Caballero, writer, professor of literature and Franco’s propagandist during the civil war, recapitulates this idea in his exaltation of the dictator’s self-sacrifice for Spain, his crying over the agonizing body of the country.⁹ Spain is Franco’s mother, his wife and daughter; nobody has penetrated deeper into Spain’s entrails than Franco has. His penetration in the country’s body

⁸ Sometimes socio-politically independent areas, Catalonia being the most prominent case.

⁹ Rumors point to the fact that Giménez Caballero had the dream of unifying fascism’s German and Spanish “lineages” by arranging the marriage of Adolf Hitler and Pilar Primo de Rivera, founder of the Sección Femenina of the Falange and José Antonio Primo de Rivera’s sister. Pilar Primo de Rivera denies

violates boundaries and echoes the sexual intercourse between two lovers, or even rape. It is not possible to tell Franco and Spain apart anymore;¹⁰ he carries out the symbolic sexual act, and gives birth to off-spring at the same time. The “inside” is a reproduction of the “same”. Giménez Caballero harangues an undifferentiated mob to fight for Franco’s cause: “¡Atrás, canallas y sabandijas del mundo!” “The world” Giménez Caballero refers to, and which needed to be excluded extended beyond the limits of the fatherland; interestingly enough, he differentiates “the enemy,” attempting a sort of linguistic exorcism –*vade retro*– to expel –to exclude– the swine (“canallas”) and the vermin (“sabandijas”), who are part of “the world.” To this extent, there exists a delimitation of an “inside” and “outside,” founded on a belligerent formulation. This evokes the discursive frame drawn during the autarkic period of Francisco Franco’s dictatorship, and Franco’s incest as symbolizing his “autarkic paternalism.”

Giménez Caballero also illustrates it in his diatribe: Franco dissolves boundaries that separate land and body, family and nation, as well as positions in the family; the conflict around the dissolution of boundaries (between the ego and the object, between the past and the present) is central to the discussion of memory work and its “resolution.” At the end of his tirade, Giménez Caballero decides that Franco is the father of Spain.¹¹

He has symbolically undertaken a sexual penetration, as he has fused his body with that

it in an interview given to Rosa Montero in 1977 (appearing in the collection of interviews by Montero titled Cinco años de país).

¹⁰ Juan Pablo Fusi notes how Francisco Franco once declared that “he could hardly be thought of as an individual” (Franco 39).

¹¹ Patriarchal structures have traditionally appropriated women’s image, so as to make it fit into a particular idea of morality, religion, family standards and, most fundamentally, national discourses. Christina Dupláa explains that “[L]a figura con más repercusión social por estar legitimada por los poderes públicos a todos los niveles, es la de la ‘mujer-madre’ (la ‘mujer-roja’ de Perrot). Su función sexual, social e histórica alcanza desde el espacio doméstico, en términos biológicos y culturales, hasta el símbolo de la nación en los discursos nacionalistas del período finisecular y de gran parte del siglo XX. El símbolo de la república francesa es una mujer de abundantes senos que ejerce un papel de madre de la Historia” (Dupláa, La voz

of Spain. He has committed incest, as Spain can be considered his daughter. As we will see, the Francoist autarky evokes an incestuous relationship between father and daughter.

Francoist Spain: The Clock Is Set Back to the Past

In the post-war autarkic period the regime sought to set the clock back to a former Spain, which existed centuries ago; Spaniards, however, had to endure the hardships of a less-than-glorious glorious reality. The time that the country inhabited was one without differentiations between past and present, without reference to other nations' changes and developments, and without the threat posed by the possibility of new ideas and opinions coexisting in the country.¹² That was precisely the builders of the regime's will: to restore Spain to its eternal and essential being and to favor continuity with the chosen past.¹³ The immediate referential frame of continuity --the civil war-- was dispossessed of meanings that were not convenient for the government in power, and the process of making the

80). Giménez Caballero chooses the daughter's image in order to establish the connection between Francisco Franco and Spain.

¹² Jo Labanyi argues that the historical conception of Francoism served other interests that are imbued with the problematic relationship of the dictatorship to modernity. In other words, although the Francoist regime involved the regression to former values from the past in a multiplicity of ways and fostered the myth of the eternal Spain through manipulating the promise of the Spanish empire (the term "Hispanidad" was employed in order to establish delusory linkages to Latin American countries), it also fostered capitalist modernization: "The relationship of the dictatorship of Generalísimo Franco (1939-1975) to modernity is a vexed question. The regime has generally been seen as rejecting modernity since its nationalist rhetoric attempted to mask the regime's illicit status, as one born of military rebellion against the democratically elected Second Republic, by claiming to represent a return to mythical origins, which the Republic had supposedly betrayed. In fact, the regime emerged out of an uneasy military alliance (which adopted the label "Nationalist") between traditional landowners, the church, monarchists, big business, and fascism. While the first three (and particularly the first two) had a vested interest in clinging to the past, the last two were advocates of technological modernization [. . .] This Nationalist alliance, which rebelled against the Republic in 1936 and came to power in its military victory in 1939, was driven by a desire to negate the Enlightenment belief in universal human rights precisely in order to implement capitalist modernization to the maximum benefit of the dominant classes through the use of slave labor (political prisoners) and state-controlled unions. For this reason, the historian Michael Richards (1998) has argued, controversially but convincingly, that the Franco dictatorship should be seen as an example of conservative modernity and not as a break with modernity as such" ("Memory and Modernity" 92).

“other” (the defeated) invisible contributed to the reconstruction of Franco’s Spain. The old imagined Spain was “reconstructed” with the erasure of the most recent memory of the real one. David Herzberger brilliantly examines the importance of myth in Francoist historiography as the guarantor of the Francoist model of Spain condensed in the comment that follows: “Since dissonance has been expurgated from history, the future-as-past assumes its natural place in the flow of time and thus bears the promise of continuity [. . .] Hence time (history) is perceived not as a progression or a becoming, but rather as a static entity anchored in all that is permanent and eternal” (33).

The advances in women’s rights during the Spanish Second Republic surely were a tremendous dissonance disturbing this conception of an “eternal” Spain, where women were supposed to remain nearly invisible, confined to the domestic sphere, in order to ensure sons for the State and repose for the warrior.¹⁴ Changes like the right to vote or the possibility of divorcing their husbands had empowered women in those years of the

¹³ Labanyi explains how, at the same time, “the regime adopted a typically fascist rhetoric, justifying its violence as a break with the past necessary to a national “rebirth,” proclaiming itself the “New State” and restarting the calendar from Triumphal Year One (1939)” (“Memory and Modernity” 93).

¹⁴ Although the model proposed by the regime was the one centered on the traditional role of women as based in Catholicism, we can talk of women who had a different role, albeit imbued with some ambiguity from our present perspective. That is the case of Falangist women, as I will discuss in a moment, who see themselves as progressive and socially forward. At the same time, González Duro discusses how some women had a leading role in the clandestine fight, initiated in some cases when they met up with one other at the doors of prisons, police stations, and cemeteries. They organized networks in order to help prisoners (*El miedo* 161). An alternative model to the one proposed by Francoism and the austere parameters recommended by the *Sección Femenina* was “la niña topolino.” The “niñas topolino” were the daughters of men who had newly become rich, some of them thanks to the black market that “flourished” due to economic autarkic restrictions and the hardships of the post-war. The “niña topolino,” spendthrift, modern, coquettish, also wanted to get a husband, yet her image was a far cry from the “national” image of womanhood (Cfr. Carmen Martín Gaité’s *Usos amorosos de la postguerra española*).

With regard to the question of women’s agency during the post-war period, Beatriz Caamaño Alegre provocatively contends that “Las españolas de la postguerra, tratadas como niñas por el Estado y por la ley, abrazan su sumisión para garantizar su subsistencia. Por otro lado, no obstante, intentan recuperar su dignidad y ejercer algún poder, por mínimo que sea. El identificarse como madres les devuelve su entidad de adultas, les permite tomar algunas decisiones, aunque sólo sea en el ámbito del hogar, y desvelar que aquéllos a los que hay que obedecer no siempre son los gigantes que pretenden ser. Si, como decía Virginia Woolf, la depreciación de la mujer es necesaria para magnificar la imagen del hombre, en este caso, esta imagen distorsionada se fragmenta al representarse al varón como a un niño mimado, si bien nunca se instiga a la mujer a rebelarse abiertamente contra la autoridad masculina” (258).

Republic, endowing them with a role other than being housewives.¹⁵ After the war, Spanish women were encouraged to be mothers, and woman was conceived “como un ser unidimensional cuya esencialidad es la maternidad y de quien únicamente se reconoce su aspecto biológico” (Roca 226). Aurora G. Morcillo further explains that “The Francoist recovery of tradition involved gender roles as well. Catholicism was inherent to the regime’s definition of Spanish femininity. The new educational system aspired to promote true Catholic womanhood by appealing to Spanish historical tradition” (True Catholic Womanhood 36). The post-war clock was also set back for women in accordance with the national plan in a multiplicity of ways. The preservation of the

¹⁵ It is debatable whether the role of women as addressed in the “Sección Femenina de Falange Española” actually allowed women to be able to participate in the political decisions of the country. Although the Sección allowed for the participation of some women in the political sphere --Pilar Primo de Rivera being the most prominent example-- it was an instrument to guarantee that the norms imposed by the patriarchal regime would be transmitted to women through their education. Pilar Primo de Rivera’s 1942 statement about women’s failure to create has been widely quoted: “Las mujeres nunca descubren nada; les falta, desde luego, el talento creador, reservado por Dios para inteligencias varoniles; nosotras no podemos hacer más que interpretar, mejor o peor, lo que los hombres nos dan hecho.” Interestingly, Pilar Primo de Rivera neither married nor had any children.

However, in her interesting article “Problematic Portraits: The Ambiguous Historical Role of the *Sección Femenina* of the Falange,” Victoria Lorée Enders posits that the question of women’s agency in the case of those belonging to the *Sección Femenina* cannot be analyzed under a “white and black” prism. Questions of historical perspective and self-perception should be posed, according to Enders, in order to give a nuanced account of women’s agency during the Francoist period. I quote her following comment in full, as it illuminates a series of important issues to be considered when discussing women’s agency: “We turn to women’s history and feminist theory for further insights into this case of contested identity. The valuation of agency and the limits placed on its pursuit in historical inquiry are fundamental to each interpretation of the past. Mary Nash contends that when we look for women as historical agents, we not only demonstrate our system of values but we change the content of history itself. At the heart of the contested identity of the *Sección Femenina* remains the question of agency. Self-identified as progressive reformers, defiant of what they saw and experienced as a conservative norm, and as women who had realized themselves through idealism and fulfilling work, the women of the *Sección Femenina* perceive themselves as having manifested historical agency [. . .] Their critics have rebutted their proclaimed progressivism saying that ‘in reality,’ what they did was other [. . .] Their critics have not been able to reconcile historical agency with a willing subscription to traditionalist and fascist values. From the perspective of the left, because they subscribed to a traditional concept of women and a politics that rejected individualism, competition, and the whole Enlightenment project, the women of the *Sección Femenina* could not have played the roles they claim” (Enders and Radcliff 389).

To further illustrate the need of perspective and perception, Enders argues that the Falangist women applied what they considered “social justice” following José Antonio Primo de Rivera’s ideal: no child born in Spain should suffer any kind of disadvantage. On the other hand, a propos of leftist critics of the *Sección Femenina*, Enders uses Carmen Alcalde’s analysis of Republican women sharing the same traditional attitude toward the role of women in general (Enders and Radcliff 391).

traditional family ensured the preservation of the State. Thus, its organization was determined following a hierarchical order, having the father at the top, in the dominant position of the system; family was a “social microcosm” (Roca 259) reflecting social organization and relations. Christina Dupláa explains the conception of woman during the post-war period as emblematic of the fascist ideology:

Como todo discurso androcéntrico y autoritario, el franquismo niega la posibilidad de aceptación de cualquier otredad. Y dentro de esos “otros” están las mujeres, que, estuvieran en un bando político o en otro, iban a sufrir de la forma más directa y brutal ese proyecto de erradicar lo femenino y, por lo tanto, de reforzar lo masculino. El nacional catolicismo [. . .] crea una realidad-mujer a su imagen y semejanza [. . .] las mujeres tienen que fecundar el esperma masculino: es para lo único que sirven (*La voz* 84-5).¹⁶

Women were excluded from the construction of the nation in many ways, as they, regardless of their political position, did not exist in the realm of the public *per se*. They were supposed to be part of the invisible mechanisms of the “ideology machine” by providing sons to the *patria*.

Debates on Memory in Spain: The Ethics of Transmission

Many forms of memory have appeared in Spain, in particular since the mid-1980s. This current *boom* of memory --using Jo Labanyi’s words-- has been present for years, but in a non-visible-political manner, without the imposition of commemorative dates and the pressure for capturing the testimonies of the last witnesses of the civil war and its immediate aftermath.¹⁷ With regard to the inability to narrate the memory of the

¹⁶ Dupláa refers to María Teresa González Cortés’s exposition of the relationship between Fascism and women in her article “La gran represión:” “El fascismo tomó a la mujer como canal reproductor, consideró a la madre como instrumento que da vida a héroes, y como vehículo que transmite y conserva la raza y sostiene la patria. De ahí la importancia de que se pariesen hijos para el Estado. De ahí que Franco estableciese una serie de ayudas para los matrimonios fecundos” (González Cortés 38-49).

¹⁷ What caused the “explosion” of “the task of memory” in contemporary Spain? Some have seen this interest in the memory of the civil war and the Francoist dictatorship as a novelty; however, the difference

post-war period that scholars like Cristina Moreiras Menor contend is related to trauma, Labanyi has very wisely argued that it is not possible to disregard the general context of fear created by threat of punishment, which prevented the narration of oppression, those “habits of silence induced by decades of repression and a lack of willing interlocutors” (“Memory and Modernity” 109). Her argument is partially related to some of the consequences of the atmosphere generated after the delicate task undertaken during the Spanish Transition, erroneously called “pact of oblivion.”¹⁸ During the Transition, the politicians made a conscious effort to establish a historical *tabula rasa*, which, paradoxically, did not involve a total rupture with the previous regime.¹⁹ Consensus was

with respect to previous “works of memory” that have been undertaken in Spain consists of the political dimension and visibility that the issue of memory has acquired. There is officially a space to be able to tell and to listen. The most visible first step was made by the Asociación para la Recuperación de la Memoria Histórica (Association for the Recovery of Historical Memory), founded in 2000 with the goal of exhuming the corpses from the mass graves where victims of Francoism were buried. After having won the 2004 election, the Socialist government presided by José Luis Rodríguez Zapatero created the “Comisión Interministerial para el Estudio de la Situación de las Víctimas de la Guerra Civil” (Inter-ministerial Commission for the Study of the Situation of the Victims of the Civil War) with the aim of compensating those who had suffered under the Francoist repression and, according to what stated by the government, of promoting reconciliation among Spaniards. The year 2006 was declared “de la Memoria Histórica,” (Year of Historical Memory). At the point of writing this dissertation, the debates over the “Ley de la memoria histórica” have been brought to a successful conclusion, and agreement to vote on it has been reached. This law is no doubt the most polemical of the present legislature. Some politicians’ arguments against the law center on the fact that it would only re-open old wounds (Partido Popular). Others (represented by Izquierda Unida and Esquerra Republicana de Catalunya) see that the law would not serve to repair the damage inflicted on those repressed during the civil war and under dictatorship.

¹⁸ The historian Santos Juliá contends that the hypothetical “oblivion” was a conscious movement by the politicians involved in the Spanish Transition leading to the reconciliation among the rival factions fighting during the civil war. “No faltan entre nosotros quienes a menudo repiten el tópico de que existe en España una gran dificultad para hablar de la guerra civil, o lamentan que hasta el día de hoy no hayamos asimilado esa experiencia histórica, que todavía tengamos pendientes no se sabe qué cuentas con el pasado. Dificultad de hablar, llamativa ausencia, cuentas pendientes: son afirmaciones que contrastan con la ingente cantidad de libros publicados sobre la guerra. De ella se comenzó a hablar así que terminó y pueden contarse por miles las memorias de los protagonistas, los estudios monográficos, los artículos, las películas y los documentales, las obras literarias [. . .] Es cierto que en España, los años de la dictadura estuvieron llenos del griterío de unos y el silencio de otros, pero es sencillamente absurdo seguir hablando del olvido y del silencio cuando resulta imposible moverse entre las montañas de papel crecidas desde el 18 de julio de 1936” (*Víctimas* 48-9).

¹⁹ Some of the current debates on the period of the Transition point to the fact that the process was mainly arranged by politicians and did not take into account people’s desires with regard to the treatment of the Francoist past. However, it is necessary to contend that the Spanish government, led by Adolfo Suárez, convened for a referendum in order to decide on the approval of the Law for Political Reform. The majority of the Spanish population voted in 1976 for the reform, which mainly involved the dissolution of the

justified based on the need to avoid the violence of the past, and “oblivion” is too radical a term to describe a process that was in many ways smooth and in others turbulent.²⁰

The current proliferation of spoken testimonies in documentaries²¹ is one of the main manifestations of the memory *boom*, which indeed demonstrates that victims remember and are able to tell their stories (Labanyi, “Memory and Modernity”). As Labanyi contends, the testimonial process, paradigmatic of the current attempt in Spain to find a closure to the past, opens up the question of the ability to bring the past back in a transparent fashion. In contrast to the memory works of testimony --testimony as a way to account for Francoism within the parameters of an unproblematic relationship with narration-- trauma theory has been explored to analyze the imprint of memory in contemporary cultural works in Spain. Its main argument is the need to examine the construction of a wounded subject in Spanish culture after the Francoist regime

Trauma theory is based on the blockage of memory, which may preclude the narration of traumatic events altogether.²² To this extent, it may entail a departure from a past that cannot be brought back in any form of memory. At the same time, it may help to explore how parameters of repetition (*acting out*), violence, displacement, and melancholia are injected into cultural manifestations after a traumatic event, thus

Francoist system, what has been termed the *hara-kiri* of the Francoist *cortes*. The Spanish population implicitly gave its consent to the process initiated by the politicians. It is true, however, that at that particular moment, the parties of the political opposition had not been invited yet to join the process. The Spanish constitution was approved by referendum in 1978, and indeed, its approval both explicitly and implicitly entailed the need for the Spanish population’s consensus on the form of the State, including the chief of the State (chosen by Francisco Franco): the King Juan Carlos I.

²⁰ The politicians’ negotiations can be deemed as smooth. At the same time, those negotiations had to come to terms with the more orthodox Francoists, who continued to cling to their “memory” and view of Spain. In the meantime, parties in the opposition played the “card” of demonstrations in the streets and strikes to claim their right to be incorporated into the process.

²¹ There are manifold examples of those documentaries that undertake a work of memory: *La guerrilla de la memoria* (Javier Corcuera, 2001), *El convoy de los 927* (Montserrat Armengou and Ricardo Belis, 2004), *Presos del silencio* (Mariano Agudo and Eduardo Montero, 2004), *Los niños de Rusia* (Jaime Camino, 2001), *Las fosas del silencio* (Montserrat Armengou and Ricardo Belis, 2003) are some examples.

indicating how memory is constructed in the present as being inseparable from the past. In Cultura Herida. Literatura y cine en la España democrática Cristina Moreiras Menor examines the literary and filmic works of several authors who, although looking at the traumatic past in a different manner, continue to speak from the position of “wounded subjectivity.”²³ She argues that these representations exemplify how the modern Spanish subject experiences a conflict of reason and affect that is inextricably related to the primal scene of Francoist oppression. Modern Spanish subjects cannot:

permanecer tan ajenos como desearían a un pasado que se considera muerto, desaparecido o, por otro lado, pactar con él. El presente siempre está tamizado, así, por la presencia más o menos desvanecida de una figura espectral que se muestra en los intersticios de los relatos [. . .] actuando, interviniendo en el modo en que el presente es experimentado (16).

Moreiras Menor contends that it is necessary to discern in these cultural manifestations of democratic Spain the marginal marks of the traumatic past. What she terms “desechos históricos” (historical debris) speak to the crossing out (“tachadura”) of the past in those texts that appears, precisely, as the symptom and presence of trauma. She discusses the “impossible excess” that cannot be symbolized in the narrative, and that in turn produces another narrative in which trauma resides (21).

Moreiras Menor’s analysis of a spectral figure that pervades contemporary narratives is certainly in tune with Labanyi’s crucial term “hauntology.”²⁴ Labanyi has

²² I will explore the main concepts and trends in Trauma Theory in more detail later in this introduction.

²³ Moreiras Menor analyzes the cultural production of authors and filmmakers as varied as Pedro Almodóvar, Alex de la Iglesia, Almudena Grandes, Manuel Gutiérrez Aragón, Juan Madrid, and Ana Rossetti, among others. Moreiras indicates that their gazes differ in three aspects: spectacle, trauma, and violence. These artists “diseccionan la realidad, a veces la violencia de la realidad, bien dentro de sus límites como testigos traumatizados, bien fuera de sus márgenes como espectadores distantes, o bien en el interior de sus pliegues, en su lado más crudo y terrorífico, como sujetos abyectos. Son todas ellas posiciones, o miradas a la realidad, que se abren a una herida y que muestran, más aún, una cultura herida” (Moreiras Menor 20).

²⁴ The term was first used by Jacques Derrida in his Specters of Marx (1994).

used the term “hauntology” to describe a postmodern reconstruction of memory²⁵ by means of pastiche and simulacrum: those who were forgotten in the past come back to claim their right for memory, yet that return is ghost-like, through spectral form (Labanyi, “Engaging with Ghosts” 6). In her recent article “Memory and Modernity in Democratic Spain: The Difficulty of Coming to Terms with the Spanish Civil War,” Labanyi discusses the “trope of haunting” in films like El espíritu de la colmena (Víctor Erice, 1973) and Cría cuervos (Carlos Saura, 1975), and in the novels Luna de lobos (Julio Llamazares, 1985) and Beatus Ille (Antonio Muñoz Molina, 1986), as possessing a more ethical position with regard to the recounting of the past: the presentation of the horrors of the past is done “through suggestions rather than statements” (Labanyi, “Memory and Modernity” 97). These films and novels do not transmit the message that suffering can be transparently recreated for viewers and readers, as is the case in most testimonial documentaries and some other films that Labanyi examines, in which there is a general attempt to detail the horrors of violence. Labanyi identifies the trope of haunting as enabling a more ethical approach to memory work in democratic Spain. The critical paradigm of hauntology establishes a connection between the past and the present, and the past as molding the present: haunting results in an affiliative relationship to the past,

²⁵ Labanyi relates the manner in which ghosts are confronted to the notions of mourning and melancholia. She contends: “Just as there are many kind of ghosts [. . .] so there are various ways of dealing with them. One can refuse to see them or shut them out, as the official discourses of the State have always done with the various manifestations of the popular imaginary, where for good reasons ghosts stories are endemic. One can cling to them obsessively through the pathological process of introjection that Freud called melancholia, allowing the past to take over the present and convert it into a “living death.” Or one can offer them habitation in order to acknowledge their presence, through the healing introjection process that is mourning, which, for Freud, differs from melancholia in that allows one to lay the ghosts of the past to rest by, precisely, acknowledging them as past” (Resina 66). For more on the ghostly nature of contemporary Spanish narratives see Jo Labanyi’s “Engaging with Ghosts; or, Theorizing Culture in Modern Spain” in Constructing Identity in Contemporary Spain.

which stresses “the difficulty of narrativizing the violent past as well as the importance of transgenerational transmission” (Labanyi, “Memory and Modernity” 89).

Trauma, Hauntology, Incest

I am intrigued by the work of memory of the Francoist autarkic period presented in the post-dictatorship literary texts El sur, by Adelaida García Morales (1985) and La veu melódica, by Montserrat Roig (1987), and the film Cuando vuelvas a mi lado, directed by Gracia Querejeta (1999) in which it is not possible to find a clear fracture dividing what is inside and what is outside. In other words, past and present intermingle in these texts, as do the notions of the public and the private and that of victim and perpetrator. I have chosen these particular texts leaving aside other fictional and filmic works by female authors that portray the dictatorship’s repression and are powerful contributions to the memory work of Francoism, such as the trilogy by Josefina Aldecoa composed of Historia de una maestra (1990), Mujeres de negro (1994) and La fuerza del destino (1997), Los años oscuros by Arantxa Lazcano (1993), Luna, lunera by Rosa Regás (1999), La voz dormida by Dulce Chacón (2002) or the recent El corazón helado (2007) by Almudena Grandes, to give a few examples. These works have explored memory from a more directly political stand, and may even adopt a propagandist tone, as in the case of the novel by Regás, which seems problematic to me. In the case of the literary texts by García Morales and Roig, as well as the film directed by Gracia Querejeta, the almost invisible historical context problematizes the interpretation of the stories, making the creation of a paradigm of clear approach to the traumatic past challenging.

This group of fictional and filmic works presents us with the components for the memory narration that Moreiras Menor and Labayi analyze: the trauma of the Francoist repression during the post-war period appears as a marginal element, creating an alternative narrative produced symptomatically, by virtue of parameters of repetition, through *acting out* and displacement. Those traumatic symptoms that I connect to the primal scene of Francoist penetration and post-war repression and isolation establish the mutual dependence, as I have indicated, of the State and the domestic sphere. The missing figure of the father spectrally pervades the texts, to the degree that the memory work is structured around it. The trope of haunting --which adds, Labanyi notes, an ethical dimension to memory-- also characterizes these fictional and filmic works: post-war violence is incorporated into the narration so as to make us perceive how the past cannot be removed to a comfortable distance, and how we cannot make an unambiguous work of memory, which would have closure and solace as consequences.

El sur, La veu melodiosa, and Cuando vuelvas a mi lado not only construct memory around the ghost-like father figure, but they also symptomatically present incest between father and daughter in their narrations. Incest distinguishes this group of cultural texts from other films and novels that narrate the past of Francoist oppression. Although incest can only be confirmed in La veu melodiosa, the implications for the work of a gendered memory in post-dictatorship Spain are significant. I will explore father-daughter incest as a *textual device* in order to analyze how these women come to terms with the traumatic past. Incest can be seen both as the symptom/acting out of the Francoist penetration of Spain and of its “autarkic paternalism:” incest becomes the metaphor for the State’s intervention in the domestic realm and in women’s bodies. At

the same time, paradoxically, incest can be examined as the tool that functions, particularly in the case of Cuando vuelvas a mi lado, to conceptualize a new version of women's agency.

The belated apparition of the wound of the post-war period in contemporary female authors, who either were very young during the post-war period (Adelaida García-Morales was born in 1945 and Montserrat Roig in 1946) or had not yet been born at the time (the case of the filmmaker Gracia Querejeta, born in 1962) is thus the focus of my discussion. The task of memory by women addressing the post-war period through fiction and film has been given little attention by critics. Women were nearly reduced to disempowerment at a time when the larger Spanish population was fundamentally powerless; this is why I am interested in examining the narration of their forced "non-existence" after the civil war and how they "exist" in Spanish fiction after the death of Franco in 1975.

Following the research undertaken by scholars like Dominick LaCapra, Ban Wang, and E. Ann Kaplan, I explore recent reconsiderations of trauma as well as their resonance for post-Francoist Spain while examining the possibility of "trans-generational trauma." In other words, traumatic symptoms, although speaking to a particular historical referent --Spanish autarky-- and their transmission to subsequent generations of Spaniards, encounter different solutions and reformulations in El sur, La veu melodiosa, and Cuando vuelvas a mi lado. Such thematic reformulations fundamentally revolve around the possibility of generational distance and agency: trauma is not essential but rather flexible, as it is reflected in different manners ranging from acting out and working through --to use LaCapra's terms-- to mourning and melancholia. The most prominent

example of the thematic reformulation of trauma in these fictional works resides in the meaning and construction of incest. I have mentioned how Francoist incestuous penetration is the primal scene at the core of the trauma this fiction portrays. It suffices now to say that the possibility of “speaking” incest is intimately connected to effective memory work and to the possibility for mourning to be achieved. Incest cannot be spoken of until after generational distance has been achieved, as I will demonstrate in my analysis of Cuando vuelvas a mi lado by Gracia Querejeta, the most recent of the texts I consider. The “mournful” separation from the father-figure coincides with the possibility of writing incest in the “text.” Consequently, the reformulation of the trauma of the nation is accomplished by addressing the very foundation of its origin: the perverse incestuous relationship between Franco and “his” citizens, the ultimate perversion of politics.

The Premise of Incest: Ideological Penetration

While incest is a striking element in these memory narratives, their staging of the daughter’s consent is even more surprising.²⁶ How is the formulation of incest related to

²⁶ David Gerber contends that the idea of consent can be fallacious. He comments on Happy Slaves by Don Herzog in order to show the drawbacks of any confidence in consent: “As Herzog demonstrates, however, from its inception consent theory has been vulnerable to at least three criticisms. First, consent theorists have centered moral and political arguments on the choices of allegedly free individuals. The original act of choice was conceived by John Locke and others as a type of contract by which individuals gave consent to affiliate with society. The notion that somehow people enter into their relationship with society by an act of consent, and not by virtue of birth and circumstance, is hardly correct. Moreover, consent theory arose in a society in which most people –women, children, the indigent and impoverished – were nominally free and actually had little, if any, choice in giving their consent to the social arrangements into which they were born [. . .] A second criticism of consent theory is that consent theorists typically have refused to consider the relevance of natural and social inequalities that limit our range of choices and ultimately frame our acts of consent. Third, consent theory resists the claim that society is an organism or seamless web of connected parts in favor of the fallacious notion that society is a collection of atomized, egoistic individuals [. . .] Society and culture exist as much as structures of relational and mental boundaries constraining individuals as they do as guides to libertarian possibilities. Choices are made within society and culture, not outside them by sovereign individuals” (Garland Thomson 41).

the existence of trauma and the internalization/ repetition of violence and subjugation? What does the daughter's consent say about structures of violence? Could it be a way of subverting the traditional --otherwise, social-- schemas of the Francoist family? Moreover, whereas incest could be deemed a means of empowerment for the victimized grand/father, how is it interpreted from the side of daughters?

Incest has been the object of research for numerous scholars, and, indeed, there are several theories that try to shed light on how the incest taboo appeared in the first place. It is certainly not my ambition to do justice to that multiplicity of perspectives.²⁷ Although I will explore the sociological approaches of several feminist scholars with regard to father-daughter incest, I will engage in a reading of incest as a *textual device*, which may help to inform/transform the presence of symptoms in the fictional texts under my examination. In other words: while my reading of incest in El sur, La veu melodiosa, and Cuando vuelvas a mi lado is a gendered one, incest works as a theoretical term. I will explore the feminist analyses of incest as both reflection and continuity of patriarchal parameters, but I will bear in mind the necessary distance between what is a cruel reality for many women and my methodological approach to these particular works of fiction. With the term “ideological incest,” I will contend that incest replicates Francoist parameters of “penetration” of the nation-body while ambiguously allowing for women's spaces of empowerment.

Sociological and historical perspectives help us to elucidate how the incest concept has been reconstructed throughout centuries, to the degree that, if following those

²⁷ Researchers --mainly anthropologists-- have contributed to the study of incest through an intercultural analysis and classifications based on sociopolitical and biological categories. Theories accounting for incest range from a biological foundation of the taboo to a social foundation by which communities value the need to avoid rivalries among their members and the advantages of establishing alliances.

methodologies, no “essential incest” can be posited. Elizabeth Barnes’s Incest and the Literary Imagination explains the “process” of incest articulation as reflected in literature, politics, and society, as, for example, in medieval and early modern literature: “Although on the one hand, incest was considered the vice of the untutored and uncultured, on the other hand it represented a way for the powerful to maintain and solidify their political control” (4). Then, according to this author, seventeenth- and eighteenth-century debates about a social contract transformed the social meaning of incest: the endeavor to promulgate the “rights of man” could not be reconciled with “the absolute power of the single, paternal ruler” (5). The new social meaning of incest is encompassed by Freud’s theory in Totem and Taboo: the sons kill the ruling father in order to attain power and access to women. Nonetheless, the sons are driven by a sense of guilt and fear while “foreseeing” their own deaths at their sons’ hands in turn. This is why they establish the “incest taboo” (to renounce the mother and sisters of the tribe) as a social contract that guarantees equality.

Feminists Louise Armstrong, Judith Herman, and Diana Russell, among others, have demanded a revision of the concept of incest as an internalized symbolic term which enlightens the transition from the underlying realm of nature to culture and society (Barnes 286). By using a sociological approach, and by relying on women’s testimony, these authors have endeavored to demonstrate that incest is a cultural and social reality. In other words, far from its construction as a trope of a coming to terms with sexual and

familial relations, incest does exist in women's lives, and it is proof of patriarchal oppression.²⁸

According to feminists' work, the consensual nature of father-daughter incest unavoidably has to be explored from the imbalance of power existing between father and daughter. As seen above, the traditional feminist analysis of sexual abuse of children concentrates on the subjugation of women to a patriarchal structure. Judith Herman explains how one of the relevant symptoms of incest consists of the daughter passionately and strongly supporting the father and despising the mother: "The idealization of the perpetrator by the daughter in incest families is informed in part by the idealization of fathers in patriarchal culture. Theorists such as Juliet Mitchell suggest that the power which men possess in the public realms of law and religion is manifested in the internalization of the ideal patriarch in the unconscious of individuals" (Liebman Jacobs 33). Therefore, consent is based on the daughter's attempt to justify the father's behavior and make herself worthy of his love; in other words, she offers herself as a sacrificial victim. This is a kind of behavior that psychologists encounter in young children who are exposed to abuse within the home. Besides, as Herman also argues, another possible

²⁸ In Telling Incest: Narratives of Dangerous Remembering from Stein to Sapphire, Janice Doane and Devon Hodges discuss how "[T]he feminist incest story challenges official claims about incest that are predominant and pervasive in the professional discourses of anthropology and psychology: the claim that the incest taboo founds culture by requiring the exogamous exchange of women, making incest seem rare and outside culture; the claim that daughters who tell about incest are projecting their own transgressive desires for their father; the claim that cold wives and collusive mothers are to blame. They collected women's stories to show that incest was not rare but ordinary; they challenged Freud's focus on the daughter's desire by focusing on the father's desire and power, and emphasis that lifted blame from mothers as well as daughters [. . .] The "official story" is a discourse that reinforces middle-class ideology and is reproduced both in a family's private attempts to keep up appearances (efforts described in most incest survivors memoirs) and in celebration of middle-class family life by the media, church, and state. This discourse promotes a sense of the middle-class family as orderly, governed by parental figures who are protective and in control. In a sense, trauma theory requires recognition of the power of dominant stories, such as this one, so as to understand why certain traumatic stories might not be representable within them. According to theorists of trauma, a traumatic event is an experience that is violent and unpredictable

explanation for consent lies in the daughter punishing the mother for not being protective enough, so defense of the father could be interpreted as her endeavor to attain empowerment.²⁹

According to Herman, the separation of family members from contact with society constitutes a fundamental indicative sign of incest: “[. . .] families in which child abuse occurs are socially isolated. It is less commonly recognized that social isolation does not simply happen; it is often enforced by the abuser in the interest of preserving secrecy and control over other family members” (Trauma 100). Furthermore, many authors, most predominantly Herman among them,³⁰ maintain that incest between father and daughter constitutes the most drastic articulation of a patriarchal structure.

This framing of patriarchal structure as enveloped by the consequences and symptoms of father-daughter incest suspiciously recalls the vision that Franco had for Spain. In broad terms, Spaniards clung to Franco and his system with more strength as

and overwhelms an individual’s ability to integrate or accommodate it within an existing framework –a framework such as the discourse that we are calling the “official story” (6, 103).

²⁹ It is interesting to establish a parallelism between sons and daughters --and in the domestic sphere, for that matter-- with regard to the State. An excellent source for this is Judith Butler’s Antigone’s Claim. Butler bases it on Hegel’s analysis of Sophocles’s play and discusses how Hegel moves further from an analysis of the hostility necessary for the community’s formation. Women are forced to send the young males to war. This implies that “The community’s necessary aggression against womankind (its internal enemy) appears to be transmuted into the community’s aggression against its external enemy; the State intervenes in the family to wage war. The worth of the warring male youth is openly acknowledged, and in this way the community now loves him as she has loved him. [. . .] If earlier she ‘perverted’ the universal property of the State as ‘possession and property of the family,’ the State now reclaims the love of male youth, establishing itself as the source of all valuation and recognition.” To this extent, she continues, Antigone’s love for Polyneices “cannot remain within the sphere of kinship, however, and must lead instead to its own sacrifice, a sacrifice of the son to the State for the purposes of waging war. It is not the incest taboo that interrupts the love that family members have for one another; rather, it is the action of the State engaged in war. The effort to pervert by feminine means the universality for which the State stands is thus by a countermovement of the State, one that not only interferes with the happiness of the family in the service of its own militarization. The State receives its army from the family, and the family meets its dissolution in the State” (Butler 36-7).

³⁰ Indeed, this author argues in her Trauma and Recovery that: “As the victim is isolated, she becomes increasingly dependent on the perpetrator, not only for survival and basic bodily needs but also for information and even for emotional sustenance. The more frightened she is, the more she is tempted to

the isolation became more radical.³¹ The autarkic system perpetuated Franco's ideology both in the national and in the domestic spheres. This implies that, on one hand, there are inter-linkages between national isolation and familial isolation. At the State level, isolation responded to the international rejection of Spain at the time, and, to autarky as an ideological discourse designed to enforce the preservation and spread of a series of ideals. In the case of the domestic realm presented in the literary works that I explore, isolation applies both to the protagonists' marginalization from the system, and to their attempt to maintain a certain ideological structure with the domestic sphere.³² On the other hand, isolation refers to incest and its consequences. I term this situation that flows from the national to the domestic realm, and, vice versa, and from father to daughter and vice versa as "ideological incest." Although incest in its very definition and practice involves sexual encounter and, consequently, bodily contact, the adjective "ideological" refers to the creation of a particular kind of imaginary discourse, which establishes and maintains isolation. The father-dictator symbolically possesses the body of the country. In the fictional works, the father symbolically possesses the body of the daughter, and yet, we are unable to decide where the penetration takes place, if ever. We may wonder whether in fact the daughter allows the penetration to take place, as boundaries of identity

cling to the one relationship that is permitted: the relationship with the perpetrator. In the absence of any other human connection, she will try to find the humanity in her captor" (*Trauma* 81).

³¹ In the case of autarkic Spain, as Enrique González Duro indicates, the economical hardships were used in the service of the ideological agenda of keeping dissidents under control: "Como ha dicho Michael Richards, la manipulación del abastecimiento de productos básicos (acompañada de la inevitable corrupción) para una población que difícilmente podía recurrir al mercado negro, sirvió para que el Régimen ejerciese su autoridad sobre los pobres y los vencidos, obligándoles a llevar una existencia centrada en la lucha por la supervivencia. La autarquía económica se reflejó en el plano individual fomentando el repliegue a una esfera doméstica, quebrando la solidaridad social y disipando la energía necesaria para alimentar los rescoldos de la resistencia." (*El miedo* 197).

³² The film *Cuando vuelvas a mi lado* disowns this construction of isolation, as I will explain.

disappear.³³ In the case of the fictional works I analyze in this dissertation, daughters paradoxically seem to attain spaces of power through the incest discourse; this phenomenon will be analyzed in El sur and Cuando vuelvas a mi lado as it relates to the concepts of mourning and melancholia.

Jenny Edkins establishes a parallelism between abuse by the modern State and abuse by the father in the patriarchal family, which resonates with the texts I analyze:

State abuse citizens on the battlefield, in captivity, in concentration camps. The modern State cannot be assumed to be a place of safety, anymore that the patriarchal family can. Political abuse in one parallels sexual abuse in the other. Both give rise to what we call symptoms of trauma. In both cases what has happened is beyond the possibility of communication. There is no language for it. Abuse by the state, the fatherland, like abuse by the father within the family, cannot be spoken in language, since language comes and belongs to the family and the community. Survivors of political abuse in the contemporary West have something compelling to say, but it is not something that is unsayable in the vocabulary of the powerful, and it is dangerous to the political institutions in place (7).

Edkins establishes the important connection between abuse by the State and abuse by the father, focusing on the fact that language proceeds from the family --from the domestic realm-- as well as from the community. Her comments on the failure to find the language to represent trauma irrevocably interrelate the State and family. At the same time, Edkins finds a political dimension for trauma to be spoken through --language through a paradox: survivors *do* have something to say, although their message would be

³³ According to feminist research of incest, incest results in the closure of a common way of understanding family parameters and division among terms. Another fundamental aspect of that is the fracture of boundaries that would separate daughter and father: "Incest is a prevalent form of family violence in which the ego boundaries of the daughter are invaded by the father. Studies of incestuous fathers suggest that while the perpetrator may seek maternal nurturing in the abusive relationship, he does so through an identification with the victimized child who he views as an extension of himself" (Liebman 66). Such an influential book like Kiss Daddy Goodnight by Louise Armstrong reflects this dissolution of boundaries between father and daughter. Kali Tal comments on that fact: the first chapter of Kiss Daddy Goodbye is entitled "My Father, Me." As the title suggests, Armstrong views her father and herself as connected identities, indicating that he is the primary and she the secondary entity. She also hints that Kiss Daddy

threatening to the status quo. Edkins touches on the definition of trauma as an event that cannot be articulated through language, and that is precisely the major focus of debate around trauma and the possibility to create political meaning and posit the individuals' agency from it.

Trauma Theory: The Question of Representability

How does memory work when the “other” has been eliminated in a multiplicity of ways, and not necessarily only through physical annihilation? How does memory find its way in post-dictatorship Spain? Is it possible to “speak” the past without the impediment of silence and oppression? Can we talk of a passing on of trauma transgenerationally, even imprinted on those who were not direct victims of the traumatic moment? The currently most widespread definition of “trauma” has been provided by the critic Cathy Caruth in Unclaimed Experience: “an event that [. . .] is experienced too soon, too unexpectedly, to be fully known and is therefore not available to consciousness until it imposes itself again, repeatedly, in the nightmares and repetitive actions of the survivor” (Unclaimed Experience 4) Bessel van der Kolk and other critics go beyond the previous idea by correlating traumatic memory and children's memory; traumatic memory leaves the adult reduced to a childlike state of disempowerment. This notion connects to the impossibility for trauma to be narrated in a straightforward and declarative way.³⁴ In

Goodnight is the story of disillusionment and separation: “During my early school years, I held an almost belligerent belief in the magical powers of fathers –all direct personal evidence to the contrary”).

³⁴ Ruth Leys further explains van der Kolk's concept of “infantilizing trauma” as follows: “[. . .] for van der Kolk trauma is not an experience that is subject to the usual ‘declarative’ or ‘explicit’ or ‘narrative’ mechanisms of memory and recall. Rather, what characterizes the traumatic is precisely that it is ‘comic’ or ‘sensimotor,’ by which he means that it is dissociated from all verbal-linguistic-semantic representation. Traumatic memories are ‘mute,’ because they cannot be expressed in verbal-linguistic terms. Citing the work of certain theorists of cognition and memory, who have suggested that the thought processes of

other words, we can read symptoms only by means of the language referring to those symptoms, even when the symptoms are not named (and we could include incest as the most prominent example of such a verbal lack or such a lack of direct reference).³⁵ The last contribution to the discussion on trauma theory as a lens to analyze the belated appearance of representations of the civil war and the dictatorship in Spain --while also addressing the main issue of trauma's representability-- has been made by Labanyi, who argues that:

One of the dangers of trauma theory is that it can encourage an emphasis on the internal psychic mechanisms that are responsible for blocking recall of the traumatic event, deflecting attention from political explanation [. . .] There is a risk that, in foregrounding the resistances to narrativization, we mimic --and perpetuate-- the trauma's victim inability to assimilate the past rather than facilitating the process of working through it ("Memory and Modernity" 107, 109).

Labanyi's analysis³⁶ is certainly in tune with the ideas of Dominick LaCapra, Ban Wang, and E. Ann Kaplan, who argue for the need to strip trauma of any "sublimating" or "sacrilising effect," the blockage of memory conceived as the premise that prevents representation and reformulation. As these scholars contend, trauma theory does not preclude a reading done in conjunction with political explanations, while offering a nuanced and complex manner of interpretation.

children are different from those of adults in that at first children do not have 'symbolic and linguistic' modes of representation, van der Kolk proposes that traumatic experiences reduce the adult to the status of a child who can only process experience on a sensimotor or iconic level" (Leys 247-8).

³⁵ Caruth discusses the nature of knowledge of trauma, indicating that, since trauma is not fully assimilated or understood to begin with (in other words, there is no access to that knowledge when the traumatic experience takes place), we encounter a kind of transmission around a crisis that "is marked [. . .] by the ways it simultaneously defies and demands our witness. Such a question [. . .] can never be asked in a straightforward way, but must, indeed, also be spoken in a language that is always somehow literary: a language that defies, even as it claims, our understanding" (*Unclaimed Experience* 5).

³⁶ Labanyi also contends that the traditionally held cure for trauma --the possibility to speak it-- could also be dangerous, as the horrors behind trauma are then sanitized (Labanyi, "Memory and Modernity" 107).

In their introduction to Trauma and Cinema. Cross-Cultural Explorations, Wang and Kaplan argue for the need to rethink the “lack of historical perspective [that] seems to underlie a major tendency [. . .] in the academic study of trauma. This is the fixation of trauma as the ultimate limit of representation” (4). Trauma precludes all representation to the degree that, according to scholars such as Caruth, van der Kolk, and Onno van der Hart, “trauma is a debilitating kind of memory. It is engraved on the body, precisely because the original experience was too overwhelming to be processed by the mind [. . .] Thus trauma is viewed as a special form of bodily memory” (5). Wang and Kaplan thus analyze the risks of the view on trauma as inaccessible to representation and propose new ways to counteract the danger of trauma being reduced to a private sphere. With that, they seem to suggest that such a reading of trauma is traumatic itself:

Without denying the singularity of the unrepresentable character of trauma, it is necessary to see that such an emphasis may push trauma into the mystified circle of the occult, something untouchable and unreachable. The concept of trauma is impoverished as a tool of critical historical analysis by being relegated to an exclusive, ineffable privacy on one hand, and to the mystery of fate on the other [. . .] While [trauma] shatters the culture’s symbolic resources, trauma also points to the urgent necessity of reconfiguring and transforming the broken repertoire of meaning and expression (8, 12).

Indeed, as Wang and Kaplan contend, trauma is not dispossessed of an historical mark; the fact is that “it is man-made and self-inflicted, and hence can be understood and altered by self-conscious human acts [. . .]” (13). While trauma cannot be represented by pre-existing objects or images, there still exists the hope of the socio-historical imagination as “the last resort, the last hope that is always there [. . .] to provide the capacity for self-imaging and consequently for creating new sets of objects in the world” (13).

Wang and Kaplan take on Dominick LaCapra's analysis of the concepts of "working through" and "acting out" to argue for the need to find representations and reformulations of trauma. Working through and acting out, as LaCapra explains, are based on Freud's distinction between "mourning" and "melancholia."³⁷ While in acting out "tenses implode, and it is as if one were back there in the past reliving the traumatic scene. Any duality (or double inscription) of time (past and present and future) is experientially collapsed,"³⁸ working through is "an articulatory practice [. . .] [O]ne is able to distinguish between past and present [. . .] These processes of working through, including mourning and modes of critical thought and practice, involve the possibility of making distinctions or developing articulations that are recognized as problematic but

³⁷ Freud draws the fundamental distinction between mourning and melancholia. While in mourning the necessary distance between the ego and the lost object is ultimately created, having differentiation as a result, in melancholia the ego continues to be engulfed by the lost object. According to Freud, the "melancholia process" goes as follows: "An object-choice, an attachment of the libido to a particular person, had at one time existed; then, due to a real slight or disappointment coming from this loved person, the object-relationship was shattered. The result was not the normal one of withdrawal of the libido from this object as a displacement of it on to a new one, but something different [. . .] The object-cathexis proved to have little power of resistance and was brought to an end. But the free libido was not displaced on to another object; it was withdrawn into the ego. There, however, it was not employed in any unspecified way, but served to establish an *identification* of the ego with the abandoned object. Thus the shadow of the object fell upon the ego, and the latter could henceforth be judged in a special agency, as though it were an object, the forsaken object. In this way an object-loss was transformed into an ego-loss and the conflict between the ego and the loved person into a cleavage between the critical activity of the ego and the ego as altered by identification" ("Mourning and Melancholia" in Gay 586).

Dominick LaCapra contends that "Mourning brings the possibility of engaging trauma and achieving a reinvestment in, or recathexis of, life which allows one to begin again. In line with Freud's concepts, one may further suggest that mourning be seen not simply as individual or quasi-transcendental grieving but as a homeopathic socialization or ritualization of the repetition compulsion that attempts to turn it against the death drive and to counteract compulsiveness [. . .] by repetition in ways that allow for a measure of critical distance, change, resumption of social life, ethical responsibility, and renewal. Through memory work, especially the socially engaged memory work involved in working through, one is able to distinguish between past and present and to recognize something as having happened to one" (*Writing History* 66).

³⁸ In his important book *The Untimely Present. Postdictatorial Latin American Fiction and the Task of Mourning*, Idelber Avelar discusses how "to the melancholy gaze, history is inevitably spatialized, only redeemed in a freezing gesture that captures the past as an allegorical monad. Such salvific relation with memory must petrify the past as image and sever it from all cushioning associations." Avelar clarifies the notion of "memory as theater" first introduced by Walter Benjamin, as a metaphor that makes the "remembered image condense in itself, as a scene, the entire failure of the past, as an emblem rescued out of oblivion" (5).

still function as limits [. . .]” (22). For LaCapra, working through entails the effort of re-articulating affect and representation “in a manner that may never transcend, but may to some viable extent counteract, a reenactment, or acting out, of that disabling association” (42).

I bring these scholars’ discussion to the fore, as I believe the notion of distance linked to both historical perspective and generational distance constitutes an empowering tool for the analysis of trauma, as clearly reflected in the fictional works of this dissertation. While we can see that trauma crosses generations, as it is represented in El sur, La veu melodiosa and Cuando vuelvas a mi lado, we find new solutions to both face and reformulate the past. The possibility for trauma to be reformulated coincides with a generational distance that Labanyi has also observed in Spanish post-dictatorship literature and cinema (“History and Hauntology” 95). As we will see, while in El sur melancholia “endures” through identification with and indifferentiation from the traumatic past (embodied by the father figure), in La veu melodiosa, the protagonist mourns his grandfather’s death precisely by virtue of the distance he is able to establish with regard to the traumatic parameters of acting out. Cuando vuelvas a mi lado ultimately acknowledges the distance that separates past and present, although this does not preclude the trauma’s continuity in the present.

Trauma: Possibilities for Witnessing and Transmission

Most trauma theory scholars depart from the understanding of trauma as an occurrence whereby something has happened too soon, too fast, and too overwhelmingly for it to create an experience as traditionally conceived, that is to say, in terms of

knowledge and interrelation with other experiences. Many scholars agree on the fact that trauma is not incorporated (and, consequently, not assimilated) into the sphere of the known. If we are talking then about the non-existence of knowledge and experience, how is it possible to discuss witnessing and transmission at all?³⁹ Dori Laub in Testimony: Crisis is Witnessing in Literature, Psychoanalysis and History argues for understanding witnessing as a task that primordially entails the creation of a knowledge *de novo*:

[. . .] the trauma --as a known event and not simply as an overwhelming shock-- has not been truly witnessed yet, not even taken cognizance of. The emergence of the narrative which is being listened to -and heard- is, therefore, the process and the place wherein the cognizance, the “knowing” of the event is given birth to. The listener, therefore, is a party to the creation of knowledge *de novo*. The testimony to the trauma thus includes its hearer, who is, so to speak, the blank screen on which the event comes to be inscribed for the first time (Felman and Laub 57).

Caruth expands on this argument indicating that trauma does not take place until the very moment it is transmitted. Based on the Lacanian reading on Freud’s telling of the burning child and his father’s dream the inherent departure is “also a means of passing out the isolation imposed by the event.” According to Caruth, if there is such a thing as the history of trauma it is only effected by “the listening of another” (Trauma. Explorations 10-11). Most interestingly, Laub discusses trauma and the failure in witnessing as initially intertwined with the traumatic moment, so as to structure the inability of witnessing in the first place. In order to explain this idea, he resorts to the term “witness

³⁹ This paradox persists in the discussion of transmission of trauma. Leigh Gilmore articulates it as such: “Yet, at the same time language about trauma is theorized as an impossibility, language is pressed forward as that which can heal the survivor of trauma. Thus language bears a heavy burden in the theorization of trauma. It marks a site where expectations amass: Can language be found for this experience? Will a listener emerge who can hear it? Attempts to meet these expectations generate incompatible assertions that both metaphorize and literalize trauma. For example, to take one view, trauma cannot be spoken of or written about in any mode other than the literal. To do so risks negating it. In this construction, language may merely record trauma even as its figural properties and the speaker’s imagination threaten to contaminate trauma’s historical purity. In another view, trauma, it is claimed, does not exist until it can be

from inside,” and exemplifies it with “the other” configuration within the Holocaust structure of annihilation. First of all, the Holocaust canceled out any chance to differentiate an other “in the hope of being heard, of being recognized as subject, of being answered [. . .]” (Felman and Laub 66-7). Echoing Primo Levi, Laub concludes that the victims’ conviction of the inexistence of their humanity --consequently getting to their eventual inscription into “otherness”-- kept them from envisioning their ability to communicate an experience, their ability to become witnesses from inside. The radical implication of such a conviction was the belief that, perhaps, their experience never took place.

Questions to do with the witnessing of trauma are inevitably connected to issues of transmission and the “temporal” location of traumatic events. Based on Freud’s arguments,⁴⁰ authors such as Caruth and Felman discuss how trauma symptoms are necessarily linked to a referential point of departure: “The story of a trauma is inescapably bound to a referential return. This interpretation of reference through trauma, therefore, this understanding of trauma in terms of its indirect relation to reference, does not deny or eliminate the possibility of reference but insists, precisely, on the inescapability of its belated impact” (Caruth, Unclaimed Experience 7). These scholars argue for the impossibility of locating trauma in any single fixed time and space (which immediately contradicts the very definition of reference); trauma, according to them, escapes enclosure within specific boundaries. In much work on Spanish contemporary

articulated and heard by a sympathetic listener. This view swings to the other extreme to claim that without language, experience is nothing” (6).

⁴⁰ I mentioned before how Sigmund Freud in works like Moses and Monotheism (together with Beyond the Pleasure Principle and Totem and Taboo), gives examples of origins of trauma and its recurrence throughout history. That would be the case with Moses as referential point of the trauma (and the attempt of its mastery) throughout Jewish history.

culture⁴¹ we find an analysis of how trauma (and its characteristic belatedness) applies to the situation of Spain after Franco's death. For example, Moreiras Menor⁴² examines the connection between the primary scene of trauma (the civil war and the Francoist post-war) and post-dictatorship Spain (125). Moreiras Menor writes about stories revealing not only the past trauma, but also, and most importantly, a contemporary trauma "que se manifiesta tanto desde lo real (los residuos) como desde lo simbólico (lo discursivo) en el propio hacerse de la narración, y cuya localización es siempre y permanentemente dislocada, desplazada en el presente" (126).

According to these authors, the possibility for trauma to be transmitted is marked by the paradox of a witnessing that has failed. Both the perception of the event and its formulation within linguistic frames of knowledge collapse, as do the temporal barriers dividing past and present. Caruth indicates that the history of trauma is only achievable through the act of listening to the other. The transmission of trauma is doubly problematized as a consequence: the traumatic event carries with it a perceptual and a linguistic impossibility. Given this double obstacle, how can we talk of transmission to the other and witnessing *de novo*? I will immediately focus on another of the consequences of the traumatic event, following the explorations of scholars working both on trauma and on the memory of Francoism. We will see that the construction of both intra- and trans-generational otherness creates another paradox in Trauma Studies.

⁴¹ The aforementioned Cultura herida by Cristina Moreiras Menor. See as well: Teresa Vilarós' El mono del desencanto.

The Mark of the “Other”

Authors like Cristina Moreiras Menor, Ángel Loureiro or Alberto Medina have analyzed the assimilation of the “other” as perpetrator created through dictatorial repression. First, it can be argued that the ambiguity surrounding the interchangeability of roles between victim and perpetrator completely shatters the Manichean construction of Spain proposed by Franco⁴³ such that prevails over Francoist parameters. This identity confusion, however, be it the diffuse barrier between fathers/grandfathers and their children and the dichotomy perpetrator/victim, is described by Medina as the internalization of the “jail” of oppression such that the victim cannot escape the structural imprisonment without escaping herself/himself:

La melancolía por la muerte del padre se confunde con el lamento por la pérdida del proyecto moderno, la posibilidad misma de emancipación [. . .] La pérdida del enemigo se convierte en una pérdida en el ámbito del yo y una toma de conciencia de la irreversible internalización de su estrategia de sujeción [. . .] La cárcel ha sido internalizada, coincide con el espacio del yo. (Medina 20, 22).

Moreiras Menor interprets this ambiguous representation of the “other” as the search for empowerment, as exemplified in the film Tras el cristal, analyzed in Cultura herida. Literatura y cine en la España democrática.⁴⁴ The imitative behavior on the victim’s side

⁴² Moreiras Menor refers to contemporary works by Juan Goytisolo and Manuel Vázquez Montalbán and employs Benjaminian lenses with regard to narration of history.

⁴³ A civil war creates that same kind of ambiguous structure with regard to perpetrators and victims; we are talking about a war fought --and this is the general description of civil wars-- among “brothers.” As the civil war “progressed,” Spain was divided in two zones (the Rebels- Francoist zone and the Republican zone) yet many people were trapped by ideological demands and the fact that they knew the enemy, an enemy who was a relative, a friend, a neighbor, perhaps. To this extent, not even the nature of enmity can be defined in clear-cut terms, and we could conclude it acquires the nature of “otherness.” The testimony by Levi is recollected in Testimony by Felman and Laub and provides an account of his experience in Auschwitz, “The World into which one was precipitated was terrible, yet, but also indecipherable: it did not conform to any model; the enemy was all around but also inside, the ‘we’ lost its limits, the contenders were not two, one could not discern a single frontier but rather many confused, perhaps, innumerable frontiers, which stretched between each of us” (Levi 38).

⁴⁴ Moreiras Menor discusses the film Tras el cristal, directed by Agustí Villaronga, pointing out the shifting elements in the relationship with the loss of the symbolic paternal figure, once Franco is dead. We can see a simulacrum of the past reality “[. . .] entrelazado de forma insoluble por el recuerdo que encubren las tres

responds to the frustrated desire to try to come to terms with the past and regain lost agency.⁴⁵ This would propel the conversion of the victim into the perpetrator. Other theories discussed in Cultura herida contemplate this kind of ambiguity as the everlasting repetition entailed in traumatic behavior. Caruth employs a Freudian interpretation of the repetition caused by trauma:

The examples of repetition compulsion that Freud offers [. . .] all seem to point to the necessity by which consciousness, once faced with the possibility of its death, can do nothing but repeat the destructive event over and over again. Indeed, these examples suggest that the shape of individual lives, the history of the traumatized individual, is nothing other than the determined repetition of the event of destruction (Unclaimed Experience 63).⁴⁶

We then find reversibility of terms as characteristic of trauma, with the dichotomy of victim/perpetrator as being the most prominent problematic turnaround. Such reversibility, as we have seen, can be interpreted through the teachings of psychoanalysis:

memorias y por la mirada que al activarlo las hace confluír en el presente, la fantasía que impulsa la actuación de Ángelo se constituye como la historia de su deseo de transformarse en el padre, en el Otro, mediante la re-presentación, o re-actuación de sus actos. El modo de realizar tal deseo (y esto es lo que conforma el centro de la narración, Ángelo-torturador) es en definitiva hacer suya la memoria del otro y, tras su incorporación como propia, tomar su lugar y su identidad mediante la inscripción violenta de estas memorias, como una sola, tanto en el cuerpo de los niños como en el de Klaus y en el suyo propio” (49).

⁴⁵ This is something that Sigmund Freud explores in Beyond the Pleasure Principle. Freud argues for the repetition of the traumatic event as the means to overcome and to master the trauma. In order to prove his case, he recounts the story of a small boy’s game consisting of throwing and retrieving small objects (fort-da). Freud links the game to the child not having protested his mother’s departure from the home: “At the outset he was in a *passive* situation --he was overpowered by the experience; but, by repeating it, unpleasurable though it was, as a game, he took on an *active* part. These efforts might be put down to an instinct for mastery that was acting independently of whether the memory was in itself pleasurable or not. But still another interpretation must be attempted. Throwing away the object so that it was ‘gone’ might satisfy an impulse of the child’s, which was suppressed in his actual life, to revenge himself on his mother for going away from him” (Freud, Beyond the Pleasure Principle 15).

⁴⁶As Ruth Leys points out (Trauma: A Genealogy), some of the examples offered by Caruth are problematic. This is the case with the retake on Freud’s Moses and Monotheism. Caruth states that not only monotheism --after the period of latency in Jewish history and as the manifestation of the missed event violent separation from the father-- is what returns but also “the incomprehensible sense, precisely, from having violently separated from Moses and survived” (Unclaimed Experience 71). To this extent, it seems that both for Freud and Caruth, this example serves their theory about trauma being an “awakening,” a return of the past and at the same time, the repetitive lack of understanding of the Jews’ very survival. I endorse Ley’s critique in showing that the example of the assassination of Moses by his people (and the story of Tancred and Clorinda for that matter, with which Caruth opens the book) is flawed. It seems that there is a confusion of terms (the perpetrator- the victim); in other words, it appears that the perpetrators are the ones to suffer the repetition and incomprehensibility of the traumatic event in their history. This all

the victim's desire is to attain agency, although that impulse has unconscious mechanisms of repetition as its bedrock. Very importantly, socio-historical reasons also serve to account for the process of "othering." Franco's regime, which lasted for thirty-six years, naturally left an imprint of shame on the repressed that is difficult to eradicate. At the same time, it should be contended that the reversal is marked temporally and historically, as it is produced from the present perspective as well. In the case of some current portrayals of Francoism that invalidate positions of perpetrator and victim, however, there is no space for ambiguity. Sometimes new rigid Manichean paradigms are problematically established. It is understandable that the "legitimate" victims of Francoist repression need to be healed as well, and we should not forget that the rebels initiated the cruel Spanish civil war. However, current political debates stick to the dangerous unquestioned division between "good" and "evil."

The inability to find the boundary between the paternal figure and his off-spring that we find very radically portrayed in El sur ultimately translates itself in terms of contamination from past to present, from one generation to the next. This "logic" of generational transmission is related to the spread of the dynamics in which victim and perpetrator exchange roles so as not to blur the distinction between the terms.

In Cultures under Siege. Collective Violence and Trauma, Yolanda Gampel offers us the useful concept of 'radioactivity' as grounds for understanding the spread of trauma and stigmas across generations:

I use the term 'radioactive identification' to provide a conceptual and metaphoric representation of the penetrations of the terrible, violent, and destructive aspects of external reality against which the individual is defenseless. [. . .] These unconscious remnants are internalized so that the individual identifies with them

could be very valuable if these authors went beyond the examples to undertake an analysis of what it means for the terms to be confused in the repetition of the traumatic experience.

and their dehumanizing aspects. As time goes by, such individuals act out these identifications, which are alien to them, and/or transmit them to their children [. . .] (59).

While I think that Gampel's conceptualization of "radioactive identification" is extremely helpful in analyzing new generations' internalization of trauma and their replica of symptoms and return to reference, I plan to go beyond the limits of such reading of "radioactivity." Trauma's "irradiation" indeed reaches across years and generations. Nevertheless, internalization of trauma does not meet a dead-end: it can be contested and repositioned, as I will discuss. Labanyi indicates that the reading of the ambiguous perpetrator/victim duality through trauma studies can be hazardous, as we may envision a sort of rupture with the past that entails the eternal repetition of parameters without reformulation ("Memory and Modernity" 107-8). Symptoms that speak to the construction of "otherness" are also emblematic of the past haunting the present in order to claim the right to analyze, to remember, to question, and perhaps to discern. All in all, the question of agency is at stake.

The notion of haunting frames the whole analysis of the reversibility of terms, whether they be the duality victim/perpetrator or the notions of home as safe haven and place of danger at the same time, as illuminated by Freud's concept of the uncanny. Ghosts, the domestic realm, and the existence of a secret to be disclosed all are present in El sur, La veu melodiosa and Cuando vuelvas a mi lado.

In his etymological exploration of the terms "heimlich" and "unheimlich," Freud observes that we may be tempted to conclude that the term "unheimlich" (something frightening) is the opposite to "heimlich" ("homely," "native"): "What is 'uncanny' is frightening precisely because it is not known and familiar. Naturally, not everything which is new and unfamiliar is frightening, however; the relation cannot be inverted"

(Freud, Collected Papers 370). Freud finds there is a meaning of “heimlich” that is identical to its opposite, as it “is [a] word the meaning of which develops towards an ambivalence, until it finally coincides with its opposite, unheimlich” (Collected Papers 377). “Heimlich” both refers to the familiar (for the matter of our interpretation, the domestic sphere) and “what is concealed and kept out of sight,” in other words, the private. Thus in the familiar, we can encounter something that is frightening, as it is obscure and not accessible to knowledge. The existence of a secret to be brought to light and that belongs to the family characterizes El sur, La veu melodiosa and Cuando vuelvas a mi lado. The uncanny theorized by Freud helps us to understand the ghostly process of memory centered on the family story and the past: the notion of home as haven of safety dissolves, and we enter the territory of the unfamiliar. The disclosure of what is hidden -- the family secret-- appears as inextricably linked to the recovery of the “home story” and makes home more precisely “unheimlich.”⁴⁷

In the chapters that follow, I will explore how memory has been structured by these female authors by means of schemas of repetition and internalization, which revolve around the figure of the father. I endeavor to establish a gendered reading which places traumatic manifestations and the socio-political context that gives origin to them

⁴⁷ Barbara Creed considers that the “symbolization of the womb as house/room/cellar or any other enclosed space is central to the iconography of the horror film. Representation of the womb as a place that is familiar and unfamiliar is acted out in the horror film through the representation of monstrous acts which are only half glimpsed or initially hidden from sight until revealed in their full horror. In her discussion of the woman’s film, Mary Ann Doane argues that there is also a relation between the uncanny and the house which ‘becomes the analogue of the human body, its parts fetishized by textual operations [. . .]’ The haunting house is horrifying precisely because it contains cruel secrets and has witnessed terrible deeds, usually committed by family members against each other. Almost always the origin of these deeds takes us back to the individual’s quest for her or his own origins which are linked to the three primal scenes -- conception, sexual difference, desire. The house becomes the symbolic space --the place of beginnings, the womb-- where these three dramas are played out” (55). The association of the maternal womb --the shadowy figure of the mother-- with the house as a hostile place is no doubt a very interesting aspect to analyze in El sur, La veu melodiosa, and Cuando vuelvas a mi lado, which, although outside of the scope of this dissertation, will be developed in future work.

side by side. With this approach, I plan to revisit the trauma-related concepts of acting out and working through and the fundamental notions of both trans-generational trauma and generational distance. While I will argue for the need to interpret traumatic symptoms alongside the historical context of Spain's post-war autarky, it is my hope to engage in a reading that illuminates trauma's "flexibility." Although there is a patent problematization of the generational distance that authors have argued is necessary in order to represent the memory of the Spanish civil war and the dictatorship, the stories establish a "dynamic" relationship to the past. Elements such as identification with the father, the transmission of stigmas and monstrosity, and the very powerlessness, by virtue of ignorance, of the political oppression, hinder the establishment of distance. Nonetheless, other strategies, such as the characteristics of the narration itself (La veu melodiosa), the promise of liberation through magic and fantasy (El sur, Cuando vuelvas a mi lado), the illumination of the female body and the monster body (La veu melodiosa), and the dissolution of class and nationality barriers (Cuando vuelvas a mi lado), to name a few, are exemplary of the dynamism of the memory work and the possibility to work through the trauma of Spain's autarkic period. It is important that incest appears as both the symptom of trauma and the tool to transform it into a dialogue between past and present.

Chapter 1, "When Autarky Pervades the Domestic Sphere: El sur and the Francoist State," will explore the work of memory in search of the father undertaken in Adelaida García Morales's novella El sur, published in 1985. I read El sur as an example of trauma as being "staged." In other words, El sur --although written with a narration in which spaces for liberation struggle to come to the fore-- presents both the internalization

and duplication of the trauma of the post-war without distance. Proof of that is that Adriana, the first-person narrator of El sur, will continue to be engulfed in the melancholia of her father's absence at the end of the novella, and she will assimilate as well the "genetic code" of the defeated. I will examine in detail the tension Adriana's narration establishes between religion as the realm of oppression, on the one hand, and magic as both representing seduction by the father and a failed "emancipation" from the dictatorial system, on the other. Both magic and religion conform to a sort of discourse, which presents converging seduction: the possibility, whether realized or not, to find what is hidden. Incest appears as the element that serves to connect the "seductive" discourse of magic and religion in the novella. While the father's body attracts through the promise of entrance to an empowering "land," Francoist penetration seems to bring the promise of his daughter Spain's return to glory. Incest, however, becomes another of the State mechanisms at work in the novella. Far from empowerment, the seduction of incest has been infected by the seduction of the dictatorial system, for power and glory are simply illusory devices of control.

In Chapter 2, "La veu melodiosa: The Utopian Sense of Guilt and the Rejection of Dystopia in Post-War Catalonia" I will show how the novel La veu melodiosa by Montserrat Roig (1987) presents a reformulation of trauma. This is done first by means of the disrupted narration, which is intimately connected to the notions of "history" and *petite histoire*. I will examine how the novel is articulated through the presentation of three realms that I will describe as "concentric circles": grand/father figure Mr. Malagela's "utopian" house, the university students who endeavor to fight Franco, and finally the Francoist state. Mr. Malagela's "paradise" at the Passeig de Gràcia replicates

structures at work in the dictatorial regime, despite his attempt to protect his grandchild, l'Espardenya. In this regard, the traumatic past continues to pervade the present, something we can observe as well in Mr. Malagelada's project of eugenics, undertaken in order to perpetuate beauty. The father's penetration translates once more into mechanisms of control. Incest in the case of La veu melodiosa shares in the totalitarian practices of the Francoist regime. Nonetheless, in this chapter I will examine how La veu melodiosa engages in "mourning work" by subverting a variety of patterns. L'Espardenya, the fruit of an incestuous relationship, embodies both the transcendence and resolution of "incest monstrosity." While being physically monstrous, his *petite histoire* is constructed through the emphasis on bodily power and bodily disgust. In other words, l'Espardenya is able to come to terms with the traumatic past by choosing marginalization, ugliness, and a disempowered condition, which is represented by the name he desires for himself: "espadrille."

In Chapter 3, "By the Side of the Trauma Again: What Remains inside and outside the Lost Father in Cuando vuelvas a mi lado," I will analyze the film's intriguing construction of inside and outside around the concepts of nationality, class, and incest. Such a construction continues to speak to some of the "obsessions" of the Francoist dictatorship. In the case of the film by Gracia Querejeta, the construction of the inside and the outside comes to be problematized by the manner in which incest is presented. Incest is no longer a means to attain power and to control progeny on the father's side. Incest fundamentally appears through the perspective --prevailing in the film-- of Adela, an infantilized woman, who is probably insane. Incest paradoxically serves to destroy the exclusion of the foreign. The daughter's consent and desire for the father is solidified

through both silence and the spread of words, which are never to be trusted. Gloria, the daughter, is empowered by persisting in a discourse which points to incest, while she is victimized by her mother. Adela insists on constructing her daughter as a “child-monster.” By sexualizing and “monstering” her daughter, as well as creating suspicion around incest, Adela will cause the reversal of dynamics in the Oedipal triangle. This inversion will result in the destruction of incest as the representation of patriarchal oppression and as the blockage preventing memory from being put in an effective place.

Cuando vuelvas a mi lado poses the question of whether women are able to be effective witnesses. On the other hand, although at the end of the film Gloria’s voiceover suggests female authority and closure of the past --indeed a “healthy” separation from her father has been produced, with mourning as the outcome-- Cuando vuelvas a mi lado affirms the “normality” of heteronormative adulthood. The failure of the three sisters of the film to enter heteronormative adulthood seems to be precisely the “symptom” of the trauma of the father’s disappearance. As was the case during Francoist Spain, lonely women are a failure. Finally, I will engage in a discussion about female monstrosity, for the mother in the film is unmasked as the real monster of the story.

CHAPTER 1

WHEN AUTARKY PERVADES THE DOMESTIC SPHERE: EL SUR AND THE
FRANCOIST STATE

Introduction

El sur, published in 1985, continues to be one of the most enigmatic Spanish fictional works of the post-dictatorship period. The principal mystery revolves around the figure of the father. Adriana, the first person narrator, addresses him. He committed suicide because of reasons Adriana tries to elucidate. The narration undertakes a journey back to Adriana's isolated childhood and adolescence during the post-war period in Spain. Adriana's attraction to her father appears as ambiguously oscillating between the possibility of freeing herself from the restraints of social norms (mainly represented by the demands of the Catholic Church) and, on the other hand, her being controlled by the father's gaze and desire. The second part of the novella --Adriana's trip to the mysterious South in order to trace her father's past-- has been seen by a multiplicity of scholars as a space in which Adriana liberates herself from her father's influence.⁴⁸ Adriana meets her father's former lover, Gloria Valle and, more significantly, an important secret is revealed: Rafael (the father) had an illegitimate son, Miguel. The end of the novella, though, leaves us with little hope for understanding: "Toda la casa aparece envuelta en el mismo aliento de muerte que tú dejaste. Y en este escenario fantasmal de nuestra vida en común, ha sobrevivido tu silencio y también, para mi desgracia, aquella separación última entre tú y yo que, con tu muerte, se ha hecho insalvable y eterna" (García Morales 52).

Although the narration provides some key historical references that set El Sur's story during the post-war time, Adriana's recounting leaves those "markers" almost at the margin. Nonetheless, the narrator carries out a process of memory centered on her father which, according to my reading, is entangled with the memory of the post-war period. By

choosing to recover her father's humanity through writing, Adriana establishes herself as witness to the historical situation that forms the background of the novella. In their analysis of the novella, critics like Akiko Tsuchiya and Barbara Morris have considered some parallelisms between the domestic sphere portrayed in El sur and the overall national situation in post-war Spain. However, critics have not focused on the text's presentation of memory by virtue of a series of symptoms that speak both of oppression and of frustrated liberation. Those symptoms signal the circumstances of a very particular historical moment, the repressive building of the Francoist State, experienced by the defeated side.

I will engage in a reading that considers traumatic manifestations along with the historical context that provokes them. This interpretation takes into account trauma's "flexibility," which will be further explored through the examination of La veu melodiosa and Cuando vuelvas a mi lado. The overarching reading of the fictional texts of this dissertation argues against the notion of trauma as essential and unchangeable "entity."⁴⁹ In El sur, we observe that trauma endures through replications of the Francoist system in the domestic sphere. The trauma of the defeated is particularly portrayed through the inescapable presence of the father: the construction of Franco as omnipresent and subjugating Father penetrating the nation and impregnating the structures at work in the narration. Adriana remains trapped in the inability to reformulate trauma in the end, failing as voluntary witness. In subsequent chapters, I will explore the ways in which memory has been addressed, including the use of the autarkic period as the "reference" for trauma. Do those fictional works succeed in working through the trauma of the post-

⁴⁸ Cfr. Barbara Morris, Clare Nimmo and Elizabeth Ordóñez.

war period? If that is the case, what kind of strategies are present in La veu melodiosa and Cuando vuelvas a mi lado, which are able to reformulate trauma? Do they continue to act out scenes from the past by virtue of the replication of the parameters of Franco's dictatorship? How does the "comfortable" inside turn into the place of the "umheimlich"?

El sur shows that the internalization of "imposed guilt," understood as the stigma the Reds carried with them for decades, has not yet ceased. The domestic universe of the novella, shaped by the autarkic national situation, immerses us in a hopeless ambiguity. As we will see, Adriana's father, paradoxically enough, reproduces the autarkic Francoist system in his own family, subjugating Adriana with it. He is an outsider as he does not follow religious conventions and yet he will mirror Franco's autarkic isolationism and patriarchal parameters in the home. The "nation-home" becomes the "home-nation," as in the Latin American romances theorized by Doris Sommer's. While it can be contended that the ambiguous formulation produced by victim/victimizer Adriana's narration helps to destroy the Manichean patterns typical of the regime, such ambiguity in the case of El sur reflects an internalization of oppression. Ambiguity does not translate as "fictional justice" to reflect the past, created by virtue of a complex depiction of suffering (Labanyi "Memory and Modernity"). Nor does it entail possible reconciliation. Rather, it indicates the internalization of stigmas and the transmission of trauma to younger generations. The fact that isolation is portrayed as ambiguous, however, does have important political repercussions with regard to agency. For Adriana, the isolation imposed by her father brings the promise of empowerment. We could initially contend that is the reason why she submits to his control.

⁴⁹ I follow avenues of research as proposed by Dominick LaCapra, Ban Wang and E. Ann Kaplan, among other theorists, as explained in the Introduction.

I have pointed out the fact that promises of liberation “die” in the novella. The tension between religion and magic, portrayed as opposite poles that represent tyranny and liberation respectively, can be partially considered as the “struggle” towards that possibility. The special relationship that Adriana has with her father has been interpreted as a bid for liberation as well.⁵⁰ While Adriana turns to her father in search of the power normally denied to women, she is trapped in the same patriarchal paradigm of the nation. I differ from some interpretations arguing that Adriana is liberated at the end of the novella (Barbara Morris and Elizabeth Ordóñez, among others). While El sur oscillates between mourning and melancholia, I hope to demonstrate that it is melancholia that prevails at the closure. Adriana continues to be engulfed by the father, as her narration does not succeed in conquering distance.

Silence and secrecy pervade the whole atmosphere of El sur. First of all, the story is set in an isolated house in the countryside. The fact that the story takes place in a remote house has been related to the Gothic tradition by several scholars (Kathleen Glenn and Elizabeth Ordóñez being prominent cases). Adriana’s family life is characterized, most predominantly, by isolation from the rest of the society. At the beginning of El sur, Adriana’s description of her house while she was a child is particularly resonant. We encounter the image of her father’s tomb --abandoned, without fresh flowers and surrounded by wild grass-- followed by the depiction of that house, which is two kilometers away from the city, far from neighbors and “perdida en el campo” (5). As the narration progresses, the house will resemble the father’s tomb, since no one will take care of it. The setting projects what has been imposed by the father upon the family: he totally despises society’s members and would like his daughter to be apart from them.

However, in a sort of fairy tale movement as a girl, Adriana attributes her father's loneliness --which we will read later as a double form of marginalization --to his skills as a magician.

Magic, seen through the eyes of a child, constitutes a significant element working in a series of oppositions with regard to the father, the other characters and society, in general, as an invisible all-enveloping mechanism. Magic is what Adriana, as a child, most strongly associates with her father: He is a magician to her. It also offers a reason for her father to be separated from society: his use of magic --among other elements-- sets him apart from the established religious order. Consequently, magic appears as promise of independence. The father spends time working as a clairvoyant (*zahorí*) and teaches his daughter to be one as well. Ironically, the father's capacity to discover what is hidden will not find echo in the need his daughter feels to explain his behavior, although she seems to possess the same talent to find water. Magic --as it is named at the beginning-- appears as a term opposing the key grounds that seem to divide father and society into two irreconcilable factions related to religion. At the same time that it may transgress social bounds, magic, as I hope to prove later, creates a blurry territory in Adriana's recounting of her childhood that filters through a suggestive language pointing to a secret that has to do with the relationship between father and daughter. This shadowy territory, where incest may reside, constitutes a reversal of opposite categories, since, in a new twist, it comes to problematize the father-daughter's opposition to what is established by society. Magic is, in the end, part of the father's seduction of Adriana and the control he exercises within a patriarchal paradigm. Such a paradigm can be related to the national one, which guarantees the perpetuation of the Francoist model. In *El sur*, we

can observe the convergence of what we can term the “seduction of politics” and the “seduction of magic.” Part of the “appeal” of the Francoist discourse actually depended on convincing the population of the power of the invisible: religion as access to the invisible power of God, the magnet of a “recoverable” Spanish empire, the ideal of Spain as spiritual reservoir of Europe, etc. On the other hand, Adriana’s magic resides in the power to find what is invisible and hidden. While in the latter case there is an effective finding through the use of the pendulum, what prevails of the invisible is its power to control Adriana. This considered, both politics and magic seduce in order to control.

D/Referring the History of Post-War Spain

There are few historical references in the book, although I consider the paucity of context as a key element of my reading of *El sur*.⁵¹ The repression at work during the Spanish post-war period runs through the novella as a factor propelling the conflict, and it establishes an intimate link between the domestic and the public to the point that one echoes the other. The novella is set in the initial moments of Franco’s dictatorship, when the regime was launching its apparatus of control, built among other things on a very specific idea of Catholic family --and religious practice for that matter.⁵² Control was very much based on erasure of the memory of the vanquished. The regime both wanted to

⁵¹ Here it is important to observe how trauma involves us all in an invisible community. In other words, although the historical referent is blurry in García Morales’s novella, as readers, we are able to recognize the suggested power of the historical context, which explains the story. To that degree, the “symptoms” of Spanish autarky continue to manifest in our perception and reception of this novella and the works by other authors who follow the “aesthetics of haunting” as theorized by Labanyi (“Memory and Modernity”).

⁵² As mentioned in the introductory chapter, Francisco Franco asserted that Catholicism and family based on religious beliefs essentially represented what Spain was and should continue to be. The unity of the nation depended on the survival of certain Spanish “quintessential” values. As a secondary note, that particular idea of Spanishness that had to prevail so as to maintain unity only encompassed cultural manifestations pertaining to particular regions. Such is the case of flamenco (sadly appropriated for the sake of tourist commercialization in the 1960s) and bullfighting.

exterminate referential aspects of the history of the Republic and the civil war, and to create a new referential frame, justifying Franco's dictatorship. For example, the famous "Causa General" was planned (although, as a matter of fact, it was never published)⁵³ in order to provide examples of what was denominated "terror rojo" ("red terror"): atrocities by the Republican side would be exaggerated (some authors have argued they actually were invented), so as to give a dreadful image of the Republican faction. In the most extreme cases, the lack of information about loyalist deaths was due to the fact that people did not dare to supply the names of relatives who had been killed during the war. They belonged to the Republican side, so any attempt to record their deaths would possibly bring about problems for themselves, "era mejor el silencio, el olvido de aquel desaparecido, incluso fingir que se había ido y no se sabía dónde estaba [. . .]" (Armengou 115). To this extent, silence is ambiguously positioned in between trauma, on the one hand, and the inability of the defeated to counter the superimposed historical Francoist structure, on the other one. The understanding of censorship --and silence both as one of its constitutive elements and its outcome-- is crucial in analyzing the re-inscription of Spanish post-war history, insofar as it is in the action of censorship that the missing historical event is also found --in this case, the omission of those defeated in the civil war. Censorship compels silence by promoting fear and partly corresponds to the trauma preventing the story to be told. Felman's discussion of The Plague by Albert

⁵³ Montse Armengou contends in Las fosas del silencio that the attempt of Francoist officials to provide figures of "el terror rojo" was soon checked by the impossibility of finding any kind of data able to support hypothetical barbaric Republican actions: "[. . .] resulta estremecedor examinar las páginas vacías, referentes a pueblos y más pueblos, en los cuales los blancos, la palabra "ninguno" o una raya en diagonal llenan de silencio un espacio pensado para ocuparlo con los abusos reales e imaginarios de los "rojos" [. . .] [E]n muchos pueblos fue imposible relatar un solo acto de violencia contra las personas por parte de los republicanos [. . .] El resultado de aquella investigación se volvió en contra del que era su único objetivo: demostrar de manera irrefutable y explícita la violencia del enemigo y justificar, de manera implícita, la propia. Así pues, la *Causa General* no llegó a publicarse nunca (108-9).

Camus expounds on the inexistence of historical reference and its consequences: her critique helps to clarify the case of post-war Spain.⁵⁴ What is outside existing frames of reference remains historically invisible:

Paradoxically enough, the event historically occurs through its disappearance as an historic actuality and as a referential possibility, it is as though the vanishing point of its literality [. . .] is what constitutes, precisely, the historical particularity of the event before and after its occurrence. The event (the Plague-, the Holocaust) occurs, in other words, as what is not provided for by the conceptual framework we call “History,” and as what, in general, has no place in, and therefore cannot be assimilated by or integrated into, any existing cultural frame of reference [. . .] (Felman and Laub 104).

Disguising historical references constitutes in the case of the civil war, its aftermath and the long period of Franco’s dictatorship an ongoing process that extends beyond the *Caudillo*’s death. For this reason, it could be said that literary works like *El sur* inherit the re-inscription of references, and could be understood as a product of that process.⁵⁵

The lone historical note in the novella interestingly refers to Adriana’s mother; she, rather than the father, is inserted within the framework of history, leaving the father in the shadows of an unknown region. Adriana remembers her mother’s teachings as the most enjoyable moments of their relationship. Although her mother worked as a teacher

⁵⁴ Felman argues that “Amplified and recapitulated in the silence of the Censor –in his canonical textual deletion of the outcry of the dying Jesus –the initial silence of the witness of *The Fall* and the reassertion of his deafness –his “not knowing” –likewise consists in censorship, in a suppression of the cry: a muffling – in the witnesses’ own ears and, as a result, in the awareness of the world- of the outcry of the drowning woman”. (Felman and Laub 186-87).

⁵⁵ Again, Montse Armengou has explored the mechanisms of propaganda undertaken by Franco since the beginning of the civil war. She recounts the story of Mario Néves, correspondent of *Diário de Lisboa*, who chronicled the Badajoz bullring massacre. Later, he was accused of having invented information. After this disgraceful episode, the Rebel faction understood the need, according to Armengou, of launching a more effective propaganda machine, so as to sell a different image to international public opinion. “[. . .] Pese a hallarse en plena Guerra, los servicios de propaganda realizaron grandes esfuerzos por contrarrestar aquella información que ponía en entredicho la bondad de (la) “cruzada” [. . .]” (Armengou 78). The Catalan journalist adds that it was precisely after the Badajoz massacre that Francoist control would keep foreign press from entering cities occupied in the last forty eight hours. The army members, consequently, would have time to *restage* what had recently taken place, and “maquillar lo que haga falta” (Armengou 80). The erasure of Rebel records, such as the burning of Falangist documents in 1977, the year of the general amnesty (Armengou 104), is another example of this ongoing re-inscription of reference.

before the civil war, as Adriana narrates, her pedagogical degree was invalidated after the war. Santos Juliá characterizes the cleansing of national teachers as the most exhaustive and influential measure to get rid of possible threats to Franco's hegemony. Already in 1936, just at the beginning of the civil war, the *Junta de Defensa Nacional*⁵⁶ decreed leftist teachers' removal from their jobs (*Víctimas* 361-62). In *El sur*, we learn that the only profession left to Adriana's mother is motherhood; teaching can only be practiced with her daughter. Domestic tasks do not appeal to Adriana's mother: "Quizás aquella fuera su vocación [. . .] Fuera de aquellas horas, todo la irritaba [. . .] Alguna vez intentó escribir algo que no llegó a terminar. Ella odiaba el trabajo de la casa" (my emphasis, García Morales 8). In *El sur* we never learn about the exact involvement, if any, of Adriana's father during the civil war; nothing is narrated about a specific ideological stand at the time of the conflict that would illuminate his social portrayal. However, he is allowed to work as a French teacher; interestingly, his profession is linked to the outside influences demonized by the regime. The man continues to carry out his profession, whereas the woman is deprived of such a right.⁵⁷

⁵⁶ The *Junta de Defensa Nacional* was created on July 24 1936, so as to work as the provisional *Chief of State* of the Rebel faction.

⁵⁷ I will undertake comparisons between the novella *El sur* and its filmic adaptation by Víctor Erice in footnotes. Other Spanish fictional and filmic works will also be introduced in order to establish a dialogue among these representations of Francoist dictatorship. My approach will be strictly thematic, and it will illuminate certain aspects of divergence and continuity in the body of work dealing with memory in post-dictatorship Spain.

In Víctor Erice's version of *El sur*, Agustín, the father, is a doctor, so in the case of the film, his profession does not possess a possible ideological "taint." Furthermore, as Susan Martín-Márquez shows, that profession serves to reveal the more maternal side of Estrella's father. Martín-Márquez analyzes the scene in which Agustín is interacting with one of his patients: "Agustín comforts the patient in maternal fashion, patting his hand, [. . .] If these moments correspond to Estrella's mental picture of her father's professional activities, they most likely reflect her feelings for him at that stage of her life. In fact, this scene would seem to corroborate a passage in the novella in which the narrator suggests that her father was more maternal than either her mother or the other female members of the household." Martín-Márquez, Susan. "Desire and Narrative Agency in *El sur*." (Cabello-Castellet et al, *Cine-Lit* II 133-34).

However, Adriana's mother does not want to live at the margins of society; on the contrary, she resents the fact that the father imposes isolation on his family. Most notably, we can read her as a character that has been absorbed by society's demands, and by extension, by Franco's State. I am employing the word "absorption" because we never find out about the exact terms of her being forbidden to work as a teacher.⁵⁸ Her husband, nonetheless, is excluded from society --although he continues to work--, and we know so to begin with because of the image Adriana's mother and Josefa, her protégée, project of him. Barbara Morris indicates that "[. . .] his obsessive need to seclude himself and the women of the family from outside contact functions as a metaphor for the isolation policies of Francoism. The claustrophobia imposed on the family by the father which further disempowers the mother results in Adriana's turning to him, toward the power of the father's law [. . .]" (Morris 560). Adriana struggles in her narration to find a sort of space of reconciliation for the contradictions proceeding from what she feels towards her father, a deep admiration and love, and what is said through whispers about him.

⁵⁸ This prohibition could be due to Adriana's mother's ideology --her being a "repentant," although not politically active, Republican; her working in a public school shut down by Franco's government or the fact that Franco persecuted school teachers --many intellectuals, in general-- insofar as they embodied the *spirit* of the Spanish Second Republic. The Republic endeavored to extend education to lower classes of society. Many public schools were opened, and teachers were deemed fundamental tools of the Republic's agenda.

The Francoist State controlled women's access to public life, while encouraging them to stay home and become wives and mothers. Aurora Morcillo explains that "The decree of 1941 obligated Spanish women to fulfill the Social Service. To qualify for all public jobs in Spanish society, women had to prove that they had rendered their services to the fatherland [. . .] The decree of 9 february 1944 made service a prerequisite to obtain a passport or belong to any cultural association (article 2) but gave special dispensation to nuns and to daughters or wives of men of the Nationalist side killed during the war (article 4). The same year, by the decree of 21 November, all women enrolling at a university also had to present the Social Service certificate. Above all, the Social Service was intended to instill domestic values in Spanish women who were bound to be mothers and wives" (True Catholic Womanhood 32-3).

A Territory of Contradictions and Ambiguity

The existence of a territory of contradictions and ambiguity is what most radically defines the novella El sur. I will analyze how contradiction is structured within the text by means of a series of unsolvable oppositions. I would compare those contradictions to the movement of one of the major symbols in the novella: the pendulum. First, we have, as described, Adriana's remembrance of her father through her writing. Adriana's endeavor seems to be the reconstruction of her father's silent past and, yet, along with that, she also undertakes a process that may lead, as Barbara Morris and Elizabeth Ordóñez have argued, to the discovery of her own subjectivity. Adriana's ability to free herself from her father's influence (his all-pervasive gaze and the magnetism of his desire) might indicate, in the end, a victory over the patriarchal paradigm. Ultimately, this would entail the overcoming of the whole national structure of domination during the post-war period and a re-inscription of reference under a female perspective. Nonetheless, the process, as Ricardo Krauel has contended, is problematized by the all-engulfing presence of the father, which impregnates the text and reaches until the last pages.⁵⁹ Second, Adriana's father is an outsider himself; he is someone who wants to remain outside the Francoist system and is ostracized by it. Her portrayal of her father oscillates between the monstrosity drawn by society and her own rescue of him in terms of unconditional love. Adriana's intimate relationship with her father could be deemed to signal her thirst for empowerment. On the other hand, even though he is a victim of the national situation, he becomes a dictator within the domestic sphere. This considered,

⁵⁹ Ricardo Krauel describes that paradox of Adriana's writing in the following terms: "El texto se justifica a sí mismo como una necesidad de aventurarse a la búsqueda de un saber, al desvelamiento de un enigma, al reconocimiento del padre, pero en un trayecto en el que, interesantemente, la que no podrá dejar de descubrirse será la propia Adriana y su palabra" (210).

Adriana's separation from her father's influence and control represents, at the same time, her being controlled and absorbed by a society that has been infected by State supremacy. It could be contended that texts like El sur help to destroy structures based on Manichean thought, like the ones defining Franco's Spain after the civil war. That very complexity, however, makes any endeavor to recuperate the silenced memory problematic, as it is rooted in acting out trauma.

In this series of oppositions that seem to clash and finally collapse, I am especially interested in the analysis of how religion and magic structure ambiguity throughout the narration. Religion functions as the most relevant factor explaining why Adriana's father is marginalized and stigmatized by society's members. Although scholars have not focused their analysis on the construction of opposing worlds engaged in a wordless struggle for supremacy, whose outcome we know from the opening pages of El sur --the father's defeat as manifested in suicide-- I consider an exploration of the role of both religion and magic in the novella essential. In the first stages of the narration, the inaccessible world as embodied by the father constitutes a promise of liberation from the oppressive outside reality of post-war Spain. Most critics have centered on the fact that Adriana sees in her father the power of patriarchy at work, as opposed to the lack of empowerment suffered by the hated mother. Identification with the father figure would bring Adriana the influence she is not able to attain as a woman in the tyrannical reality of the dictatorship. Nonetheless, it is the world of magic --the irrational sphere generally associated with women-- that allows for that promise of influence and power. We know the world of magic stands for the proscribed, in a State where inquisitorial parameters

find new ways of control and unification. Therefore, magic is both grounds for persecution and marginalization, as well as space for emancipation.

In Adriana's father's case, it creates his association with "otherness:" he is a dowser. If we want to apply the term used by Adriana, he is a magician. Yet for all that it marginalizes those who inhabit it, her father's world of magic represents for Adriana the possibility of escaping and finding an alternative reality that is more alluring and nurturing. She possesses that same ability to find water and hidden objects by swinging the pendulum. It is my goal to examine how the world of magic, although initially presented as a sphere of independence, comes to be another of the elements that "takes over" the female. El sur complexly demonstrates how Adriana unconsciously struggles between assimilation to religion and fear of its threats; she uses tools traditionally associated with magic to counteract the influence of religion. Adriana also enters the victim/victimizer paradigm by resorting to a religious imagery that appears partially deprived of its content since it is incorporated into a children's game.

Adriana's bond with her father emerges as a sort of contagion that has to do with the invisible and the unspeakable. Contagion brings about a trans-generational pattern related with her being described as a monster. First, the affinity with her father, the fact that she contentedly shares in the same imposed ostracism, and the world of magic account for that monstrosity. She is a monster because of her special relationship with her father and, precisely, that transforms her into a monstrous girl. Morris observes that Adriana sees monstrosity reflected in her mother, as a mirror projecting her own sex: "The metaphoric configuration of the mother as mirror which reflects the frightful image of the daughter is bound up with the daughter's perception of herself as female in the

mother, while her rage at the ambivalent mother distorts the image she sees” (Morris 560). Although that gendered reading is useful, I also relate that contagious monstrosity to the all-enveloping presence of the “never touched” incest taboo that Krauel analyzes. Adriana is a monster because what attaches to her father is monstrous and because she appears as the father’s double.⁶⁰ Scholars --Morris, Ordóñez and Rafael Llopis-- have concluded that Adriana is able to defeat the father’s desire precisely by speaking that very desire at the end of El sur. Although that very suitably explains the transformation Adriana experiences in the second part of the novella, (she realizes her father’s cynicism), I will argue that it does not allow us to conclude that El sur is a novella that can be interpreted under a liberation prism: that failed liberation refers to the female subject both from domestic and national autarky.

Tracing the Monster’s Humanity

As I explained in the introductory chapter, the post-war period in Spain was characterized by isolation from the international community. There was a double form of exclusion: on the one hand, there was Franco’s urge to maintain Spain’s purity, both culturally and ideologically, apart from any foreign influence, and, on the other, the international rejection of Franco’s regime. The question that remains to be answered is whether isolation as represented in this novella is a positive fact, or, on the contrary, if it is a negative one; whether such isolation has been chosen or has been forced. The answer to this question has political repercussions that revolve around memory and agency.

⁶⁰ Ricardo Krauel states that “[. . .] cuando ella está comenzando a deslizarse por las profundidades de su recuerdo hasta la infancia, emerge la imagen de un cabello rubio y unos ojos azules los de su padre que se representan “como los ojos de un niño”. Es decir, la infancia que aflora no es la infancia propia, sino la de su padre; el sujeto que enuncia se desdibuja en su propia enunciación, se borra de su propio “yo”, y corre a

Franco turns ways of understanding upside down; the dictator manages to create an ideological structure that would extinguish all differentiations. The same ambivalence in distinguishing those terms --isolation as negative or positive; isolation as chosen or forced-- spreads throughout El sur. We can, indeed, know the pernicious effect of isolation both in Francoist Spain and the novella, yet the discursive construction of isolation entails ambiguity. Furthermore, as I have indicated before, magic and religion (as one of the tools used by the political “seduction” of the Francoist regime) converge in that both are paths of control around the invisible. This correlates to my previous argument regarding the power of the invisible in the regime.

Adriana’s father is alienated from society because of his rejection of faith and his reluctance to follow any social conventions and parameters. On the other hand, it is he who has converted his house into a sort of sinister fortress, for reasons that remain obscure *a priori*: “Cuando seas mayor,” he advises Adriana, “no te cases ni tengas hijos, si es que quieres hacer algo de interés en esta vida [. . .] Aunque sólo sea para tener la libertad de morir cuando quieras” (García Morales 28). The previous quotation reflects El sur’s ambiguity in its presentation of the father as a dictator who would maintain the repressive structure within the domestic sphere he rules. Ironically, constructing the father as a pioneer of new ways to understand the role of women --the possibility of women having choice-- is another dimension that allies him with elements marginalized by the dictatorship. Adriana’s father seems to talk about liberation from the conventional family constraints: Adriana would be able to develop an interesting life if she were free from a family yoke. In warning his daughter of the dangers of marriage and motherhood,

reconstituirse en un otro que, por ser en realidad el mismo, deniega radicalmente la posibilidad de la identidad propia” (209-10).

however, he keeps the daughter within the scope of his own desire. As opposed to La veu melodiosa, as we will see, Adriana's father does not state any political view justifying the construction of a separate world for his family and for himself.

Further, the father's rejection of a conventional family life responds to more complicated reasons. Adriana, following her desire to find out about the cause of her father's affliction, discovers a secret in his past. He experienced a frustrated love relationship, which did not follow social conventions. In fact, he was the one deciding to break up with the woman with whom he had an affair in order to get married and build a family. Given that, it seems that he decided to accept the path of a conventional family, as established by society. Adriana gathers hints about this story as she overhears conversations between her parents. These conversations in whispers point to something that is never named; they end up in tense silence. The kind of partial knowledge Adriana gradually obtains about this woman in her father's past seemingly reproduces the same kind of narration El sur effects and the reader experiences. There is something that is never totally articulated.

El sur's narration speaks to the impossibility of differentiating the terms that would recapture the past without maintaining the veil of inherited structures of culpability or pinning the label of "monster" on those who lost the the civil war. In other words, Adriana struggles to find her father's face, those traces of humanity that set him apart as a human being, traces that the Francoist regime endeavored to deny to the "Reds." Humanity, through Adriana's narration, would come as the result of the depiction of the nature of her father's terrible affliction; both the father and his suffering have no name. Adriana fails as a witness to the degree that she is unable to perceive society's real

intervention in such conflict. Her witnessing is doomed to failure as she is paralyzed by the blurry traces of the past --the trauma of the defeated-- and, significantly, by Adriana's belonging to the same category of monsters as her father. She does not behave in a manner befitting Spanish women of the post-war period, as designed by the dictatorial State: unconsciously, Adriana both follows her father and establishes a game of power, so as to escape her disempowered condition.

The father's past becomes in a sense tangible for the first time when Adriana witnesses a fight with her mother: "La primera vez que escuché su nombre, Gloria Valle, fue cuando mamá rompió en tu presencia una carta tuya, sin permitirte leerla. Tú recogiste los trocitos del suelo como supongo lo haría un mendigo [. . .] Tratabas de reconstruir la carta, sin advertir que yo te miraba desde la puerta" (García Morales 25). Siding with her father, Adriana will rescue letters coming from the mysterious woman and will take them directly to her father's office, so as to avoid interception. However, years later, when the narrator --she is already an adolescent-- tries to clarify the nature of that conflict she witnessed by interrogating her father, Adriana comes across another wall impossible to surpass. Her question is straightforwardly addressed to her father: Is Gloria Valle the cause of his anguish? Adriana reminds him that she made sure those letters would get directly to his hands. Yet, he simply answers: "Tienes mucha fantasía, Adriana." When he is asked by his daughter to name the nature of the suffering he is experiencing, the father laconically replies: "[E]l sufrimiento peor es el que no tiene un motivo determinado. Viene de todas partes y de nada en particular. Es como si no tuviera rostro" (García Morales 37). The father's suffering remains in that territory of shadows.

To this extent, Adriana voices a conflict without a name. The father explains it to Adriana in the tensest dialogue with his daughter: Real suffering is founded in all reasons and none in particular at the same time. Adriana becomes the witness of a trauma that seems to never have happened in the first place, and that is only hazily named when Adriana travels to the South and discovers that her father was, actually, a coward: he did not dare transgress for the sake of Gloria's love. Adriana's narration matures as the writing progresses, but nothing clear remains at the end. Even the love story appears to obscure what could be said and never is: it is a sort of spider web that spreads all over, but is not seen and that would respond to socio-political factors.

Something elusive like suffering and its reasons coexists --and correlates-- with the "absence of a face," understood as a series of distinctive traces defining humanity.⁶¹ Authors who have explored the inability to narrate the Holocaust -- some prominent examples range from Primo Levi (testimony) to Shoshana Felman (Psychoanalysis and literature) and Dori Laub (Psychoanalysis)-- discuss how the inability to define humanity is a key factor in establishing a referential frame for recounting the trauma. Differential traces of humanity dissolve in Adriana's father's alienation as a character without faith. We can deem part of Adriana's writing as her desire to recover the deepest humanity of her father --or the very humanity he has been deprived of. However, while trying to recover her father's human face, she is paradoxically on the way to reconstructing her

⁶¹ As I have indicated in the Introduction, Laub has analyzed together with Felman in Testimony. Crises of Witnessing in Literature, Psychoanalysis, and History the fact that the witness becomes the first one to tell the story; consequently, we are talking about a new story that lacks immediate referent. It is as if the principal witness of the events had disappeared to leave no traces of his/her existence and the story experienced for that matter. Possibly the biggest trauma is the inability to narrate. In this regard, it could be argued that Adriana acquires the responsibility of the witness, of telling the story *de novo*. Nonetheless, El sur problematizes that enterprise, as we will see later in this chapter.

own, even going, as some scholars have discussed, beyond her father's influence. Morris talks, for example, of Adriana's process of writing over her father's tomb.

Adriana endeavors to recover her father's humanity first by the act of clarifying her memories of who he was and what happened to him. She tries to find where her father's trauma existed; with that, Adriana assigns herself as witness to a conflict whose nature remains a mystery throughout the novella. Adriana remembers a man able to give to her the happiest moments of her childhood: "Creo que por aquellos años yo adoraba todo cuanto venía de ti. Nunca olvidaré la emoción [. . .] cuando te divisaba a lo lejos, avanzando lentamente en tu bicicleta [. . .] Venías de dar tus clases de francés en el Instituto [. . .]" (García Morales 7). Adriana's adoration, though, is continuously counteracted by others' opinions in addition to her own father's increasing self-positioning as the "other." Morris also notes that her desire is "at once encouraged by the father's seduction and prohibited by his law" (Morris 561). Several elements given in the narration reflect the idea of a kind of otherness. First, we do not know his name until he is named, precisely, by Gloria Valle in one of the letters Adriana finds, once her father has already committed suicide. Gloria addresses him "Querido Rafael." She is the only one who articulates his name on its own, instead of indicating a mark of family relationship, or a mere "he"; in other words, elsewhere he is identified as generic father, or as a male without name. Together with the absence of a name, there is an erasure of his image. After her father's suicide, Josefa advises her mother to tear all his pictures up, so she will be able to start a new life and forget. She does so. By visiting her father's relatives' house in Seville, where he grew up and never wanted to go back, Adriana sees another document of the past. The picture she finds is of her father in a costume party where he

met Gloria Valle; both of them were adolescents. By discovering this picture on her trip to the South Adriana seems to reconstruct the torn pictures and letters of her father. Then again, nothing is as it appears in El sur. Adriana describes the picture: her father was disguised as Don Juan Tenorio and Gloria as Doña Inés; the latter had exchanged costumes with a friend with the purpose of seducing Rafael. The father's face in the picture is covered by a mask; Adriana just perceives "(un) rostro hermoso y ojos de diablo" (García Morales 48); that is a beautiful face not belonging to him. The mask presents us with the same kind of duality the father possesses, split between Adriana's remembrance and society's perspective. At the same time, the past, as the father's image, has also been covered. Both Rafael and Gloria are just stereotypes, albeit of a literary origin. Given this, not even the picture endows Adriana's father with a human face; instead, it provides a stereotyped fictional image.

Finally, we never "read" Adriana's father. Although she eventually discovers Gloria Valle's letters in his house in Seville, it is only her replies that we have access to. Her responses will reveal a man who decided to break up with her because he wished to live a more serene life.

The Father's Self-Construction of Otherness

Many questions arise from the text as a realm allowing for humanity --Adriana's narration as a project to find her father's face, which is interpreted as a series of traces dispossessed of society's and the State's stigmas. I have already pointed out the problematic task of "witnessing the witnesses" carried out by the texts I have examined. Although Adriana is recapturing humanity by "writing" her father, that very humanity

does not appear through neatly differentiated traits. Adriana's text obscures as much as it illuminates.

As I have indicated previously, Adriana's father is represented as positioning himself as other within the novella. Adriana remembers that he did not want to go back to Seville, his hometown, where she was born and grew up. He only returns when his mother dies; once back, his anguish will increase until the moment he commits suicide by shooting himself. The rejection of the hometown accompanies the rejection of any origin whatsoever. "Yo entonces no sabía nada de tu pasado. Nunca hablabas de ti mismo ni de los tuyos. Para mí eras un enigma, un ser especial que había llegado de otra tierra, de una ciudad de leyenda [. . .]" (García Morales 7). The narrator used to attribute magic to the father's room, which no one was allowed to enter, not even for cleaning. We find isolation inside isolation and the mystery remains. Adriana describes how she remained for hours next to that secretive room's door in order to distinguish the slightest sound, without success. Only complete stillness, total silence would reign. Adriana would try to spy through the keyhole and, yet, would see nothing. She would conclude, driven by the imagination characteristic of children, that there was a power impossible to catch sight of.

As soon as Adriana's father attends his mother's burial in Seville, the process of isolation and self-imposed dehumanization will be accelerated. He will sleep and eat in his room, and fights with his wife will be more noticeable. The father's waning is accompanied also by his physical untidiness: "Te recuerdo en aquel tiempo más solo que nunca, abandonado, como si sobraras en la casa. Tu ropa envejecía contigo, os arrugabais juntos. En tu rostro, sombreado con frecuencia por una barba sin afeitar, fue apareciendo una sonrisa nueva, dura y cínica" (García Morales 27). Most significantly, he abandons

his practice with the pendulum: although it used to be the activity he would spend more hours with, now he is seated in an armchair without uttering a word or doing anything.

What Adriana resents most in this process of her father's apparent self-annihilation is the fact that he does not pay attention to her any more. He has abandoned her, she states. For example, Adriana is finally sent to school, in spite of her father having prohibited that for a long time. However, Rafael never goes to his daughter's school, even though she continues to earn the highest grades in all the courses she is taking. While her mother considers Adriana's academic excellence simply the correct thing to do, her father makes no comment, shows no surprise. Adriana does not see the broader picture of her father's refusal to participate in her school life: it indicates his rejection of the Francoist system. Education traditionally represents one of the most effective devices to transmit ideology. Franco, well aware of that, began by suppressing dissenting voices (let us remember the purging of leftist teachers). At the same time, as Juliá explains, "El propio Franco, que no tenía ni idea de los problemas de la enseñanza, en una declaración en agosto de 1937 dijo que la nueva escuela se basaría en tres principios fundamentales: el patriotismo, la ausencia de toda influencia extranjera y la moral cristiana" (Un siglo 362).

All fluid communication between father and daughter seems to be cut off at this point. Adriana dares not approach him; she is frightened by his anger. Adriana, then, decides to test him by playing a kind of sinister hide-and-seek game, so as to make her father respond to her need for love. She hides under a bed for hours, but it is only her mother's impatient steps that she can hear. Her father, immutable, does not leave his room to go and look for her. Adriana feels defeated: "Me sentí derrotada y llena de rabia.

Pero cuando me senté a la mesa y te vi frente a mí, mirándome con indiferencia, percibí en tus ojos, un sufrimiento inhumano. Entonces mi dolor se hizo banal y ridículo. Lo mío había sido sólo una mentira” (García Morales 30). This is the only game of power between father and daughter, which results in Adriana’s defeat.⁶²

The father, at this stage, demonstrates an increasingly beastly behavior. Contrary to his own beliefs, he pushes his daughter to mingle with other people, while expressing his disgust for humankind and imposing --in Adriana’s words-- a senseless resignation. He spies on her, waiting at the garden door when she is back from school, as if he were an animal stalking her. In *El sur*, we find the narration of one of these encounters, when Adriana desires both to talk to her father and to assuage his misery, and she is repulsed by something incomprehensible at the same time. There is deep silence, described as carrying with it vicious rumors. The father’s silence is one of the main elements marking that deterioration. He does not speak, but he does utter sounds of another world, or he fails to say anything substantial when there is a conversation between him and his daughter: “Alguna noche larga de estudio o de insomnio me estremecieron quejidos tuyos que venían de tu sueño o quién sabe de dónde; desde luego no eran de este mundo. ¡Cuántas veces quise acercarme a ti y abrazarte! [. . .] Pero sólo contadas palabras y sólo palabras, siempre anodinas, logré dirigirte en tus últimos años” (García Morales 33). During that same conversation, the father seems so absent that he does not realize the forsaken aspect of the garden. The very night Adriana has this conversation with her father, he commits suicide.

⁶² This game of power is greatly evidenced in Erice’s *El sur*. Estrella and Agustín have lunch together in the Gran Hotel, by the father’s initiative. Agustín begs Estrella to skip her French class and stay with him. Nonetheless, Estrella refuses to do so and simply leaves. In this case, Estrella wins, only to be defeated again by her father’s suicide right after that last encounter.

Let us Pray for the Monster: Dimensions of Control

Whereas up to this point I have analyzed how the father continues to fall into that blurry category, his dehumanization by society is a key element that cannot be separated from his own process of self-alienation. In the beginning, Adriana is not able to discern the nature of the rumors circulating about her father. She feels too much adoration towards her father to ask him about those comments. She finds out later that a fundamental part of what society says relates to his not following a religious practice or not showing religious beliefs. By “society,” I refer to a series of characters who by judging individuals’ fulfillment of religious rules classify what is acceptable or unacceptable to be part of the community.

We know almost from the start of El sur that the father has killed himself. Josefa tells Adriana’s mother to pray for the salvation of his soul after that happens. We could consider that prayer as part of the customary ritual when someone has died. However, a few pages later, Adriana remembers how Josefa insisted on that prayer for the salvation of his soul, even though at that moment he is still alive. He seems to be already condemned. Josefa radically reduces Adriana’s father’s torment to his lack of faith:

Al hablar de ti, Josefa concluía diciendo: “La falta de fe es todo lo que le ocurre. Así sólo podrá ser un desgraciado.” Y es que tú aparecías allí, entre ellas, como alguien que padecía un sufrimiento sobrehumano e incomprensible. Y en aquella imagen tuya que, en tu ausencia, ellas iban mostrándome, también yo llegué a percibir una extrema amargura (García Morales 9).

The close relationship between Franco’s State and the Catholic Church has been widely examined.⁶³ The Rebels’ instigation of the civil war was afterwards sold as a Crusade to fight against the Republic an extermination of Catholicism, the true essence of Spain. Juliá indicates that “Articulado a través de parroquias, diócesis y archidiócesis, la vida en

España sentía la omnipotente personalidad de la iglesia velando, imponiendo normas de conducta.” According to this historian, the Catholic Church influenced Spaniards’ lives and “los actos que la jalonaban, desde el nacimiento hasta su muerte, se inscribieron en la religión oficial del Estado, mediante bautizos, confirmaciones, bodas y extremaunciones” (Un siglo 233-34).

Nevertheless, Adriana is not aware of the intervention of the State in domestic life that is at work in this contradictory image of her father. Religion pervades society, since to be a person in this society means to be religious; moreover, the very structure of the Francoist regime has to be supported by the smallest social unity: the family. At the same time, she is hardly aware of the meaning of Josefa’s presence in the house. Josefa is apparently a defenseless woman, a victim of an alcoholic husband who beat her and used her as a prostitute. Josefa, perhaps shielded by this victim position, comes to exercise a sort of ominous influence on Adriana’s mother, which affects her relationship with her husband. Josefa cunningly mediates between the couple, only understanding mediation as a “position in between,” of intervention, the concept at the novella being applied far from a closer meaning of compromise. I interpret Josefa as an embodiment of the intervention --the all-pervading presence-- of the State in private life⁶⁴. She also possesses a double nature --victim/victimizer-- that allows us to read El sur as a traumatic portrayal of the

⁶³ See, for example, Julián Casanova’s La iglesia de Franco.

⁶⁴ Morris indicates that “On one level, *El sur* could be read as the psychopolitical *intrahistoria* of *franquismo*. In this reading the isolation of the family from society, the tensions between father and mother, and the child who lives in a discursively enigmatic world would all be representative of Spain’s isolation from Europe, the continually smoldering conflicts and resentments between the political right and left, and the silence that a generation of Spaniards suffered” (560).

consequences of Franco's dictatorship, still alive in democratic Spain. In her characterization differences among contrary terms seem to have been eradicated.⁶⁵

The Seduction of Magic and Religion

Religion and magic come to structure El sur marking an opposition between the center (understood as the official paradigm) and "otherness," (represented by the father and his daughter). First, I endeavor to briefly summarize those characteristics of both religion and magic that have been drawn as a dividing line separating the terms. Although it has been argued --particularly among anthropologists-- that notions of magic are "modern-Western biased," I think that those characteristics still serve to examine power and opposing positions of characters in the novella, especially because El sur's description of where both magic and religion stand no doubt reflect that very bias, insofar as the novella portrays how religion structures society itself, by marginalizing those who practice dissident behaviors. Religious behavior is the imposed norm. Meanwhile, magic is seen as subversive and moreover, as a threat, even when Adriana's narration does not directly address the fact that her father's skills are linked to his overall marginalization. Adriana's father is marginalized because he does not follow religious conventions such as attending mass. Interestingly, however, her father's status as diviner does not account for

⁶⁵ Interestingly though, Estrella in El sur by Víctor Erice (Adriana in García Morales' novella) learns that her father fought with her grandfather over their political position in a conversation with Milagros, the wetnurse. Cristina Martínez-Carazo indicates that: "El viaje de la madre de Agustín acompañada por su ama de cría, procedentes del sur, al obligar a Estrella a tomar conciencia de la existencia de dos mundos opuestos y de dos ideologías irreconciliables, insiste en la idea de desunión. La conversación entre Estrella y Milagros, la nodriza, desvela a la niña una serie de enigmas respecto al pasado de su padre en el sur (desavenencias políticas entre Agustín y su padre, rechazo del padre a su tierra natal) y a la vez despierta en ella una enorme curiosidad por conocer el sur" (Martínez-Carazo 192). This clearly speaks of divided factions during the civil war and the consequences in families. The filmic narration of El sur proposes an explanation for the father's reasons to stay away from the mysterious South: his political views opposed his own father's.

his marginal position in society --at least not on a surface level of interpretation. First, Adriana's "primary" memories go back to the world of magic that her father represents; she sees that world of magic in a positive light. As a consequence, her narration initially positions magic as a prospect for liberation. Those memories are first fractured by the intervention of the State imposing hegemonic religion; as I discussed before, the State/Church's intervention filters through the other characters' portrayal of Adriana's father. Furthermore, as I have indicated that magic and religion (as one of the tools used by the political "seduction" of the Francoist regime) converge in being paths of control around the invisible.

The historian H. S. Versnel accounts for four categories that serve to distinguish magic and religion following a Frazerian framework. In his article "Some Reflections on the Relationship Magic-Religion," the author defends the need for the use of categories such as "magic" and "religion," in spite of the fact that the differentiation of these terms has been seen, as indicated above, as an instrument of Western prejudices and standards. I will only look at three of the categories Versnel explores, since those are the most interesting ones in my exploration of how magic and religion work in El sur. The first category refers to "intention." Magic is the means to "achieve concrete, mostly individual goals. Religion is not primarily purpose-motivated" (178). This first distinction could be subject to debate, if we take into account that religion functions to reassure believers that death is not final: therefore, it has a well defined *raison d'être*. This notwithstanding, religion does not function as a tool in order to attain a particular goal; although there are particular steps one can take to gain a state of grace and reach Heaven (or Paradise, etc), everything very much depends on the will of a Superior Being, as we will see in the

following category. With regard to the category describing “attitude,” “Magic is essentially manipulative. Man is both the initiator and the executor of processes he controls with the aid of knowledge [. . .] Religion views man as dependent upon powers outside his sphere of influence” (178). This consequently implies that religion is based on a submissive attitude. Finally, in terms of “social/moral evaluation,” “magic is immoral, anti-social, deviant, whereas religion has positive social functions, is cohesive and solidarizing” (179). Steven Dutch has condensed these differences in the very useful formulation that follows: “Religion asks: How can I conform to the will of God and the universe. Magic asks: How can I get God and the universe to conform to my will?” In El sur, the characters’ views seem to correspond to this differentiation of magic as the realm enabling mastery over certain forces and skills in order to achieve particular goals. Adriana’s mother and Josefa blindly accept “true religion’s” power as a means of salvation. I stress “blindly” as they, in particular Josefa, embody the social and political construction of a religion: that exercises control over society by defining the manner in which one must act to be considered a Spaniard. Rafael rejects religion, but the narration does not produce his image as a counter to that; magic is not powerful enough, as we will see later, to be able to counteract religion’s oppression. Religion and magic comprise opposite worlds in El sur; nonetheless, we never see Rafael’s explicit effort to fight against the parameters imposed by religion by converting magic into a force of subversion. Adriana more vigorously attacks religious parameters in spite of her lack of full awareness of how religion influences her relatives. At the same time, she considers the magical world as more real than the one presented by religion:

Quizá tú no realizaras aquellos sorprendentes Milagros que Josefa atribuía a los santos cuyas vidas acostumbraba a leerme en voz alta. Pero sí podías hacer algo

que, aunque no pareciera tan importante, a mí me llenaba de asombro, pues conseguías que sucediera ante mis ojos, mostrándome así una realidad muy diferente de aquella otra en la que se movían los demás (García Morales 10).

Rafael's world is described by Adriana as "magic." As seen before, he knows how to use the pendulum so as to find hidden things. In this respect, El sur incorporates a cultural tradition that formulates a separate world (either as fantastic or through fantasy, as in the case with Adriana) to escape the harsh reality of war and dictatorship. Adriana's father undertakes a practice that depends on his ability and control and does not aim at society-structuring; it is radically individual. The definition of religion as a factor for achieving social cohesion could be aptly related to the Francoist regime. Franco founded his State with the Catholic Church as one of the main pillars. The Church glued together the whole nation, and demanded "adherence" from the entire nation, not allowing any type of fissures. Rafael, on the contrary, constitutes a fissure, insofar as he does not follow the Church; he also resorts to subversive practices, like the use of a magical pendulum to manipulate the perception of the world and find the ungraspable reality.

Adriana inherits that ability and, yet, ironically, she never can get a grasp on her father; one of the most intense episodes of El sur portrays the moment she is taught by her father to use the pendulum. There Adriana enters a world where she is able to attain power and make things "work" according to her schemes. In her analysis of La mitad del cielo by Manuel Gutiérrez Aragón, Susan Martín-Márquez argues that ecofeminism -- centered on the celebration of nature and women's biology-- views magic and witchcraft as a means for intervention and control. Commenting on the strategy of the main character of the film, Olvido, Martín-Márquez contends that it "is reminiscent of ecofeminism writer Starhawk's eminently practical form of magic, in which incantatory

chants or ancient rituals are followed up by more direct –and sometimes illegal- forms of political intervention” (235). In the case of El sur, however, magic is used by the patriarchal figure, and, although it is an element that opposes the whole national scenario, dramatically “arranged” by religion, it does not seem to have an impact on outside reality. Rafael lives his magic in a very secluded manner. Proof of that is that he shuts himself up in his work-room, not allowing anyone to access that space, but Adriana. In this sense, the father’s magic is to be protected, rather than used for practical purposes that would lead to empowerment or impact on the outside reality. There is a portion of secretiveness, and protection and defeat in similar quantities.

Interestingly, belief in the supernatural runs as an unofficial current during the first moments of Franco’s regime. This seems to correlate to my early proposal of the power of the invisible in the regime. Spanish people lived in need of miracles under the severe conditions of the post-war era. Combined with the omnipresence of the Catholic Church, there was a popular impulse to find any kind of wonder and apparition. Whereas this gullibility could be interpreted as a problematic means for empowerment, it is necessary to take into account that it materialized, as Juliá states, due to the denigration of intellectual activity and the interruption of political participation. Juliá characterizes this phenomenon as something that, in the end, is also used by the system. National credulity would be fomented: “hasta hacernos creer que se vivía en un reino de magia donde todo lo insólito podía tener cabida, la lectura de la prensa diaria era una caja de sorpresas en la que, tras mantenernos en guardia permanente contra las asechanzas de nuestros enemigos (la anti-España), un día se nos asombraba con la existencia del gato hablador” (Un siglo 174). Consequently, escaping all sets of categories, such as the ones

introduced above, the national structure confused the boundaries between magic and religion.

Adriana does have access to that world of magic and, as a matter of fact, she is the only one allowed to enter the secret world of her father; as she enters the forbidden space of his work-room. As inheritor of the water-divining skills, she seems to hold power. Later on, I will explain that the pendulum is the only physical element we have suggesting incest in the novella. It represents both Adriana's attraction to and control by her father. In that regard, the element that connects to a world of magic and seems to subvert Adriana's unprivileged position under the patriarchal Francoist State, works in a continuum: although the pendulum does not resemble a phallus, as I will discuss later, it comes to embody the same phallus that subjugates the nation.

We can examine the moment of Adriana's first communion as the most revealing of Rafael's attitude towards religion and, very importantly, of how the rest of society also observes his behavior. Adriana initially thinks her father will not attend the mass to celebrate her first communion because of his dislike of churches. She looks back several times during the ceremony; but it is only almost at the end when she notices him in the last row of benches, disheveled, far away from the other people, standing, with a tired air, looking at the floor (García Morales 22). During the breakfast to celebrate the first communion, Adriana goes for a walk with a girl her mother wants her to befriend: Mari-Nieves. Cruelly, Mari-Nieves inquires why Rafael remained at the last bench and did not take communion with his daughter. "Porque se marea en las iglesias," Adriana replies. "'¡Mentira!, me contestó llena de seguridad y, sin duda alguna, sintiéndose respaldada

por la opinión de las personas mayores [. . .] ‘¡Nunca va a la iglesia. Es ateo y malo. Se va a condenar!’” (23).

In this example, we can observe how the socio-political structure has permeated the new generation of children who were not witnesses or protagonists of the civil war conflict. Noticeably, Mari-Nieves speaks what the adults have transmitted to her, and she feels authorized by them as the quotation shows; her questions reveal the penetration of the State’s discourse. The seeds of the dictatorship have already been plowed.

Generation of Monsters: The Inheritance of Social Marginalization

The construction of otherness in *El sur* can be defined as transgenerational. We saw before how society builds on exclusion based on religious practice and beliefs. This creation of the other to be marginalized and even feared is extended not only to Rafael, but also to Adriana. Adriana will be seen as a monster by others; she will also see herself as one (although she will try to escape from that kind of structure at times) and she will even take refuge in that classification, which forms a further intimate and indestructible bond with her father. Morris explains that: “The father’s objectification of his daughter entraps her in a dilemma from which it will be very difficult for her to extricate herself, since she is encouraged to perceive herself as the other within symbolic discourse rather than in the wholeness of her existence as subject” (561). I would compare this bond to an umbilical cord that establishes a union between father and daughter, which subverts the “natural physical connection” between mother and daughter. While the umbilical cord serves to nurture the fetus in the mother’s womb, Adriana seems to be nurtured by all that society despises and condemns, embodied by her father. When she explains the exact

components the “paternal umbilical cord” is made of, we notice she points to everything society’s members cast onto her father: evil, amorality, lack of faith, isolation, and silence; that is, an unintelligible reality, apart from what society considers to be the right path. In Adriana’s retelling, these elements appear to be innocent. We are tempted to conclude that her embrace of evil corresponds to the subversion of dictatorial oppression, and the imposition of a discourse that, when applied to women, stresses goodness, obedience, religiosity, and cheerfulness. Adriana embraces negative characteristics in her identification with the father, seemingly as a means of liberation without realizing that they are just social constructions transmitted to her as a sort of genetic code. Hers is the same stigma the losers of the civil war have to bear after Franco’s victory. To this extent, Adriana is trapped both in her father’s desire as well as in the social construction of the civil war’s defeated.

In El sur, it is Adriana --both narrator and character-- who gives us a more dramatic rendering of the consequences of the dictatorship and its dissolution of terms. The very basic reason is that she is still a child at the earliest moments she recalls. By the process of remembering the past, Adriana tries to discern the causes for her father’s torment, as well as the elements at work in society’s judgment upon her father and herself. Although the narration takes place once she is already an adult, she is not able to come to terms with her denigration as a monster. She is very much subject to the tension between her father’s world (that seems to exist rather than at the margins, in another kind of sphere) and the world everyone understands as righteous.

In the beginning of the novella, Adriana immediately tells us about her father’s death and the fact that she is able to understand it. Surprisingly, she continues as follows:

“No sabes qué bien comprendí ya entonces tu muerte elegida. Pues creo que heredé de ti no sólo tu rostro, teñido con los colores de mamá, sino también tu enorme capacidad para la desesperación y, sobre todo, para el aislamiento. Aun ahora, cuanto mayor es la soledad que me rodea mejor me siento” (6). This realization is attributed to something genetic, hereditary, which appears as initially unrelated to other causes I read as more important, namely the inability to adapt to rigid norms in post-war Spain, when only one way of thinking and behaving was acceptable. Adriana suspiciously characterizes the heredity factor as the chief basis of the conflict, and the chief means to understanding. By analyzing three episodes linked to Adriana’s experience of religion and evil, I will illustrate how social structures move Adriana’s “threads” of behavior as if she were a puppet. Adriana is contaminated by the parameters of victimization, as well as execution, which we can trace back through the centuries. They are particularly present during the post-war period.

The Joan of Arc⁶⁶ episode is the most intriguing one to me. Josefa and Agustina, the servant, have taken Adriana to a film about Joan of Arc, with the celebration of her birthday as the occasion. Adriana is totally fascinated with the XVth century saint’s story and she continuously plays the role of the saint alone. Her mother, insisting on her daughter’s need to relate to people, invites Mari-Nieves along. Both girls agree on

⁶⁶ Joan of Arc “was a peasant girl who from an early age believed she heard the voices of Sts. Michael, Catherine, and Margaret. When she was about sixteen, her voices began urging her to aid France’s Dauphin (crown prince) and save France from the English attempt at conquest in the Hundred Years’ War. Dressed in men’s clothes, she visited the Dauphin and convinced him, his advisers, and the church authorities to support her. With her inspiring conviction, she rallied the French troops and raised the English siege of Orléans in 1429. She soon defeated the English again at Patay. The Dauphin was crowned king at Reims as Charles VII, with Joan beside him. Her siege of Paris was unsuccessful, and in 1430 she was captured by the Burgundians and sold to the English. Abandoned by Charles, she was turned over to the ecclesiastical court at Rouen, controlled by French clerics who supported the English, and tried for witchcraft and heresy (1431). She fiercely defended herself but finally recanted and was sentenced to life imprisonment; when she again asserted that she had been divinely inspired, she was burned at the stake. She was not canonized

playing “Joan of Arc,” but Mari-Nieves imposes herself as the protagonist. Adriana, resentful, feeling that the role belongs to her, decides that Mari-Nieves will be Joan of Arc, but the real one. She ties the girl to a tree, arranges branches and lots of pieces of paper around it, and finally she sets everything on fire.⁶⁷ All the women in the house come out to rescue Mari-Nieves and Adriana is thrown into a windowless room by her mother. Her mother, she remembers, looked at her as if she were a monster (García Morales 14). Her father talks to her, in order to make her understand the potentially serious consequences of her actions. “Sólo tu presencia me ayudaba a reconciliarme con aquel monstruo que ya veía yo aparecer en mi interior ante la mirada de mamá. Ella era como un *espejo* donde únicamente podía reflejarse aquella imagen espantosa en la que yo empezaba a creer y de la que tú tenías el poder de rescatarme” (emphasis added, García Morales 14-15).

Certainly, by judging the act itself, we can conclude that Adriana has behaved in a monstrously disproportionate way. In spite of that, she does not perceive herself as such, since her acts, according to her words, seem to be completely deprived of bad intentions. According to her narration, therefore, we could analyze the episode as a game dispossessed of any referential content. At this stage, she sees evil as a projection of what other people think of her; she talks of the image some of the characters --in particular, her

until 1920.” Encyclopædia Britannica Online. 2007. Britannica Concise Encyclopedia. 13 July 2007 <<http://concise.britannica.com/ebc/article-9368581/Saint-Joan-of-Arc>>.

⁶⁷ In the documentary *La doble vida del faquir*, we find a somehow reminiscent scene of this Joan of Arc episode in *El sur*. One of the orphan children performing for the film appears tied to a tree, which has been set on fire. He calls for the fairy’s help in despair. Then, she appears not only to rescue him, but to transform him into a fakir. In this case, the world of magic clearly counteracts the religious scene of torture and death.

mother and Josefa-- project onto her, as well as onto her father. In that regard, we are encouraged to view evil as society's construction:

Porque tú, para los ojos de aquellas otras personas de la casa y sus visitantes, eras un ser extraño, diferente, al que se sabía condenado, y por eso había que rezar para tratar de salvar al menos tu alma. Y yo, de alguna manera, también pertenecía a esa clase de seres. En la voz de mamá me oí llamar 'monstruo' y percibí el temor con que ella contemplaba lo que, según decía, yo iba a llegar a ser. Me sabía mala en la mirada *inquisitiva* de Josefa y en el rostro de Agustina [. . .] (Emphasis added, García Morales 16-17).

In the previous quotation, we observe how the special link Adriana has with her father necessarily has to be extended beyond genetic factors, although Adriana's conception of herself as monster --and being comfortable with that image--prevails in spite of her temporary distance: "Me sabía mala [. . .]" Adriana is able to discern the others' responsibility in the construction of the negative image of her father. However, she is unable to come to terms with the one projected onto her: "*de alguna manera* pertenecía a *esa* clase de seres [. . .]"⁶⁸ (emphasis added, 17). What type of beings ("seres") is she referring to? There is no doubt that monstrosity has to do with spiritual perdition; the body is already trapped, so, as also discussed in preceding pages, the only remaining hope is the redemption of the soul. By attributing monstrosity to something related to genetics, Adriana provides us with another proof of her assimilation of social comments

⁶⁸ Theories of monster construction, like the one David D. Gilmore defends, point to monsters as children's alter-egos. Children are divided between the attempt to behave as adults want, and children's self-knowledge of their own evil impulses: "the child [. . .] identifies with the monster, for it embodies his or her own 'bad self'. Children wish to be good, that is, to conform to the ideals propagated by parents and society, but they know that they are not, that they harbor hostile, erotic, and aggressive impulses, so they invent the monster and drive it into the unconscious. Self-knowledge contradicts the self-image they strive to attain, subverts their effort to be good, and therefore makes them, in their own eyes, a monster. What child, after being found out and punished, has not experienced the feeling of being evil and horrible, of being cast out of the human community-like a monster?" (193). Interestingly, almost contradicting this argument, Adriana does not have that kind of self-knowledge; moreover, adults are the ones who, by accusing her, shape the monster-image. The feeling of being a monster seems to move in an outwards-inwards direction. Adriana sees herself as a monster because the others tell her she is. She does not perceive her impulses as evil, although, indeed, we can observe a dichotomy splitting what is expected from her and what she actually does.

and sense of guilt. As argued, she embraces that monstrosity as something that makes her even more united with her father. Nonetheless, she is not able to come to terms with it; she is blind to what is required by the integrated members of society and their judgment of her actions as monstrous. The tension in the construction and transmission of monstrosity we can find in *El sur* resembles the contradictory Francoist discourse on race and genetics. Although the “Reds” were seen as hereditarily degenerated, they could be changed through re-education. Antonio Vallejo Nágera, who led the Psychiatric Services of Franco’s army, described the Marxists as mentally, morally, and culturally “inferior.” Despite this, Vallejo Nágera claimed it was possible to “corregirlos con tratamientos ambientales y moralizantes, regenerándolos mediante la religión o el patriotismo” (González Duro, *El miedo* 60). Both Adriana and her father are genetically monstrous, as well; this notwithstanding, reform is possible through religious teachings and practices as well as perverse patriotism.

It is not until later on in the novella that Adriana comments on the way she feels about religion. We can examine more in detail the Joan of Arc game, so as to discern the framework of Adriana’s first dynamics of outrageous behavior. Joan of Arc was accused of heresy and burned to death at the stake. Adriana, as indicated, is fascinated with that story of religion and martyrdom. We should not forget that Joan of Arc, a very young illiterate peasant from an isolated French region, claimed to have visions and, led by God’s voice, she gathered all strength to lead an army in France’s war against the English occupation of the Northern part of the country. Mainly, political interests from the rival English faction would propel her trial and subsequent condemnation. The trial was

arranged in such a way as to manipulate facts so that she would be sentenced death.⁶⁹ Basically, the trial was based on fiction rather than on an unbiased array of objective data, all driven, as said, by politically inspired factors, instead of unadulterated religious ones, if there is such a possibility. Joan of Arc would not be allowed to have a legal advisor. Both State and religion, in the case with the saint's story, become undistinguishable allies. Further, religion is used as a tool for political advantages following the premises of the Inquisition.

Some authors have characterized post-war Spain as ruled by a newly shaped version of the Inquisition. Such is the case of Armengou, who indicates that:

[. . .]mientras se instruía la Causa [. . .] se fueron recopilando no sólo informes sobre las víctimas, sino también sobre los presuntos autores de la violencia revolucionaria. Ello significó que toda España se convirtió en un inmenso tribunal en el cual las denuncias y delaciones estaban a la orden del día: como si de una nueva Inquisición se tratara, numerosas personas presentaron denuncia por las víctimas que había sufrido su familia, pero muchos denunciaron a aquel vecino con quien tenían alguna enemistad o alguna cuenta pendiente [. . .] (114).

⁶⁹ Joan's trial for heresy was politically motivated. Some excerpts from Pierre Champion's overview of Joan of Arc's trial highlight its fictional aspects: "Rarely has injustice taken the likeness of justice, to this degree; rarely has an assembly seemed so little imbued with zeal for the safety of the soul and body of a poor and saintly girl; rarely has one invoked with such hypocrisy its own impartiality and shown likewise a false goodwill towards helping an unlettered woman to defend herself. And the judges at Rouen clothe themselves moreover in the opinion of that almost celestial light of the time -- of the entire world -- the learned University of Paris. What cowardly opinions were screened behind decisions entirely political, but so sagely argued, by the Faculties of Theology and Law! It was a well-ordered trial, a machine of procedure superbly synchronized, put in motion under the highest, most redoubtable authority of that time, the authority of the justice of the Church. Never were witnesses and formal evidence received with so much care; no trial of that period-save that of Jean, duc d'Alençon, tried by his peers -- was conducted in so impressive and stately a manner. (Three or four canons, designated by the chapter, sufficed in those days to instruct the court in matters of faith.) [. . .] Innocent tales, widely told through the Lorraine countryside, of "fairy trees" were accepted without verification and were distorted. A girl leading men-at-arms, dressed completely like a man, could not be other than depraved, a monster, a loose creature, like-the ribald dames who followed the armies." Champion, Pierre. "On the Trial of Jeanne d'Arc." *Jeanne la Pucelle*. 2007. <<http://www.jeanne-darc.dk/>>.

I was exploring before how Adriana's father is outcast because of his failure to meet religious parameters; this has been extended, as pointed out, to Adriana. However, Adriana reverses roles in playing the Joan of Arc game. Joan of Arc was posthumously vindicated, in spite of the Britons having considered her an outcast. To this extent, Adriana's role in playing the game is even more ambiguous. Initially, she wants to embrace martyrdom and victimization; the question to answer is whether that desire corresponds to the fact that the outcast saint was transformed into a heroine afterward. If we consider that angle, Adriana would like to be empowered through the game --playing the role of a heroine and a saint-- but is unable to, due to Mari-Nieves' stubborn behavior. It could be argued that she is forced to chastise Mari-Nieves, since the latter would not give up in her desire to play the saint. That is why Adriana feels an intense anger and seemingly wants to punish the girl. Adriana, the victim, has turned into the executioner.⁷⁰ She sees herself as an innocent executioner, though, if we are to consider her narration of this episode.

It is important to notice that Adriana feels that Mari-Nieves has stolen the role she should play: "Yo no había podido soportar que Mari-Nieves se apropiara del que yo consideraba, con todo derecho, mi papel" (García Morales 14). She is entitled to the role of a martyr and perhaps overstressing correlations, she could be considered as such, since society (tightly connected to State and religion) is condemning her, perhaps not so much because of her behavior, but because of her close relationship to her father. She is stigmatized, and she would want to embrace, precisely, those stigmas in the game. I have

⁷⁰ Adriana's replication of inquisitorial structures takes us back to Freud's analysis of the fort-da game in Mourning and Melancholia. The young boy whom Freud observes "reproduces" the unpleasant moment of his mother's departure by throwing and retrieving small objects. Adriana is able to master traumatic martyrdom by repeating it in her own game.

mentioned above the fact that Joan of Arc was later considered a heroine and a saint. The fact that she has been the protagonist of film plots, for example, is proof of that vindication. In spite of this, Adriana's idea of the Joan of Arc game is reduced to a matter of torture, albeit only once she is not allowed to play Joan: in this regard, suffering prevails over glory. Thus, Mari-Nieves necessarily has to pay the high price of being the saint.

Adriana assumes that kind of parameters in the unconscious terrain of the game. Several questions arise: first of all, we may wonder whether Adriana behaves as the inquisitor, insofar as the role she is taking has not been even chosen by her.⁷¹ Besides, another question that remains to be answered is the reasons why she attempts to set Mari-Nieves on fire, so it seems that there is a subversion of the situation. Is it not Mari-Nieves a dramatic representation --because of her young age-- of martyrdom? Is not Mari-Nieves the one who condemns anti-religious conduct, supported by what the adults around her say? Indeed, Adriana affirms the religious and political status quo without realizing it and, further, without having consciously opted for the power side; at the same time, we could say she is appropriating the role. This does not only affect the game of the girls, but also a whole national structure, that we can trace back centuries. Adriana, at the same time, "structures" --in the way of performance and replication-- the game around the violence that characterizes the educational methods prevalent during the dictatorship. Rafael Abella sees it in the following terms:

⁷¹ It is inevitable to write at this point of the importance of the Inquisition throughout centuries of Spanish history. The Catholic Monarchs --Isabella and Ferdinand-- would propel that institution, which was the first one working in all kingdoms. Therefore, the Inquisition was established, first, as an instrument for unification and centralization. Before the Spanish "Reconquest", Spain was a multi-religious mosaic of Christians, Muslims and Jews. Together with the desire to do away with local power, there was the power of influential families of "conversos" that Ferdinand and Isabella wanted to finish.

Amenazas infernales, con toda suerte de tormentos a fuego lento, impresionaban las mentes infantiles sometidas a lo que era usual en aquel entonces y se reputaba como saludable disciplina: el castigo corporal que igual podía ser consecuencia de la más leve falta, una risa a destiempo, un comentario en clase. El abuso de las prácticas litúrgicas engendraba muchas veces un rechazo íntimo, porque iban unidas a la presencia y vigilancia de religiosos temidos por su dureza o por su tosquedad (75).

We can read appropriation in terms of Adriana's internalization of social, and even historical, violent schemes. Without being aware of it, she functions as an executioner, yet, in the end, she is another victim of the war-like atmosphere (although physically no war takes place in Spain any more) that prevails in Spain during the post-war period. The national dynamics of punishment of the other are at work in this episode, insofar as Adriana, forced by the situation, transforms Mari-Nieves into the heretic.⁷² Being the other herself, we can see also a dynamics of subversion in Adriana's actions, although this interpretation is problematized by the absence of choice. What she is doing draws upon the powerful society itself and its punishing system. Moreiras Menor helps to elucidate this role of appropriation when commenting on the protagonist of the film Tras el cristal:

Convertirse en torturador, abismarse en el Otro, le posibilita “hablar” la violencia y apropiarse de su lenguaje, de su autoridad, que le da a su vez la ilusión de estar situado en un espacio desde el que hablar. El afecto que Ángelo desencadena en su acting-out se inscribe entonces como la radical desestabilización de una marca identitaria que le sitúa a él en el lugar de la falta y, consecuentemente, como sujeto sin poder (54).

⁷² We can find another very illustrative example of children's internalization of State violent schemes in Carlos Saura's 1976 film Cria Cuervos. In this film, the protagonist is Ana, a nine-years old girl, who wants to poison her father, since she believes he is the fundamental cause of her mother's terrible suffering. Ana and her sisters play adults (a quarrel between a married couple at one point of the film), performing the tense situation they see existing among their parents. It is important to observe that Ana's father is one of Franco's regime's army members. Ana seems to resort to violence both as internalization and, also, as a way to attain power on behalf of her mother, who is totally deprived of it. One particular scene is the most wrenching example of this inheritance of violence. Ana discovers a gun in a drawer and, afterwards, she aims at her father's friend, another army officer. Although she seems to do it in an innocent way (she claims to want the gun because her father had promised it to her as a gift), the weapon is actually loaded.

To this extent, Adriana seems to be innocent on the one hand; on the other one, she is as guilty as the society that has for centuries informed the apparatus of punishment, othering and scape-goating, elements tremendously alive during the civil war and post-war period in Spain.

Adriana's unaware absorption of what is imposed by society is extremely noticeable when she narrates the ceremony of her first communion. Here, the previous discourse on religion and magic structuring the narration comes again to the fore. Whereas we observed before how social parameters had permeated Mari-Nieves (her questioning about Adriana's father being seated at the last bench), Adriana has also been "contaminated" by fear/threat premises. Along with that, she becomes entangled in the unsolvable duality of (sacrificial) victim and executioner, as discussed in the episode of Joan of Arc. When she finally realizes her father devastated-looking is in the church Adriana indeed starts thinking that his soul is lost. She finds all mechanical paternosters she has had to pray so far useless. They are useless in the face of the possibility of her father's perdition. The almost imperceptible instant of liberation originates in her very naive endeavor to speak directly to God and to make a deal with Him, something, of course, that is quite unorthodox if we are to bear in mind the Church's mediation in believers' experience and practice of faith and religion. Adriana offers her life in exchange for her father's salvation: "Le ofrecí mi vida a cambio de tu salvación. Yo moriría antes de cumplir los diez años: si no era así, significaría que nadie me había escuchado en aquellos momentos" (García Morales 22). Adriana straddles the border that divides religion and magic. At first glance, we could conclude that this pact endows her with power, insofar as she escapes the structure of religious prayer and she addresses God

directly. Further, the girl pursues a practical goal; by proposing this exchange she has a very specific aim in mind: she will die before turning ten years old for the sake of her father's salvation.⁷³ Finally, she acts propelled by the very individual desire to save her father's life, something that, according to Versnel's categorization, also sets magic apart from religion.

As was the case with the Joan of Arc episode, this reversal of terms is tainted with the very foundations of the structure at work during the autarkic period. Adriana sees monstrosity in her father: "[. . .] me pareció que soportabas una especie de maldición. Por primera vez temí que pudieras condenarte de verdad" (García Morales 22). Surely unconsciously, she judges her father in accordance with society's opinion of him. The fear she experiences propels her actions at the moment. Once more, the power of magic in *El sur* encounters a dead-end. The promise of subjectivity and empowerment appears as a mirage: while there is an attempt at transgression, that transgression only responds to the larger structures of societal imposition.

Jessamy Harvey undertakes a fascinating exploration of the construction of sainthood in her "Good Girls Go to Heaven. The Venerable Mari Carmen González-Valerio y Sáenz de Heredia (1930-1939)." The Spanish girl Mari Carmen was proclaimed "venerable" by John Paul II; the Catholic Church had advocated veneration for the girl -- who died at age nine due to scarlet fever-- because of her exemplary life that should be emulated by other Catholic girls. Roca points out that the imaginary of the post-war period was plagued with models of asexual and angelical women; it is no coincidence

⁷³ The resort to this kind of pacts is frequent among people who consider themselves religious --more especially, Christians or Catholics. Although in the very liturgy of the Catholic mass, for example, there is a moment of petitions to God, the belief in an "automatic mechanism" of such address to God is

that the “literatura edificante” (edifying literature) at the time promoted the example of saints like Joan of Arc, Saint Theresa, or Saint Rose of Lime, suggesting “personajes protagonistas de gestas heroicas, fundamentalmente niñas” (Roca 24). As Harvey observes, María Carmen González-Valerio was a “mere child whose short life yields very little in terms of practical achievement but presents many anecdotes that attest to her virtue” (Labanyi, Constructing Identity 114). Nonetheless, her suffering and resignation in dying were taken as the departure point for considering her as exemplary. The girl’s death, Harvey continues, was regarded as a reason for joy, a “journey for spiritual enlightenment” (118). What is more striking, however, is the similitude we can find between Mari Carmen’s death --seen as an “exchange coin” for the salvation of lost souls, and Adriana’s desire to die to save her father, who is lost. The construction of Mari Carmen’s sainthood revolves around the fact that she represents goodness; she is able to sacrifice herself for the sake of “the bad:” the Reds.

The Archbishop of Madrid, Excelentísimo Sr. D. Antonio Ma. Rouco Varela, states that Mari Carmen, in imitation of Christ, offered her life ‘por la salvación de los pecadores’ [for the salvation of sinners]; these sinners are specifically ‘aquellos que asesinaron a su padre en la persecución religiosa durante la Guerra Civil española’ [those who murdered her father in the religious persecution during the Spanish Civil War]. It is claimed that Mari Carmen gave her life for the conversion of one sinner in particular, Manuel Azaña y Díaz, Spanish Minister and President of the Second Republic. But also, it is maintained, Mari Carmen offered her life to expiate the death of her father, for her secret diary records the message ‘por papá -7-5-1939- Domingo’ [for Daddy, Sunday, 7 May 1939] (119).

Despite this, when the moment of her first communion comes closer, Adriana shows her aversion to religion; nevertheless, she does not abhor it based on any particular idea or belief. She feels exhausted and tortured by Josefa’s teaching of the Catechism. In the beginning, she is very much excited about the beautiful dress she is wearing that day (like

discouraged. On the contrary, if petitions are not “answered,” the believer should be content with God’s

the one made for a queen, Adriana's father had remarked). By virtue of Josefa's attempt to become her spiritual guide, Adriana will deem the day of her first communion as the moment of liberation from the woman's impertinence:

No soportaba el aprendizaje memorístico de un Catecismo incomprensible. Y, sobre todo, esa tortura a la que ella daba el nombre de examen de conciencia y que, fundamentalmente, consistía en desconfiar hasta de mis actos más insignificantes. [. . .] Sus preguntas me herían y me hacían sentirme injustamente acusada. Pero no podía defenderme. Mis actos habían sido ya demasiado elocuentes (García Morales 19-20).

Now Adriana seems to protect herself by provoking. While in the episode of Joan of Arc Adriana navigated the turbulent waters of childhood innocence and society's corruption, it is more difficult to determine the nature of Adriana's rebellion while she is preparing for her first communion. There is something subversive about it, but, most essentially, Adriana understands that she has to defend herself and does so by attacking. Everyone, after the Joan the Arc incident, looks at her with *inquisitive* eyes. The adjective "inquisitive" indeeds resonates with the Spanish inquisition. As a response to Josefa's pestering, Adriana uses the words that seem most scandalous to her. Her mother will die, Josefa says, if she continues to conduct herself that way. Apparently, Adriana does not mind and shouts that she does not love her mother, that she does not love Josefa either.⁷⁴ "¡Y a ti tampoco te quiero, *bruja*!" (emphasis added, García Morales 21). Adriana is well aware of the special effect of the word "bruja" (witch") addressed to a solemn woman with the reputation of being a saint. At this stage, Adriana positions herself, once more,

will.

⁷⁴ In *Cría Cuervos*, Paulina --incarnation of Francoist values with regards to women as care-takers-- will be responsible for Ana and her sisters' education, once both their parents have died. Ana tremendously resents her presence in the house. One night Ana has a nightmare and her aunt Paulina comes to the bed to give her solace. Her solution is to recount the same story Ana's mother used to tell her, the story of "Almendrita," interestingly, a very, very, very small girl. Ana does not want anything from her aunt Paulina and starts screaming that she wishes she were dead. Ana wanted her father to die and plays dead in several moments

as when she played Joan of Arc, on the other side, on the inquisitorial side. She does this by turning the terms around: the saint is, in fact, the witch; now Adriana has the power to judge and to hurt. She has learned of the oppressive mechanisms and uses them against the others. However, her power is only “momentary,” as she offers herself as sacrificial victim for the salvation of her father’s soul.

The Witnessing Pendulum

The special relationship between Adriana and her father seems to take place in another kind of realm, distant from the other characters’ world, and their ways of understanding reality. At least, this is so until other events come to interrupt that union that would keep Adriana apart from doubts or anguish about her father’s isolation during her early childhood.⁷⁵ His isolation is also “her” isolation; although it is something her father forces on her, she would accept it as part of herself and of her inheritance; she would even consider it as solace to the extent that it seems that isolation makes father and daughter merge at times into one undistinguishable entity. I discussed above how Adriana conceives of something that has been inherited from her father and that creates a special attachment to him. She thinks that is magic; also, she would see that as evil. Society will further contribute to that bond by associating Adriana with the otherness of evil and

of the film. Her wish for others’ death can be interpreted both as internalization of violence and the need for control.

⁷⁵ Whereas in the novella the separation between father and daughter seems to respond to external forces (something has happened in his trip to Seville that causes his downfall) in the film *El sur* such separation is portrayed, rather, as a more reflective and active movement from the daughter’s side. Although there is also a mysterious reason that is moving her father to despair, Estrella undertakes a more conscious process of distancing herself from the father, that is evident during the conversation they have at the Gran Hotel.

perdition.⁷⁶ However, she considers that realm of immorality as strength during her childhood; it helps her to defend herself from the other members of society.⁷⁷

In the opening pages of *El sur*, indeed, the existence of that special world shared by Adriana and her father works as an antidote against the comments underlining Rafael's strangeness. That special world is created, first of all, in Adriana's mind.⁷⁸ As a child, she imagines that her father has come from another planet, and that he has a universe of his own. As a matter of fact, he has a special talent that he shares with his daughter: he is able to track hidden things and water by swinging a pendulum. Adriana articulates this power of divination as something knitting a secret bond between the two:

Es curioso cómo aquello no visible, aquello que no existía realmente, me hizo vivir los momentos más intensos de mi infancia. Recuerdo las horas que pasábamos en el jardín dedicados a aquel juego que tú inventaste y en el que sólo tú y yo participábamos. Yo escondía cualquier objeto para que tú lo encontraras con el péndulo. No sabes cómo me esforzaba en hallar algo diminuto, lo más cercano a lo invisible que pudiera haber (García Morales 10).

Scholars interpret the use of the pendulum in different ways, from the examination of Adriana's being taken by an unutterable family secret to her absorption to the Law of the Father. Akiko Tsuchiya interprets the above quotation as a proof of the forces of absence

⁷⁶ Akiko Tsuchiya analyzes the role of Gothic elements in Adriana's involvement in her father's otherness: "Her enclosure and isolation in a space that contains a family secret, and the undercurrent of incestuous desire in her relationship with her father, evoke the Gothic paradigm, which typically dramatizes the conflict of the female subject in relation to a mysterious and threatening Other. The Other has been seen as an embodiment of the subject's unconscious fears and desires around the issues of sexuality and identity formation. Given this psychoanalytic perspective, the oversized country house where Adriana has spent her childhood might be seen as a prototypical Gothic space, a metaphorical castle where the boundaries between self and otherness, between the inside and the outside, are constantly being tested. In this context, the family secret represents a projection of the dark and unknown forces of desire that potentially threaten the very core of the protagonist's identity" (93).

⁷⁷ In the film, during a conversation with her mother, Estrella asks her about that special strength her father possesses and that makes him create a secret of the room at the top of the house. Interestingly, Estrella wonders whether she could have that kind of strength too; when asked by her mother whether she would like to, she asserts smiling she would like it "muchísimo". Mother and daughter are in essence discussing the possibility of Estrella being endowed with masculine strength, with power.

⁷⁸ Estrella clearly states in the film *El sur* that, while a child she had "una imagen muy intensa que, en realidad, yo inventé."

and silence imposed by Adriana's father, associated, by extension, with the Law of the Father. Tsuchiya argues, following Esther Rashkin, that the transmission of the family secret --too shameful to be spoken of-- entails the possession by the subject by a phantom: "Paradoxically, what is *not* said is precisely that which propels the individual's psyche, as well as the narrative that contains the story of the subject's formation" (92).

Morris notices that Adriana's possession of the same gift as her father gives her the possibility to escape "the restraints and tensions of the home." Since, as we have already analyzed, *El sur*'s household echoes the national situation (restraining and oppressive itself) it seems Adriana would manage to get away from the Francoist paradigm by virtue of the world of magic.⁷⁹ However, as I have discussed, magic is presented in such a problematic manner that it is impossible for us to conclude that it allows for liberation and subjectivity in the novella. At the same time, Adriana is engulfed by the father's law and the power that belongs to him: "Adriana's command of the patriarch's art admits her into the realm of symbolic discourse and the conclusive experience of the father's desire" (Morris 561). Adriana's father cuts off contact from society, constructing a type of domestic reality which perpetuates the same patriarchal model that defines Franco's State. Critics have discussed the pendulum precisely as the symbol of the father's seduction. Morris argues that the metonymic link that connects symbolic discourse and the father's desire "is the dowser's pendulum, a displaced image of desire which reveals itself as pendulous phallic symbol" (Morris 561). Although I consider that the interpretation of the pendulum as a tool signifying the entrance to

⁷⁹ *El laberinto del fauno*, directed by Guillermo del Toro, is a magisterial example of the use of a fantastic world that serves to narrate the aftermath of the Spanish civil war. The little girl Ofelia accompanies her pregnant mother to join Captain Vidal, a member of Franco's army, in charge of chasing Republican

symbolic discourse and the possibility to escape the domestic sphere is rather pertinent, I think that the symbolism of the pendulum takes us farther. Adriana embraces her father's secret world driven both by desire and the attempt to gain power; she embraces along with that the patriarchal structure. The pendulum has been interpreted by Morris as a phallic symbol, yet if we examine its shape more closely, it in fact resembles testicles. The word "testicles" derives from the Latin "testis," which means "one who gives evidence, a witness; an eyewitness, a spectator" --"testigo" in Spanish. The pendulum "witnesses" hidden and invisible things to such a degree that we can establish a clear correlation between the etymological meaning of the word and its use in El sur. Yet the pendulum as a tool for witnessing is ultimately perverted as it connects to the "seduction" of Franco's politics: it attracts Adriana to the father's control. The pendulum represents the very failure of Adriana's attempt at liberation while ironically exemplifying her father's sterile use of magic as the means of "witnessing" an alternative reality. Interestingly, the proof of Adriana's father's tremendous despair is that he stops using the pendulum: the witnessing endeavor is fruitless. The "promise" of the invisible as a tool for seduction now only resides in silence on the father's side as a means of control.⁸⁰ The narrative draws a circle that begins with the liberation and empowerment Adriana can experience in her father's world, but which continues to appear as entrapment within patriarchal seduction.

guerrilla fighters hidden in the mountains. Ofelia's imagination and the alternative world she is able to create help her to escape the harsh post-war reality.

⁸⁰ Pendulums stop when the friction on the surface is too rough. The law of gravity allows for the initial impulse to set oscillation, which can continue as long as the friction is not significant. Once stopped, the pendulum points to the ground --to the South. As we speculate further on the "place" of the pendulum in El sur, we could compare the oscillating pendulum to Adriana's oscillating search for identity. In the end, the pendulum stops to point to the direction Adriana's father comes from: the South.

Incest: The Inability to Escape the Father

The creation of a separate world goes beyond the use of power, magic or the transmission of evil as a way of uniting father and daughter. The blurriest territory we find in *El sur* is the only suggested and symptomatic presence of incest. To this extent, as I began arguing before, whereas the bond created by the use of magic (the water divining and the pendulum as the instrument for it) could be interpreted as that empowerment of Adriana in her status as a girl in the oppressive atmosphere of post-war Spain,⁸¹ at the same time, we come across suggestive language and symbols that, entangled with the description of the use of magic, would be deemed as symptomatic of the construction of incest in the novella. That language seems to imply the daughter's seduction by the father. Clare Nimmo comments on the scene in *El sur* where Adriana learns how to use the pendulum:

The underlying eroticism of this scene (the daughter's initiation with the pendulum suggesting a sexual initiation) is reinforced by descriptions of physical sensation: 'rozar,' 'envolver,' 'susurro,' 'murmullo suave,' 'mi corazón latía con violencia,' 'mi respiración se agitaba,' and 'empezaba a temblar.' Moreover, this sensuous language is typically juxtaposed with suggestions of the supernatural, exemplified here by 'el aire no era sólo aire, sino que a él se unía algo raro' and 'aparecerá esa fuerza a través de ti [. . .],' the *fuerza* referring not only to Rafael's extraordinary powers but also underlining the unnaturalness of the bond that exists between him and Adriana (Nimmo 43).⁸²

⁸¹ It is interesting to comment on the moment Agustín teaches his daughter to use the pendulum in the film by Erice. The light focuses only on their faces, while the rest of the room they are in remains in shadows and darkness. On the one hand, the dramatic illumination helps us to observe the concentrated gestures of father and daughter and, particularly, Estrella's amazement and her delight in discovering she is also able to make the pendulum swing. At the same time, at most moments of the scene, we are not able to see Estrella's hair. The illumination creates the illusion that Estrella is, actually, a boy. We could discuss how the confusing "masculinity" of her face correlates to the fact that she is allowed to enter a masculine realm, which is characterized by power, magic and secrecy.

⁸² Nimmo also indicates that "the incestuous yearnings are evoked more clearly in the film by the memorable scene in which Agustín and Estrella dance a *paso doble* at her communion banquet. As Hopewell notes 'la *mise-en scène* del día de su Primera Comunión revela las similitudes entre esta ceremonia y la de una boda.' The comparison of Estrella in her communion dress with a bride had already been set up in a previous scene: Milagros, Agustín's wet nurse, had exclaimed with enthusiasm, as she placed the veil on the girl's head, that Estrella looked 'igualita que una novia'. At the banquet, Agustín adopts the role of groom to Estrella's bride as they dance together to the claps and cheers of the onlookers

Some scholars have examined El sur linking the novella to the Gothic tradition, as I have already pointed out when talking of the claustrophobic setting of the novella. George E. Haggerty observes in his Queer Gothic that the sexual conventions of the genre appear as a testing ground for “unauthorized genders and sexualities” (3). The unspeakable, as Kathleen Glenn has argued, constitutes one of the prominent characteristics of El sur, which relates the novella to the Gothic tradition: “David Punter has called attention to Gothic writers’ concern with the nature of taboo and their repeated treatment of ‘incest, rapes, various cases of transgression on the boundaries between the natural and the human, the human and the divine.’ They work on the fringes of what is acceptable [. . .]” (241). The implicit incestuous desire between father and daughter could be read as resistance to the system. Forbidden sexual desire constructs a separate realm that is intimately associated with the use of magic, and escapes the narrow inclusive Francoist parameters of the period.⁸³

seated at the table. The placement of the camera in this central scene is fundamental to the unraveling of the narrative. Erice starts with a close-up of her veil on the top of the chairback, at the head of the table. A short traveling shot reveals the table and those sitting around it and at the other end we see first an accordionist and then the couple dancing. As the music grows to a crescendo, the camera focuses on the fond smiles and glances exchanged by father and daughter, explicitly suggesting the incestuous longings harboured by the couple. The sequence is completed by a reverse traveling shot which takes the spectator back to the close-up of the veil, thus reiterating Estrella’s unspoken role as a bride. The *paso doble*, ‘En el mundo’, is not only commonly played at wedding celebrations (it is played at the wedding in the Gran Hotel) but it is also strongly evocative of Southern Spain [. . .]” (Nimmo 45-46).

⁸³ Elizabeth Ordóñez summarizes the Gothic influences in El sur as well: “El sur has much that recalls the Gothic novel. The enclosure of female figures in a gloomy space controlled by masculine authority and desire; the existence of a mysterious family secret; the daughter’s ambivalent fear and desire of a paternal figure who confines her along with a maternal circle who shifts between nurturance and indifference: these are the familiar themes that appear in El sur. Like the traditional Gothic, El sur moves toward the release of its captive females, the explication of the family secret, and the freeing of the daughter from danger and unholy desire. As the following analysis of Rafael Llopis coincidentally reconfirms, the novel ends in a way characteristic of the Gothic: ‘el mundo del padre, deseado en la infancia y rechazado definitivamente en la juventud, se convierte en un mundo arcaico y corrompido pero amenazador [. . .] la mujer se erige en figura racional, como portadora de luz contra las sombras de una pasado exclusivamente varonil’” (181).

Yet, as Adriana's willing acceptance of the father's law presents us with the ambiguity indicated before, it is also necessary to explore what incest has traditionally represented at large within social manifestations. For example, Tsuchiya shows that incestuous desire:

[. . .] raises wider questions about power and sexuality in a patriarchal society [. . .] [I]ncest is more likely to occur where traditional roles are extreme and paternal dominance is exaggerated. Clearly the family as a social institution under Franco's dictatorship, particularly in the 1940s and 1950s, is exemplary in its polarization of gender roles and its imposition of the doctrine of separate spheres. In the closed space of the family, Adriana is constantly kept under the surveillance of the Father's disciplinary eye and learns to accept and even to desire his gaze (95).

Adriana's entrapment by her father's desire and power radically manifests itself when she attends school for the first time. Although she is enthusiastic about it, soon she realizes that the experience is totally different from what she imagined: "Qué lejos se halla el deseo de esa realidad que vivimos cuando creemos realizarlo" (García Morales 28). It is interesting that she laments the fact that, once more, her father never visits the place where she spends so many hours. There she feels special, that quality to be understood in a negative way, as happened with the already discussed episodes, significantly the "Joan of Arc" game. Adriana is anguished because of her impotence (she uses the word "impotencia", more generally associated with male sexuality) to interact with the other girls. She even cries when a nun tries to get close to her. The school space radically tests Adriana, insofar as she experiences a separation from her father, which translates into her inability to relate as an independent being. At the same time, she enters that social sphere that has been despised by her father, which entails a sort of betrayal by the daughter.

During her childhood, Adriana searches for the father's presence. The formation of Adriana's subjectivity first appears, paradoxically, as the struggle to fuse with him.

The initial separation originates in Rafael, whereas Adriana persists in trying to attract his gaze. One prominent example is the sinister hide-and-seek game that she plans in order to gain her father's attention. She expects "to be looked for"; Adriana expects to "be found." Yet, Rafael never does that: we can see how he undertakes a game of power to counteract his daughter's by not showing up. Adriana soon forgets about the frustration she experiences in not "having been looked for" (only her mother seems to be worried) when she surrenders to the father's suffering.

The trip to Seville would seem to work as a turning point in the relationship between father and daughter; Rafael's mother has died, and he becomes more and more separated from everyone else. Fights with his wife are dramatically frequent, having as apparent subject not only the existence of a woman in his past, but also something that, as many other things in the book, is not said. Morris has noticed that the fracture of the plenitude that characterizes Rafael and Adriana's relationship occurs with the simultaneous seduction of his daughter and prohibition of her desire. However, it seems to me that the initial separation, which leaves Adriana disempowered, takes place precisely after that trip, and it has nothing to do with Adriana's desires. She remains to be seduced, alarmed at her father's seclusion and notorious frustration, in spite of the fact that Adriana realizes her desirability through other men's appreciative gazes, and even engages in an innocent relationship with a young man --in which physical contact never seems to ever take place.

In order to regain her father's attention, Adriana, first, tries to become his accomplice when hiding the letters from Gloria Valle, even though that action theoretically would result in giving the other woman the advantage and sharing her

father:⁸⁴ “Me sabía tu cómplice y eso me acercaba de nuevo a ti. No sabes con qué ansiedad hurgaba yo entre tus cosas, registrándolo todo [. . .] Deseaba tanto leerlas yo también [. . .] Incluso llegué a utilizar el péndulo” (García Morales 26). Rafael will say later that all is a product of his daughter’s fantasy, he does not remember Adriana’s complicity; he refuses to partake of Adriana’s memory and her attempt at reunification. Fantasy, which was the element that formerly allowed Adriana to escape the reality she used to abhor, now turns into an argument her father uses to remain in silence: fantasy is derided and unfairly reduced to the fabrications of a young woman. Adriana can no longer find any sort of refuge, encountering a vacuum in the object desired: her father. The seduction by her father --turned into actual possession instead-- is done by virtue of his irrational jealousy at this stage of the narration, instead of the construction of erotic fantasy by the use of the “witnessing pendulum.”

The Other’s Desire

All this considered, Adriana does not experience a desire of her own, but, instead, she feels that abyss of separation from her father. In other words, Adriana’s suffering is either due to the fact that the father would not partake of her world, or she suffers because of what has been imposed by him and constitutes a part already of her own way of being in the world, fundamentally, silence and something ominous: “La figura de Adriana es, pues, sofocada y deshecha en la sombra de su padre [. . .] Adriana se borra a sí misma en un gesto de modestia y penitencia, de sumisión al padre” (Krauel 212). Her desire is

⁸⁴ In contrast, the adaptation of *El sur* to the screen moves the viewpoint to Rafael, since he is the first one to write to Irene Ríos (an artistic name for Laura, Gloria Valle in the film). Rafael writes the letter inside a café, after having watched a film starring Irene Ríos. He is observed by the daughter through the café window. Estrella stays outside, disconnected from what is happening, although the viewer will be able to

either in the way of frustration of her own desire towards him or it is enveloped by her own father's obscure desire. For example, in reference to her lonely days at school, she narrates:

Pero ¡qué importa ya todo aquello! Ahora casi me alegro. El silencio que tú nos imponías se había adueñado de nosotros, habitaba en la casa, como uno más, denso como un cuerpo. Aprendí a vivir en él y sería injusto no añadir que si he llegado a conocer alguna felicidad real ha sido precisamente en el silencio y soledad más perfectos. Por eso nada puedo reprocharte a ti que me enseñaste con tu desmesura, adentrándote sin freno por esa senda que tan pocos frecuentan [. . .] (29).

Her father's silence constitutes a lesson for Adriana; Morris has analyzed his denial of discourse as the means he uses for seducing his daughter and something that functions as "the relational and textual gaps" that stimulate Adriana's behavior.⁸⁵ Krauel also endorses this argument and adds that the text constitutes both a celebration and a conquest of that silence. Silence is precisely related to the taboo --incest-- that sets the writing in motion. Krauel analyzes how the violation of the taboo transforms the person who has violated it into the taboo itself, to conclude that the whole text could be understood in terms of "un acto de purgación que reconduce una sexualidad problematizada a [. . .] textualidad." Nonetheless, "el incesto nunca acaba de explicitarse en un nivel de denotación [. . .] Adriana acaba erigiéndose a sí misma un monumento verbal con su propia reticencia" (213). Consummation of incest takes place only in the encounter with the written word.

Silence is what pervades everything at the novel's closure. I have examined how Adriana is controlled by her father's desire, even when he imposes distance and silence

know the content of both the letter he writes and the one he receives from the actress. In the film, there is no more exchange of letters between Agustín and Irene, hence Estrella will not share in that secret.

⁸⁵ Morris resorts to Luce Irigaray to explain that "it is equally important to acknowledge that the father seduces the daughter [. . .]" Morris adds that there are two assertions (her father says he would commit suicide if it were not for Adriana; he discourages his daughter from getting married and having children in the future) that "emanating from the discourse of the patriarch, bracket and perhaps curtail Adriana's development" (561).

on her; that silence can be viewed as another strategy for attraction and control. However, how can we interpret the presence of silence at the end of *El sur*? Many scholars claim that the end of the novella represents Adriana's self-liberation from her father's influence; indeed this reading seems nearly unanimous in *El sur*'s theoretical interpretation. However, even if we interpret Adriana abandoning her father's house and turning her affection to her half-brother Miguel --when she tell him "I love you too"-- as suggestive of liberation, Adriana, as I will prove later, continues to be trapped in the father's figure and the inability to narrate memory.

Adriana undertakes a journey to the enigmatic South --Rafael's homeland--in order to make sense of the puzzle her father represents for her: he has just committed suicide. Since the pendulum is stopped now, the only direction it indicates points to the South, Rafael's homeland. There, Adriana talks with her paternal relatives, trying to find out information about her father's past, as well meeting Gloria, Rafael's mysterious former girlfriend, who has a son almost the same age as Adriana. Clare Nimmo argues that the trip to Seville "permits her to assert her own sense of identity, independent of paternal authority. When she returns to the North, she has stepped over the boundaries of adolescence, entering the adult world with its social codes" (Nimmo 47). Following Rafael Llopis, Elizabeth Ordóñez talks about the moment when Adriana "raises the luminous circle of her lantern (52) to light the abandoned objects of her dead father [. . .] [T]his rebirth implicitly frees her to establish future bonds and articulate other discourses outside the restrictive boundaries of the father's law" (Ordóñez 265). Morris interprets the enigmatic words Adriana writes to Miguel, her half-brother, stating that she loves him too, as a "concluding and conclusive act" that "demonstrates her initiatory step toward

self-definition” (562). Therefore, thinking that “to love is to survive paternal meaning” (as Kristeva has suggested), Adriana names her desire and admits “her love for the denied discourse of the family” (Morris 562). Another key moment examined by critics focuses on the very last page of *El sur*, when Adriana abandons the father’s house, leaving the “father’s body” behind: “Mañana abandonaré para siempre esta casa, convertida ya, para mí, en un lugar extraño” (García Morales 52). The house’s objects are now “indifferent” to her.

Although we could understand that Adriana’s liberation from her father takes place at certain points of the narration and contributes to the definition of her independent identity, I see the resulting emancipation as a performative aspect of the novella. Writing evolves and seems to bring that promise along with it, but Adriana’s independent subjectivity never solidifies. For example, when Adriana is fourteen years old, the fact that men are attracted to her takes her by surprise. This causes the articulation of a new perception of herself, which is again based on the male’s gaze. Whereas I observed before that her father does not have a name or a face in the novella, it is precisely Adriana’s name and her face that are at work in that formulation of a separate identity. Adriana hears how the young men sing her name when she passes by; also, that name, “Adriana” is written down on the school desks, as a mark of her independent existence under the others’ desire. Most interestingly, Adriana’s picture is displayed in the window of a store and she learns that twenty copies of it have been ordered. She looks at herself in mirrors, to try to confirm her desirability. It seems that the new independent identity meets with the father’s disapproval, “Aquello me desconcertó y, sobre todo, temí que tú pudieras llegar a enterarte [. . .] A veces, cuando regresaba por la carretera, ya

anocheciendo, te adivinaba impaciente ante la cancela, esperándome” (García Morales 32-33). Other men’s desire cannot be compatible with her father’s desire. By being separated from the father, she is not a monster anymore, but a beautiful woman under the other males’ gaze. However, she is not able to reconcile that kind of image with the previous one and, furthermore, be detached from her attraction to Rafael.

Adriana transmits through a dream the frustration of her prohibited desire for the father; he would express such frustration by means of silence, groans and violence. The dream takes place when Adriana is an adolescent and the process of insertion in society has begun under the new male gaze. In the dream, the whole planet is flooded; it is the end of the world. Adriana sees her father coming to her rescue in a small boat. The father becomes the savior, and, although ironically appearing in a small boat, he shows no emotion, he does not say a word. Adriana desires to marry him “[. . .] tú te negarías [. . .] Ahora, de alguna manera, le dabas demasiada importancia a las normas de este mundo y ellas te lo prohibirían [. . .]” (García Morales 34). In the dream, the father’s silence continues to be the means for both controlling and attracting Adriana to an unknown realm. Even as this transpires, Adriana becomes aware of her father’s attachment to societal rules. In turn, she realizes she has been left alone with her desire. Other images appearing in the dream represent impotence: the small boat fighting the massive water. Water correlates to the maternal womb, which causes distress instead of nurturing Adriana.

That dream and the end of the novella represent the most indicative aspects of Adriana’s being trapped in the father’s desire, in spite of a process of writing that has been read as signaling her independence and affirmation of her own subjectivity. I began

by quoting those words that are key to the enigma that is central to the narration of El sur. Adriana abandons the father's house and, nevertheless, silence remains as the closure: "Y en este escenario fantasmal de nuestra vida en común, ha sobrevivido tu silencio y también, para mi desgracia, aquella separación última entre tú y yo que, con tu muerte, se ha hecho insalvable y eterna" (García Morales 52). Although the house seems to be the physical space where silence pervades and survives, Adriana continues to talk about the definitive separation --death-- that cannot be captured through the writing process. Ambiguously, the separation appears as confined in the house but seemingly extends to Adriana's whole project of narration and memory. The ending fuses with the unspeakable. The unspeakable, as seen, contains the forbidden and never consummated desire in the text.⁸⁶ The father has propelled Adriana's narration from the beginning; his never solved mystery accounts for the frustration at the end of the novella. Whereas Adriana delimits an inside and outside that emerges as physically drawn by the house, the very text she produces concludes with silence, and the inability to realize desire. The figure of the father is now the very ghostly text, where silence prevails as the conclusion. His desire has been for death, death that makes the narration possible and prevents it all together. Adriana remains in a melancholic state: separation from her father is a disgrace, and silence endures in spite of the process of memory and narration, since the father is dead.

⁸⁶ The inability to speak echoes Medina's comment on Cría Cuervos's portrayal of symmetry, as the representation of a future that has already been invaded by the past: "El futuro ya es nostalgia. Las acciones de la abuela y de Ana son perfectamente simétricas. Si aquella representa un pasado definitivamente perdido que no existe sino como escenario vacío que la voz de otro ha de poblar, Ana y sus hermanas invocan un futuro que ha sido ya siempre habitado por el otro. En ambos casos sólo queda un signo vacío que al yo no le es dado poblar. El supuesto espacio del yo es un territorio robado, incapacitado para cualquier movimiento de agencia, una apropiación de lo imaginario por lo simbólico. Aquél nunca existió más que como creación retroactiva del ejercicio de simbolización regido por "el nombre del padre", posibilidad siempre ya abortada" (122).

Conclusion

El sur swings in between worlds that fuse and never come to be reconciled, in between Adriana's search for the father --and memory-- by the use of the word and the silence that propels and ends her narration. The novella immerses the reader in a territory of contradiction and ambiguity, where terms lack distinction and promises of liberation fail. Adriana continues to think that the happiest moments of her life were those lived by her in absolute silence; hence she is trapped by her father's absence, even when writing would precisely entail breaking silence. The deepest of the secrets, the sorrow --as Rafael expresses it-- that has all and no reasons at the same time disturbs the text until the very last page: death as chosen by the father. How does memory work when terms continue to find indissolubility? Is there a way to avoid internalizing the traumatic autarky? Is the female voice inevitably subjugated by the father's penetration? Is reformulation of trauma possible?

The trauma that engulfs both Adriana and her father seems to be a national trauma that spreads through this project of memory in democratic Spain. Adriana abandons the domestic space, that house of her childhood that I have seen as duplicating Spanish autarky during the post-war period. However, she is unable to illuminate the obscure past that shows up only through symptoms and silence, by virtue of a monstrosity that replicates itself and cannot be undone.

CHAPTER 2

LA VEU MELODIOSA: THE UTOPIAN SENSE OF GUILT AND THE REJECTION OF DYSTOPIA IN POST-WAR CATALONIA

Introduction

La veu melodiosa, written in Catalan by Montserrat Roig in 1987, contributes to writers' efforts to recover memory of what happened during the post-war period. As occurs with El sur, the recovery project is characterized by ambiguity in what is narrated and the terms that envelop that narration. Ambiguity applies predominantly to aspects such as the division between the victim and the tyrant and the possibility of coming to terms with the traumatic past. However, as I hope to prove later in this chapter, unlike Adelaida García Morales's El sur, La veu melodiosa gradually builds on a disruption of domestic parameters that both escape and are contaminated by the national Francoist situation.

The Spanish civil war is about to end: it is 1938 and Mr. Malagelada --a member of the Catalan bourgeoisie-- decides to make of his enormous apartment located in the Barcelonan Passeig de Gràcia a sort of fortress, where Catalan literature and high culture in general could be preserved. Francisco Franco will win the civil war and, with that, Catalonia will be submitted to the oppression of its language and culture. Those are the first historical references we find in La veu melodiosa. Mr. Malagelada's grandchild, nicknamed "Espardenya" for reasons we will discuss later, has just been born in that same year. Catalonia was one of the last bastions of Republican resistance during the Spanish civil war. The historical moment of Catalonia's defeat and Mr. Malagelada's grandson's birth coincide and set the stage for the rest of the narration.

La veu melodiosa, in contrast to El sur, seems to possess a narration fundamentally propelled by the civil war and its aftermath: the oppressive conditions during the post-war period and the fact that there is a culture under threat, and

consequently a past that needs to be protected. L'Espardenya is born while bombing over the city continues and rumors spread about the possibility of peace. His mother --Mr. Malagelada's daughter-- dies only two months after giving birth, when bombings over Barcelona still persist. While the historical context seems to set the action in a clear direction (Mr. Malagelada understands that there is the need to be isolated and the family structure is built upon that need), the family story appears as somewhat blurry, as was the case with El sur. Furthermore, a secret the house's walls preserves and that will not be disclosed until the end of La veu melodiosa speaks to the past, and returns in a ghostlike manner to the theoretical haven Mr. Malagelada has built for his grandson. In the introduction to this dissertation, I have mentioned the idea of Freud's uncanny as helping to structure a reading of these texts, in which the family secret transforms home into an ominous place: that is the case indeed of Roig's last novel, as well. At the same time, however, it is the family story, and most particularly the story of the newly born, l'Espardenya which helps to both illuminate and counteract what persists in the realm of official history. In El sur, the narration of the story never gets to intervene fully in History;⁸⁷ it not only duplicate but also problematically perpetuates through Adriana the confusion of terms, which fails to dissolve the Manichean arrangement of the autarkic period and the Law of the Father. Melancholia and traumatic internalization of disparagement prevail in the narration, for the process of establishing distance finally fails. Whereas in García Morales's novella, the private and the public conflate so as to make story undifferentiated from History, La veu melodiosa focuses instead on the inner

⁸⁷ I choose to write the word "history" in capital letters, as the notion of history I address in discussing La veu melodiosa is the absolute and homogeneous one fabricated during the Francoist regime. The capital letter does not, of course, refer only to Franco's totalization of the past, but it also extends to rational Western efforts to create a compact, all-encompassing kind of discourse. The impossibility of

story of those living under History, and the circles that surround that interior sphere; by writing down that *petite histoire*⁸⁸ separated from the big and all-enveloping *Text*, we will continue to find fissures that are paradoxically located even at the very core of that *petite histoire*. The *petite histoire* cannot be neatly separated from history, as my exploration of ongoing debates on the relationship between memory and history, between particularism and universality, will show later in this chapter. The way I read traumatic symptoms in these fictional texts points to the fact that, for the trauma of a nation to be successfully analyzed and perhaps worked through, the historical context absolutely matters.⁸⁹ Nonetheless, there is certainly the need to separate the notion of History, conceived as a universal, all-explaining Text (Francoist history) and the dynamic, flexible, and subjective works of the *petite histoire* narrating the post-war period in La veu melodiosa. It is important to clarify that the History that is being challenged is not only the one written by the victors of the Spanish civil war. Mr. Malagelada, l'Espardenya's grandfather and a convinced Catalan nationalist who refuses to accept the regime, also endeavors to create a master-narrative in terms of a Catalan grand History frozen in time. L'Espardenya and the narration itself will escape the attempt to build a museum filled with the big names of Catalan history and culture.

metanarratives (*grand récit*) that Jean-François Lyotard explores as paradigmatic of postmodernism will help to frame my discussion of memory around the notion of *petite histoire* in La veu melodiosa.

⁸⁸ Let us remember that the term was first introduced by Karl Marx in German Ideology.

⁸⁹ Katharine Hodgkin and Susannah Radstone further delve in the importance of historical context in their Introduction to Contested Pasts. The Politics of Memory: "For history and memory are not abstract forces: they are located in specific contexts, instances and narratives, and decisions have always to be taken about what story is to be told. [. . .] The appeal to memory itself (as opposed to its content) may carry particular ideological assumptions about history and subjectivity [. . .] Thus moving away from a model of 'truth' vs. 'distortion' does not imply moving away from a sense that memory is political; it remains a site of struggle over meaning" (5).

The more detailed provision of a historical context is accompanied by the mystery that surrounds the family story. In Montserrat Roig's novel, we never get to know details concerning l'Espardenya's mother; if we do, it is only through tangential references appearing in different documents to be examined later in this chapter. A fundamental piece of "non-information," which we learn in the opening pages of *La veu melodiosa*, though, is that she has died without letting anyone know about l'Espardenya's father's identity. Also, the last moments of Mr. Malagelada's daughter's life are covered with further mystery: Dolors, the family servant and the character who is emotionally closest to l'Espardenya, is not able to give her solace in her agony: the young woman only spoke in Greek; therefore, Dolors cannot comprehend what she says.⁹⁰

The novel acquires its initial framework by virtue of negation and, together with that, secrets whose revelation will prove to be essential to the work's interpretation. First of all, we encounter Mr. Malagelada's rejection of the structure Franco is imposing upon Catalan social, cultural and political life. Second, we are deprived of knowing the identity of l'Espardenya's father (and the name of the child, for that matter) and, interestingly, we observe how Mr. Malagelada's daughter would not make herself understood by others, because on her deathbed she uses a language other than Catalan. Furthermore, there is another mystery after l'Espardenya's birth. Mr. Malagelada stresses the importance of

⁹⁰ Is Greek Mr. Malagelada's daughter's mother tongue? We are not able to know, and that certainly does not seem to be the case. We learn through a diary entry that Mr. Malagelada lived in Greece when his wife was pregnant. However, the narration does not clarify whether their daughter was actually raised in Greece. Given Mr. Malagelada's attachment to Catalan culture, it seems improbable that Greek would be Mr. Malagelada's daughter's mother tongue. Then what does the fact that she speaks in Greek on her deathbed represent? I do not have space here to be able to find a satisfactory answer to that question, although I am tempted to read her speaking in Greek as a manner of rebellion against homogeneity, despite the fact that Catalan can be considered then as endangered, proscribed, and minority language. Mr. Malagelada's anxiety to make his culture survive through a "totalitarian" world meets a dead end in his own daughter: she leaves this world using a language other than Catalan. There is no bridge of understanding between the dead past and the immediate future.

thinking exclusively about the child from that moment on, and, precisely because of that, asks Dolors --later named Leticia-- to hide all mirrors in the house, with the purpose of keeping l'Espardenya from discovering his real appearance, which is monstrous. Protection seems to equal erasure and the loss of the possibility for l'Espardenya to know of his very basic trait of identity: his face.

In common with El sur's father, l'Espardenya lacks a name and a face in these first pages of La veu melodiosa. Let us remember that in Adelaida García Morales' novella all the father's pictures are torn up after his death; his face is hidden behind a mask in the only picture Adriana manages to see. To this extent, it seems that the outcast --who is also to be understood in both literary texts as the goat-scape-- is deprived of the very basic distinctive features that accompany a person. Such deprivation constitutes one of the most problematic aspects we can observe in the reconstruction of memory of the defeated that both novels undertake. It is paramount to analyze how this absence of the physical develops in La veu melodiosa and how precisely the absence and posterior presence (l'Espardenya indeed knows his real face; his appearance will be partly the cause of his peers' repulsion) could be analyzed under the prism of both the national body politic and the negative of the "perfect" world his grandfather constructs.

Rejection of the outcome of the civil war seems to be the reason why Mr. Malagelada isolates his grandson in the Passeig de Gràcia family apartment. Although when the baby is born, the grandfather tells him no one but the child himself will be responsible for his destiny, this initial premise related to his education will soon be forgotten. Mr. Malagelada decides to have absolute control over the child's view of the world when "the others" (Rebel troops) enter Barcelona. At that moment, Mr.

Malagelada “va tancar tots els balcons que donaven al passeig de Gràcia i se n’anà la cuina [. . .] Va mirar el nen i prengué una decisió. –Per a tu –va fer- construiré un petit paradís. I totes les veus que hi sentiràs, et seran melodioses” (Roig 15). Both the army’s invasion of the city and the fact that l’Espardenya is physically deformed work hand in hand to motivate Mr. Malagelada to isolate his grandchild from the rest of the society; it is impossible to determine which one is of more importance. Yet, that factor is somewhat walking on tip-toe at this stage of La veu melodiosa. The construction of that “small” paradise Mr. Malagelada talks about, within the confined space, has the purpose of totalization.

Tony Bennett’s brilliant analysis of the birth of the museum during the 19th century helps us to understand Mr. Malagelada’s project. As a matter of fact, in its arrangement the house on the Passeig de Gràcia could be deemed a museum where the past is suspended in a virtual way. In other words, the house is transformed into a museum not because Mr. Malagelada collects certain objects or works of art. Rather, the kind of compilation Mr. Malagelada does of the past is imaginary, consisting of ideas and names. The order Mr. Malagelada performs approximates the one defining the museum: “[. . .] that order was a totalizing one, metonymically encompassing all things and all peoples in their interactions through time” (Bennett 79). Mr. Malagelada composes his particular representation of the past, only taking those exalted elements (such as science and high literature) that best suit his interest of perfection and happiness. By doing that, l’Espardenya’s grandfather draws a division line between a superior reality and “the otherness” of what he considers to be a mediocre country.

La veu melodiosa poses intriguing questions concerning how the national Francoist regime is resisted through the opposition of small history and History. Yet, at the same time, it opens to debate the validity of the preservation of culture and history, whenever resistance artificially depends on the creation of an isolated paradise. Roig mercilessly denounces the possibility of grand-oppressive narratives that would eliminate the space of humanity via the emphasis on Reason and Texts that are disembodied from the bodies of people, from the pulse of life, from their feelings: Reason and Texts are represented by Mr. Malagelada's endeavor to construct a paradoxically "small paradise" through his resort to a grand and frozen concept of Catalanian history and culture; Reason and Texts are also embodied in the group of university students who desire to fight the Francoist regime by clinging to unquestioned theory, detached from experience and reality. Reason and Text can also be found in the circle that envelops the previous ones: Franco's regime and its attempt to subsume all differences, to incorporate them into a fixed and eternal notion of Spain and Spaniards and into a uniform view of history. While l'Espardenya's *petite histoire* is inextricably linked to and has to be precisely interpreted vis-à-vis the post-war period, as indicated, it helps to interrupt the History of the period and sterile attempts to oppose the Francoist regime. In the process, it reformulates trauma. Roig endorses a postmodern discourse in treating the memory of the dictatorship: La veu melodiosa embraces memory --necessarily connected to *petite histoire* but not dispossessed of historical awareness-- to rethink the validity of grand narratives. As we will immediately see, the novel presents narrative voices, the representation of the body and the choice of a denigrating name, to give a few examples, as reflecting a memory of the past that is necessarily problematic and fragmented.

Catherine Davies sees that Roig's novel "as far as morality and aesthetics are concerned [. . .] sets up and deconstructs a series of hierarchical binaries: ugliness-beauty, altruism-selfishness, ignorance-knowledge, progressive-regressive, lies-truth, appearance-reality" (77).

Together with the foundation of Mr. Malagelada's world upon aesthetics and oblivion, I will examine later how the group of students l'Espardenya meets when at university understand their struggle as something predominantly justified by the intellectual realm. Compassion for the poor is not trendy in their case; the fact of the students' resistance to the Francoist regime could be read as a compilation of poses, attitudes, and texts. They are not in actual contact with the needy: their only arguments for "acting" are those based on theoretical names. What does it mean that the novel establishes this series of oppositions? How is the *petite histoire* an alternative to history in the narration of the past? In what ways is it related to memory of the defeated and, most generally, the first decades of the dictatorship? How does the organization of concentric circles in La veu melodiosa contribute to the project of destructing a Manichean paradigm? What does the narration say about the intellectual and the sentimental in their connection to politics and history?

The Power of Deforming History

L'Espardenya is the only one whose *petite histoire* adjusts to the small stories that, following Roig's La veu melodiosa, really matter to the memory and remembering of the civil war and its aftermath. He interacts with the poor to become, ironically, the most revolutionary character of them all, despite (or rather, because of) his rejection of

his grandfather's paradise and his inability to fit in the world of the students involved in anti-regime activities. L'Espardenya is physically deformed; this physical monstrosity could be explained in terms of the family story as well as the national History. To this extent, in a twist, the novel comes to denounce the deformities of the world that the grandfather has created within the domestic space (which translates ultimately as another false History), the very failure of the resistance to Franco, and the national dictatorial situation.

Such deformity that creates spaces of blockage for l'Espardenya, who is both the purest character as well as the victim in the novel, could lead us to think that La veu melodiosa leaves no hope for memory (something dramatically hinted at in El sur by García Morales); his very body is marked, as I plan to discuss later, with the stigmas of national and domestic failure. The main character of La veu melodiosa is seemingly entrapped in the textual distance of two worlds that resists the main Text of the Nation. Although he comes to be the very embodiment of the project of *petite histoire* undertaken by the author, is l'Espardenya able to bring the attempt at totalization to an end? Is he able to gain control over his own body so as to subvert the body politic of the nation and the domestic utopian space? Is his monstrosity rather to be read as a subversion of the very values endorsed by Mr. Malagelada and the Francoist State *per se*?

In order to examine these aspects, I will explore first the structure at work in La veu melodiosa, with regard to the construction of the inside and the outside. The creation of an inner world that is planned as protection and resistance against the dictatorship represents the notion of the inside; the outside is constituted by the reality of the regime. We observed that in El sur there is a duplication or echo: what is imposed by the regime

resonates with what is imposed at home. The domestic and the public, the private and the official come to be hopelessly intertwined. In Roig's novel, the relationship between domestic space and Franco's nation-state is likened to concentric circles. The innermost circle contains the paradisiacal world created within the house at the Passeig de Gràcia. The next concentric circle, which envelops the previous one, contains the group of university students who "fight" the Francoist regime. Finally, the circle that circumscribes the former two ones is Franco's State. I will relate that structure with the way the narration is produced and the project of remembering. Secondly, I will analyze aspects of physical deformity that speak of Franco's nation state and the failure of Mr. Malagelada's utopian world.

A Political Museum: In the Face of Hypocrisy

Mr. Malagelada endeavors to create a utopian world for his grandchild, which is sustained on knowledge of science, arts and, particularly, the great names of Catalan culture. Such a world constitutes the inner core of the set of concentric circles that comprise the structure of La veu melodiosa; at least, this inside space exists at the very first moments of the novel, insofar as l'Espardenya inhabits it and has no opportunity to abandon it. As indicated before, the initial idea is to transform that house in Barcelona into a realm of beauty, goodness and high culture, apart from the harsh reality characterizing post-war Spain. The domestic space is artificially designed so as to escape the Francoist nation. Conceived in accordance with the museum rationale, we could say, following Bennet's analysis of the birth of the museum, that Mr. Malagelada's house is

“[. . .] heir to early utopian conceptions of a society perfectly transparent to itself and, as a consequence, self-regulating” (Bennett 47).

This utopian world, nonetheless, originates at the same time in Mr. Malagelada's own frustrated effort to become a celebrated poet, to the point that personal and cultural-social reasons for his domestic creation are intertwined. The ideal “territory” Mr. Malagelada designs is paradoxically founded on an extremely aesthetic vision of reality. Although when he was young he tried writing verses, soon he realized that a bad poet “és pitjor que un assassí” (Roig 18). For instance, Mr. Malagelada continuously resorts to quotations from books by classical authors in ways that cannot be clearly related to the situation at hand. His words effect a continuous dislocation of context to the extent that we can perceive how his world, even within the domestic space, is out of synchrony with the present. He seems to be trapped in a textual reality having to do with aesthetic pleasure, and he remains completely oblivious to his grandchild's needs and the expectations the child will develop. In the creation of museums described by Bennett, Mr. Malagelada frames the past he wants to preserve. He does not realize, however, that the past he frames “is inescapably (the) product of the present which organizes it” (129).

What Mr. Malagelada constructs for l'Espardenya dangerously straddles borders between the utopia and the Francoist State. For example, the utopian world is not only based on isolation from the street and other people, the learning of the great sages' work, but, significantly, it is also built upon the ignorance of everything that happens in the world, or any situation that would be deemed unhappy, including the child's gaze upon his own features. The world of the house resembles the Francoist autarky even as it seeks to oppose it. The place is characterized by the same isolation that the country endures

after the end of the civil war. The domestic-utopian world Mr. Malagelada fabricates could be seen as the negative of a picture taken reflecting the situation of post-war Spain: the national discourse also emphasizes that the State should be deemed as perfect. It insists on the fact that misery, poverty, and corruption are to be hidden; everything is disguised in the costume of the magnificent eternal soul of Spain and the need for austerity, for the sake of both the recuperation and the preservation of that soul. The possibility of that beauty, that perfection at the cost of concealing the cruel reality reaches the most intimate spheres, including the domestic. This pervasive construction of a reality liberated of ugliness obviously affects relationships in a profound manner. Carmen Martín Gaité, who extensively researched Francoist discourse concerning amorous issues and how that affected daily human interaction, explains it in the following way: “Todos los comentarios a la política, a las enfermedades venéreas, a las ejecuciones capitales, a los negocios sucios o a la miseria del país eran velados y clandestinos” (17). Such perfection is primarily founded on the fact that the essential happiness of the country depends on its isolation at that moment. Although it was impossible to turn a blind eye to post-war poverty, such a situation was even seen as a necessary preliminary state for the country’s salvation.

The difference with regard to “Franco’s happy State” is that, in spite of the fact that the official discourse promoted that idea of happiness --ambiguously merging with the need for sacrifice and austerity-- that, in many ways, sought to brainwash the population, there was a contrast between people’s reality and the actual discourse. In other words, in Franco’s Spain, there was also a reality --the hypocrisy during the time of dictatorship is already legendary-- that dramatically contradicted what was said officially,

from the State speakers and politicians, in the magazines, in the *novelas rosas* (romantic novels), the NODO, and the radio, the most popular of all media of the period. Hypocrisy manifested in myriad ways, ranging from the profit made by a few privileged in the black market to the discourse of happiness ironically pointed out by Martín Gaité. But perhaps the most radical hypocrisy was that concerning sex and the female body:

Es constatable el mantenimiento de prostíbulos durante la postguerra y el crecimiento significativo de las enfermedades venéreas o de transmisión sexual. En el ámbito rural, durante este período, la visita de jóvenes a casas de citas de la capital o de poblaciones vecinas mayores, con el correspondiente “bautizo” o iniciación de algunos de ellos en las relaciones heterosexuales, constituyó una práctica bastante habitual y no excesivamente ocultada” (Roca 53).

Dolors has to prohibit l’Espardenya from listening to the radio, as well as reconstruct her own remembrance of the past, according to Mr. Malagelada’s parameters. Dolors’ memory of her childhood is distorted as she tries to follow Mr. Malagelada’s rules: “La dona va intentar de recordar tot el que havia vist i viscut abans de la guerra i, seguint les ordres del seu senyor, anava destriant els records dolços dels desagradables [. . .] No li parlà de la fam que passava ni dels crits del seu pare, de bon matí, quan calia anar a munyir les vaques. Entre d’altres coses, perquè ho havia oblidat” (20). L’Espardenya thinks the country life is perfect and beautiful: when his education is completed (by the teaching of four instructors hired by his grandfather), l’Espardenya learns that the world is beautiful “i no sabia què passava al carrer” (41). The grandfather manages to make the grandchild believe that the universe was like their place at the Passeig de Gràcia: “En aquella casa, no hi havia el dolor, ningú no era infeliç, i els dies se succeïen, els uns als alters, amb quietud” (42). Therefore, during the first moments of *La veu melodiosa*’s narration, we observe that the system of isolation succeeds in creating a world l’Espardenya deems perfect; at the same time, even Dolors, who has witnessed poverty

and suffering, forgets her past. The vanquished of the civil war gain an illusory space of power only by burying their own tragedy in this alternative reality. Mr. Malagelada both selects memory --as the Francoist State did, particularly, during the post-war period-- and suppresses anything that does not conform to his view of happiness and beauty. The erasure of those elements creates a world which is paradoxically also founded in the past. This approximates Franco's attempt to construct Spain by recovering its former imperial glory and eradicating the memory of those who died on the losing side.

L'Espardenya, on the contrary, is not able to select memory, as he is already provided with a specific manner of remembering the past, his grandfather's selection of the big names and facts of Catalanian culture. At the same time, La veu melodiosa offers a process of construction of memory as looking to the future. In other words, l'Espardenya will fill the gaps of his "framed memory" by interacting with the outside reality. The more he experiences outside the realm of the Passeig de Gràcia, the more memories he is able to have. Memory, therefore, opens to the possibility of rearrangement and expansion. Far from being conceived as fixed and unchangeable (a notion of trauma as insuperable, Franco's and Mr. Malagelada's notion of History), Roig poses the need for a kind of memory that is fundamentally dynamic, interactive, and shaped by the present reality.⁹¹

⁹¹ Memory, although generally considered a very individual and personal thing, is inevitably linked to a community that influences the "works of memory" and in which memory is inserted. Hodgkin and Radstone see the conception of memory as communal in the following way: "[. . .] Memory is not only individual but cultural: memory, though we may experience it as private and internal, draws on countless scraps and bits of knowledge and information from the surrounding culture, and is inserted into larger cultural narratives. This is a relationship that goes both ways, of course. If individual memories are constructed within culture, and are part of cultural systems of representation, so cultural memories are constituted by the cumulative weight of dispersed and fragmented individual memories, among other things" (5).

Autarky and “Profitable” Isolation

The construction of l’Espardenya’s isolation seems to be as ambiguous as it is in El sur. Mr. Malagelada despises the nation Franco envisions and builds; he would not be able to practice his culture in a public and free way. In this regard, we could argue that he is forced to live in isolation (as Spain already was, due to other countries’ rejection). However, he profits from that isolation in that he makes the world he wants come true. Mr. Malagelada is at once empowered and disempowered. In his position of (relative) power, he forces on his grandchild a reality which the latter does not choose. Although this can be seen as a measure of protection against the dictatorial regime, Mr. Malagelada borders on victimizing, as he initially deprives his grandson of the possibility to be in touch with the reality of his time, instead fabricating for him a “pre-selected memory,” which is dangerously on the edge of censorship.

To some extent the notion of unhappiness is, in fact, deprived by Mr. Malagelada in La veu melodiosa of any deep human content; rather, unhappiness is connected to lack of aesthetic pleasure, in other words, to ugliness. Mr. Malagelada builds the past by selecting those elements that would contribute to his aesthetic view of the world, which in turn becomes the only world l’Espardenya is able to know. By doing that, however, Mr. Malagelada rejects his own blood, since his grandchild is a physical aberration. Mr. Malagelada forces an intellectual reality, so as to cover up the physical ugliness of his progeny, an ugliness that can be related to what is outside: the harsh reality of Spain in postwar times:

Vivim una època, estimat amic –va dir l’avi [Mr. Malagelada] al poeta-, en què només la forma ens podrà salvar de l’estultícia que ens envolta. La forma és un estil de viure. Això és el que vull que ensenyeu al meu nét. Vós li fareu llegir les

grans obres de la nostra literatura, però no li parreu de la prohibició. A casa nostra, no s'ha perseguit ningú i la nostra llengua ha restat intacta. El nen, des de menut, ha sentit la música de les nostres paraules [. . .] (24).

Naming Anew in the Political Museum

There is a moment when Mr. Malagelada decides that the name “Dolors” (“pain”) is too sad for a woman to have, and he re-baptizes his servant with the name “Leticia,” which means “happiness.” He claims he detests all names that mean something related to suffering; that connection in Castilian is even worse, Mr. Malagelada says: “Trobo que vosaltres, les dones no us ho mereixeu pas, això” (21). Dolors/Leticia is responsible for the child’s education until l’Espardenya reaches the age of six years. Then Mr. Malagelada announces to her that he will hire different instructors, so his grandchild will acquire the knowledge he considers necessary for his happiness and the creation of that utopian world: literature, astronomy, natural sciences, and piano. He starts looking for those friends who are left in Barcelona (some of them have gone into exile) and who cannot do the work they like because it is forbidden. They all live poorly. As a matter of fact, the first glimpse we have of Barcelonan people living under painful conditions in the post-war period is when Mr. Malagelada looks for instructors. Up to that moment, everything in the narration is limited and focused on the small world inside the apartment.

The first person Mr. Malagelada hires is a poet, Vicenç Soler, followed by an Armenian astronomer; later, Mr. Malagelada hires Mercè Rius, a woman who used to work as a translator and a playwright, and, finally, Madame Germaine, a French woman who teaches l’Espardenya to play piano. All of the teachers have their names changed by Mr. Malagelada. Both Mercè Rius and Madame Germaine will be re-baptized as

“Mònica” (lonely woman) because “totes les dones que ensenyen al meu nét, I accepten les meves condicions, són úniques” (40), Mr. Malagelada clarifies. Vicenç Soler and the Armenian astronomer will be named “Alfred,” which means “man of peace.” Each of the pairs is distinguished by the number “one” or “two.” Consequently, Mr. Malagelada is driven by the attempt to create a new world, and naming anew is one of the functions included in that kind of endeavor.⁹²

All characters have a name in the story (either the original one, or the given one), but we never get to discover l’Espardenya’s real name. The very fact of his baptism, his being given the name that we do not know, is kept clandestine, it is secret: “l’Espardenya fou batejat, clandestinament, al cap d’una setmana amb el nom que va perdre després d’haver baixat al pou” (12). The character l’Espardenya only exists for the people able to enter the apartment in the Passeig de Gràcia; however, the reader can identify l’Espardenya by his nickname even in the first part of the novel, when the childhood and adolescence of l’Espardenya is narrated, though he has not been named that way yet.

L’Espardenya stays isolated until his grandfather is finally convinced by Mònica dos (Madame Germaine) that he should attend school; he will be able to attend university afterward. This is striking, as it is in *El sur*; although Mr. Malagelada does not share the sense of defeat and frustration and the outsider condition with Adriana’s father, he also surrenders to l’Espardenya’s going to school. We could interpret both as patriarchal

⁹² The novel *We*, written by Yevgeny Zamyatin (published in 1924) is the precursor of George Orwell’s 1984, and *Brave New World* by Aldous Huxley, among other novels that are based on the idea of a dystopia. In some of its traits, *La veu melodiosa* could be included in that sort of tradition, although it is not related to elements characteristic of the future-oriented science genre fiction; rather, Mr. Malagelada looks back to the past so as to create a new world. In *We*, characters are identified by a letter, followed by a number. Part of the conception of the One State described by Zamyatin is founded upon the essential danger of individualism and freedom. The need to create a “we” through suppression of desire and freedom is rationalized (as everything else in the dystopian world of the novel) because of the need to exterminate crime.

figures who are presented as completely fissured. Both El sur and La veu melodiosa portray a subjugating patriarchal system that reverberates with the national situation. The fact that isolation is eventually broken could be seen as defeat of that patriarchal system imposed within the domestic sphere; along with that, we could consider it a victory over Spain's very isolation. At the same time, however, we see that society in El sur mostly represents what is compelled by the regime. Therefore, social interaction, something that seems primarily characteristic of human beings, is tainted by the national structure and its uniform ideology. According to these texts, it is difficult to separate social interaction from covenant with Franco's regime. We will analyze later, as we did with El sur, which elements contribute to subversion and which ones appear to perpetuating the Francoist discursive system in La veu melodiosa.

Anti-Francoist Struggle: Far from Smelly Bodies

The second part of La veu melodiosa takes place when l'Espardenya is already grown up and voluntarily decides to see the world by attending university. We could think of this second part of the novel, as the subsequent concentric circle that comes to envelop the core of Mr. Malagelada's ideal world. In this concentric circle l'Espardenya contacts a group of students who are involved in anti-Franco activism, and once again, this world also ends up in failure, even though it is conceived of as both protection from, and attack against, the system. I examined before how Mr. Malagelada aims at creating a universe complete on its own, through the inclusion of all he deems beautiful and grand. That consists, primarily, of a textual reality at odds with not only the external post-war

catastrophe, but also with the very human condition --which includes both happiness and pain-- and l'Espardenya's curiosity and very humane personality.

That lack of contact with life's "heart" --ugliness, suffering, bad smells, deformed bodies, feelings; to sum up, that absence of the corporeal-- is precisely what characterizes l'Espardenya's friends, by virtue of an array of poses and attitudes that derive from books, instead of from a genuine understanding of life, people and reality. This considered, the circle that Joan Lluís, Mundeta and Virginia create is as artificial as the one constructed by Mr. Malagelada. The first time l'Espardenya's mates enter the space of the Passeig de Gràcia, they think that the house resembles a museum; they want to leave almost immediately. Paradoxically, however, their striving for freedom is also tainted by the museum-like structure, because the set of ideals/ideas they seek to reify are also detached from the pulse of life. Melissa Stewart notes of this group that, although they think of themselves as liberated from the regime's influence "these young people have merely traded one set of standards for another" (185). The women in l'Espardenya's group of university friends know about the terms of their interacting with men thanks to Simone de Beauvoir's readings, while the men take their cues from Jean-Paul Sartre or Albert Camus (Stewart, "Constructing Catalan Identities" 185). All in all, they are also trapped in a text outside the reality they want, "theoretically," to change. The narration portrays the young people's resorting to theory as being as sterile as the world which Mr. Malagelada constructs for his grandchild. They do not dare touch reality, instead appealing to theoretical terms and philosophers whose pertinence is openly questioned in La veu melodiosa. L'Espardenya's friends speak and move as willing puppets, without

criteria of their own. If we take this into account, they echo the top-down movement the regime wants to force on the population.

Although the two concentric circles that are inside the larger context of Franco's Spain are designed to be impermeable, in fact nothing can remain untouched by what defines the nation in its totalizing paradigm. Interestingly, however, Roig does not seem to accuse the regime of contaminating the rest of the spheres. That is to say, although the creation of alternative worlds originates in the dictatorship's repression (and indeed, some authors have seen Mr. Malagelada's isolation as inner exile), Roig reveals that the entire system is suffused with ideology. It is not a coincidence, as I will discuss when addressing the body politic of the novel, that l'Espardenya is the most ideal and the ugliest, at the same time; he is a pure body that represents the most tangible reality. His physical deformity --considered as monstrous by his classmates at the university-- stands in stark contrast to the rigid aesthetics imagined by his grandfather, the aesthetics that characterized the Francoist regime. L'Espardenya is the only character outside the system(s), escaping both the State and his grandfather. He intermingles with the poor, the dirty and the dispossessed. He is the only one in contact with reality and able to fight the entire order of things. I think it is relevant to quote in full what Ramón Buckley argues about the dichotomy reason-feeling that runs through La veu melodiosa, since it serves to illuminate the project at work in the novel and Roig's realization of the futility of ideological discourse and museums, for that matter:

How could a man hope to disentangle himself from [the] dialectical process? Only, says Roig in her final novel *La veu melodiosa*, if he was prepared to abandon not "this" or "that" ideology, but the very concept of ideology itself. Whether from the right or from the left, patriarchy will always try to impose itself by conceptualizing reality. But is this necessary? Do we need to offer an

intellectual framework to solve our everyday problems? Should we not approach reality from our emotions, freed from any preconceived ideas? (134).

La veu melodiosa indeed questions the validity of ideology as the way to approach the world and come to terms with reality. In Roig's novel, the debate at work revolves around the relationship between the universal and the particular. The question of ideology is, of course, inevitably linked to such a dilemma, as are the notions of memory and history. I have contended before that l'Espardenya's *petite histoire* interrupts the grand narrative constructed by both his grandfather and the Francoist State. It is now time to analyze in detail how the relationship between the universal and the particular is structured in La veu melodiosa and to examine the understanding of memory and history in the novel as linked to that debate.

Memory and History or an Impossible Divorce

The "little world" of emotions and feelings is what Montserrat Roig proposes as an alternative to the grand History of the past, together with all-explaining ideologies. l'Espardenya seemingly is able to escape the concentric circles of the world portrayed in the novel, in spite of the fact that those circles --or worlds-- are conceived of as closed systems.

The debate between the particular and the universal underlies the entire narration of La veu melodiosa. While Roig's novel emphasizes the notion of *petite histoire* as entrance to the recounting of the past, it is necessary to examine the exact implications of such an intervention. Should a "universal" manner of conceiving the past and reality be abandoned altogether? How does the stress on particular stories affect notions of memory and history? In what ways are ideology and history complicit in establishing all-

encompassing views of the past, and how does that complicity affect the present? Does the emphasis of the particular threaten history? How is personal memory connected to history? How does personal memory account for the historical narration of the traumatic past? In order to examine these questions, I will carry out an overview of the discussions of the particular and universal in the political sphere and analyze the tensions implicit in the relationship between particularism and universality with regard to memory and history.

Joan Ramón Resina argues in Disremembering the Dictatorship that “[t]he conflict between particular and universal is the most profound, durable and entrenched conflict in Spain” (11). Resina talks of the Transition period as an example of the failure to resolve such a conflict through the newly established democratic state after Franco’s death:

No cultural practices would be sanctioned that might question the state’s relentless drive to subject under its universalizing law each and every one of the individuals and groups falling within its jurisdiction. A new master narrative appeared about the time when Lyotard described the postmodern condition as bereft of the universalizing narratives of modernity (11).

Resina contends that the culture promoted and spread in the Transition to democracy committed “an anachronism,” as it “appropriated the old values of bourgeois liberalism, imagination, and enlightened reason, pitting them against the ‘sectarianism’ of particular aesthetics” (11). Resina’s focus on the “lack of synchrony” of the Transition mainly refers to the tension between the State and peripheral nationalities, tension that is also present in La veu melodiosa. The fact that he considers that the conflict continues to exist in democratic Spain is highly significant. Although I do not have space here to examine in detail the sentiments of colonization and semi-colonization still felt by parts of the

population in modern-day Spain, I find that the analysis of the idea of the Transition as imposition of Enlightenment ideals is important to my present discussion. That implies that, according to Resina, the fight between the universal (the grand narrative) and the particular (let us talk of the *petite histoire* again for the sake of our discussion) has been transmitted to democratic Spain without resolution.⁹³

For the sake of my argumentation, although there is a myriad of objections that oppose a characterization of Spain even now debating between the particular and the universal, let us accept that what Resina concludes is unquestionably the case. If we draw further conclusions, it would certainly imply that the whole reconstruction of the past from the present perspective is also subject to the tension between the particular and the universal. If simplifying such tension, the narration of the past opens the authority of memory and the authority of history to questioning.⁹⁴ Therefore, it is necessary to examine the analysis of current representations of memory in Spain through the lens of such questioning. Following Pierre Nora's "Between Memory and History: Les Lieux de Mémoire," Christina Dupláa makes the distinction between memory and history:

⁹³ The Transition continues to be the foundation of the present constitution of the Spanish State: the Constitution approved in 1978 has been reformed only once, to introduce the article 13.2 in order to allow European Union citizens to vote in local elections.

Thomas Docherty's following quotation clarifies postmodern conversations around Jean-François Lyotard's concept of "metanarratives" in a concise way: "Lyotard has argued that it is becoming increasingly difficult to subscribe to the great --and therapeutically Optimistic-- metanarratives which once organized our lives. What he has in his sights are totalising metanarratives, great codes which in their abstraction necessarily deny the specificity of the local and traduce it in the interests of a global homogeneity, a universal history [. . .] Such narratives operate like Enlightenment reason: in order to accommodate widely diverging local histories and traditions, they abstract the meaning of those traditions in a 'translation' into the terms of a master code, a translation which leaves the specific traditions simply unrecognizable. As metanarratives, they also become coercive and normative: Lyotard argues that they effectively control and misshape the local under the sign of the universal. Such a drive to totality cannot respect the historical specificities of the genuinely heterogeneous" (Docherty 11).

⁹⁴ The formulation of "historical memory" is paradigmatic of current political endeavors in Spain to tell the "truth" about Francoist repression. The underlying idea is to reach "national" agreement and acceptance of forgotten, censured, and re-inscribed facts of the civil war and the dictatorship. There has been a significant emphasis on testimony and particular histories in order to face the past. Unburying bodies from mass graves exemplifies the need to find "the face" and "the particular" in the recounting of Francoist Spain.

La memoria es, pues, un proceso que arranca del pasado pero que se vive desde el presente, mientras que la historia es una representación intelectual y secular del pasado, que resulta atractiva al análisis y a la crítica. Esta especie de elitismo que trasluce esta definición de la historia, se enfrenta al carácter “popular” de la memoria, la cual parte y se nutre de la tradición [. . .] La memoria es, pues, colectiva, plural y, a la vez, individual; mientras que la historia pertenece a todos y a nadie, y reivindica una autoridad universal (Resina 30).

Dupláa’s distinction establishes a series of oppositions, such as “the individual” and “the universal,” “the experiential” and “the representational,” and “the elitist” and “the popular.” In a related form, Sylvia Molloy analyzes in the Spanish American autobiography the oppositions we can interpret as “being in tension” in our reading of the past. Molloy finds spaces of convergence between memory and history that are exemplified by the autobiographical project of some Spanish-American authors. In doing so, she brings to the fore the controversy surrounding the possibility of connecting the particular and the universal, as embodied by memory and history.

The Spanish-American autobiographer positions him- or herself as witness of what does not exist any longer; s/he thus “not only aggrandizes the author’s individual persona but reflects the communal dimension sought for the autobiographical venture.”

(9) All in all:

Generally at play, in these autobiographies, are two types of memory, not necessarily simultaneous, which complement each other. On the one hand, there is individual memory, self-satisfying and at times solipsistic; it treasures choice details of personal life much like keepsakes or relics, to use Benjamin’s term. On the other, there is collective memory, one that would preserve the past of a community of which, as self-appointed witness, the autobiographer is a privileged member. True remembrance (Benjamin’s *Eingedenken*) is an ever renewed merging of the two memories, the communal and the individual, resulting in a “secularized relic.” It is such relics that the autobiographer offers up to the reader community for recognition, while not neglecting, of course, their personal, and to a point unique, value (165).⁹⁵

⁹⁵ In nineteenth-century autobiographical texts, according to Molloy, we find a difficult “negotiation” between personal memory and history, as personal memory is seen as a “tool, its performance as reliable as the perusal of a document” (148). These nineteenth-century authors are careful to exclude the *petite*

Molloy's interrogation of the works of Spanish-American autobiography sets the stage for the analysis of how the *petite histoire* may function in La veu melodiosa as both opposing the grand-narrative constructed by the grandfather and the grand-narrative of Franco's History and as a manner of intervention in history. In other words, I will argue for the emergence of a connection between memory and history in Roig's novel. I have indicated that in the novel the intervention of "story" into "history" is produced, as well as the disruption of History, capitalized as a homogeneous, all-explaining kind of discourse. Keeping in mind the difference between a fictional text like La veu melodiosa that, although bearing witness to the past, cannot be described as "autobiographical," and the autobiographical genre, we can nonetheless find common spaces for discussion. La veu melodiosa possesses a "testimonial impulse," which is shown in an oblique fashion. I talk of "obliqueness," as we readers accompany l'Espardenya --who, in fact, never narrates his story in the first person-- in his recovery of a memory for which he had not been "chosen": that of the forsaken people during the post-war period. We as readers are also part of the "communal recognition" of traces of the past in the present narration. I write of "testimony" as the narration evolves in witnessing the consequences of the Francoist repression. Although the "first-hand witness" never speaks but through "documents" from the past that may even be considered "grand-narratives," we find the remnants of a paradoxically frustrated history precisely in l'Espardenya's grandfather's

histoire, such as memories of their childhood, "from their texts in the name of History" (161). We can see how the project of personal memory is anxiously linked to the historical realm by suppressing what is "more individual." Yet the effect of nineteenth-century Spanish American autobiographies is the involuntary destruction of divisions between the personal and the communal: I am a historical subject. In twentieth-century Spanish American autobiography, Molloy analyzes how the *petite histoire* "works itself back [. . .] as History itself. In these bits of family gossip, the illustrious becomes everyday fare and the fathers of the country are spoken of in the same breath as the water-vendor and his horse-drawn barrels" (161).

anxiety regarding building a homogeneous past. Later in this chapter, I will explore how the *petite histoire* intervenes in historical endeavors by closely analyzing how l'Espardenya functions in La veu melodiosa as the body in which worlds encounter one another and collapse, as well as the body that incorporates the “communal” contradictions and drawbacks of the Spanish post-war period. The ultimate question I pursue is how the dialogue between the universal and the particular is actually/can be produced.

The Universal and the Particular

Postmodernism, deconstruction, and post-colonialism have all questioned the validity of Western Europe's “grand-narratives” as able to both encompass and give a “uniform shape” --be it moral, cultural, political, etc.-- to cultures, nations, races, which are diverse and particular. Jean François Lyotard's term *grand-récit* refers to the master codes that attempt to abstract and engulf local traditions and specificities, leaving them disempowered in a meaningless indifferentiation. Those *grands-récits* are based on the Illustration discourse of reason, yet that discourse is, according to the French theorist, already vacuous and only perpetuates through self-justification. The possibility for the particular to be integrated into the universal in a democratic manner, and vice versa, continues to be unsolved by formulations in which “respect” for particularity is fundamentally stressed. How can a postmodern reading of the universal/particular dilemma be reconciled with political struggle, for example, those agendas related to gender and race that seek to meet more universal goals? How can particular demands

coexist within “a whole” that has to be destroyed? How do particular memories coexist in “a whole” that is not thought to represent the particular?

Ernesto Laclau’s “Universalism, Particularism, and the Question of Identity” explores both the paradoxical relationship between the particular and the universal across history and current discussions that accentuate the need to leave particular identities “alone.” According to Laclau, the whole, “the status quo in power,” is the condition of existence for difference, while it may stop identity from being fully constituted (88), to the degree that “the universal is part of my identity insofar as I am penetrated by a constitutive lack --that is, insofar as my differential identity has failed in its process of constitution. The universal emerges out of the particular not as some principle underlying and explaining it, but as an incomplete horizon suturing a dislocated particular identity” (89). Laclau concludes that the paradox of the universal which is incommensurable with the particular, “yet [does not] exist apart from the particular” (90), cannot be solved. However, the possibility of democratic coexistence precisely resides in the insolubility of the paradox: “The solution of the paradox would imply that a particular body had been found that was the *true* body of the universal. But in that case, the universal would have found its necessary location, and democracy would be impossible” (90). In democracy, the different groups’ fights over temporary universal representation both destroy the possibility of creating a content for the universal and make democracy possible at the same time (90).

Laclau’s reasoning questions postmodernism as effective in the political sphere. Furthermore, if we connect the works of both memory and history as realms that politically matter, we find the same paradox. How are particular memories connected to

history? In La veu melodiosa, we have History conceived in the space of the house of the Passeig de Gràcia. Mr. Malagelada makes “Catalonian difference” universal; the outside reality is reduced to an invisible particularism, which of course is not to be acknowledged by the perfect totality of the “museum” Mr. Malagelada creates. The particular body of the house incarnates the universal. Seemingly, in Francoist Spain we find Franco’s particular body penetrating the nation to produce a “universal Spain.” Francoist History, as I have previously mentioned, was structured around a static conception of the present as heir to the past. Spain’s Francoist “Empire” was based on the eternal values of Ferdinand and Isabelle, which meant Catholicism and the suppression of all kinds of particularism, including other religious beliefs and “nationalisms” within the country. In the case of l’Espardenya’s group of friends, the relationship between the particular and the universal is not problematized at all, as the young students believe that liberal theoretical texts can account for reality in a totalizing fashion. Their attempt to “break” the totality of the Francoist system is through the imposition of their own totalitarian view, while remaining unaware of the experiential realm.

If we accept Laclau’s conclusion concerning the impossibility of dissolving the paradox “universal/particular,” what kind of “disruptions” do we find in La veu melodiosa that affect both Francoist and Mr. Malagelada’s totalities? Let us remember that we talk about the memory of systems that are not democratic. Yet how do we understand the “particularism” and “difference” of l’Espardenya as obvious “disruptions,” given his physical appearance? How do other elements of Roig’s novel establish tension and the possible resolution of the “particular/universal” conflict?

The Resistance to Totalization

L'Espardenya constitutes the key representation of the *petite histoire* versus the idea of a textual all-encompassing way of staying in the world. If we only consider the fact that he is physically a monster, of course there is an initial dissolution of Mr. Malagelada's grand narrative, which is heavily based on the concept of classical beauty and dependent on aesthetics. In that regard, the particularity of monstrosity disrupts Mr. Malagelada's attempt to construct an alternative reality.⁹⁶

Mr. Malagela's "totality" is also founded upon a notion of history in which only selected "big facts" of the past are relevant. In one episode of *La veu melodiosa*, Madame Germaine recounts anecdotes that are related to the start of the French Revolution; she considers they are as important as the big facts that comprise History. Mr. Malagelada, however, censures her, contending that "[l]a història, cal explicar-la a través dels grans fets" (40). Stewart analyzes this moment of the novel and concludes that: "[T]he senyor Malagelada's view of history is of [. . . an] orderly nature; it follows the traditional orientation that Roig consistently undermines and challenges in her writing" ("Constructing Catalan Identities" 182). The static historical time sought by Mr. Malagelada resembles the stasis that characterizes history as understood by the Francoist regime. David Herzberger explains this idea in the following way:

⁹⁶ Catherine Davies suggests that Mr. Malagelada fails in the attempt to manifest his ideal world. I think it is worthwhile to quote in full what this critic says; as she analyzes the factors at play, basically, there is a battle between reason and ideal, which are terms, in the end, correlated by their belonging to a discourse that Roig deems invalid: "Mores and values are supposedly passed on through the literary canon of the classics. But the high moral ground established by Señor Malagelada, founded on textual borrowing from the Catalan literary tradition, fails. An idealist who 'did not want to accept the idea that the ideal Catalunya no longer existed' [. . .], he committed the error 'of thinking that we can make the world according to our own standards.' To use the powerful quote taken by Roig from Goya, 'the sleep (or dream) of reason engenders monsters,' if out of the sleep of reason, that is, irrationality, come monsters, so too do monsters come out of the dream of reason, or idealism. Nevertheless, a new Catalan culture and politics has yet to be created through language in accordance with the modern world, and the poet's role in this enterprise is more important than the politician's" (78).

For the understanding of Spanish history, this means that time is co-opted by the historiographic discourse of the State, whose project, as I have suggested, is to promote stasis (i.e., the future is equal to the past as defined by the State) and to dissociate meaning from the aporias of change (32-33).

Roig's narration undermines a totalizing view. The narration could be described as a continuous disruption; it is "broken." This is one of the most intriguing aspects of the novel, insofar as, to begin with, it is very difficult to identify the person narrating the story, leading us to think that the author fails in solidly exposing the facts. Eventually, we discover that the narrator is Virginia, a student in the group of anti-Franco activists that l'Espardenya meets while at the university. However, the narration is plagued with contradictions and inconsistencies. There is an almost arbitrary alternation between first and third person narrator, and the narrator struggles palpably to recount the past, which is not totally framed in an aseptic way. This narrative counters Mr. Malagelada's attempt to preserve an idealized past and to set it apart from the post-war time.⁹⁷ La veu melódica's narration both clarifies the need to tell personal stories in order to understand the past and presents a view on history that attacks its theoretical objectivity and its ability to find all-explaining facts. The personal voice encounters the difficulties of memory, while the novel validates that very difficulty. The continuity of the past with the present also points

⁹⁷ At the same time, authors like Catherine Bellver have argued that Montserrat Roig undertakes the project of writing a gynocentric history: "Roig uses fiction to subvert the reduction of women to passive other in traditional male-authored historical accounts. Not only does she decentralize the masculine position in her novels, she also increases the sense of female history by incorporating into her works a variety of female texts –diaries, notes, monologues, and third person accounts. Because female texts, like female history itself, have been ignored, submerged, and excluded from the canon, they are different from sanctioned literature, fragmentary, and inaccessible [...] From the start Roig makes evident her efforts to design a gynocentric reality by shifting the focus of history from public to private activities, from history's masculine participants to its female players, and by creating a sense of female identity through repetition, parallelism, and similarity" ("Montserrat Roig and a Gynocentric Reality" in Brown 221). In the case of La veu melódica, there is no focus on researching vestiges of a hidden female history. Nonetheless, the narration is produced by a woman and the construction of history by the assemblage of stories might be characterized as "feminine." At the same time, l'Espardenya could correlate --even fuse-- with the feminine, as I hope to discuss later.

to the existence of an unresolved trauma, which accounts both for that inconsistency of the narration and for the different versions presented of the story. Stewart explores the inability to find a distance between the past and present and personal involvement, even while it is at work in the narration. She argues that the narrator constructs a kind of spiral that resembles the concentric circles discussed above and that sheds light on the different angles of the story: “Virginia’s attempts to tell of these past events by presenting herself as just another character, maintaining the split between what she was then and the ‘yo’ that she is now, are constantly frustrated. The slips in her narrative demonstrate that she cannot even truly make a complete break with her youth” (“Deconstructing” 20). Virginia admits, at the same time, that she is unable to faithfully recall l’Espardenya’s words. In acknowledging her inability to recount the past in a transparent fashion, Virginia shows an awareness of the works of memory; in other words, the process of memory is subject to disruptions, inconsistencies, and inaccuracies. Nonetheless, La veu melodiosa situates memory as an important undertaking so as to be able to narrate the past.

With reference to the blurriest part of La veu melodiosa --when l’Espardenya is arrested after having accompanied his mates to a Labor Day demonstration-- Virginia simply finds no accurate retelling, “O potser la història no va anar així” (101). L’Espardenya’s explanation of the episode to Virginia is in the “shape” of “frases incoherents, desordenades. Mai no havia estat amant dels discursos, ja he dit que era una persona que sabia escoltar” (101). Although this was a traumatic event, the inability to characterize it in a total comprehensive fashion does not primarily respond to the failure of experiencing that moment of trauma. Instead, it is part of the novelist’s project to cast suspicion on arrays of consistent, clear, all-explaining facts. The project counteracts the

confidence in the *grand-récit*, the metanarrative History of Francoism and Mr. Malagelada. For example, the silences presented by the story constitute “spaces of particularity.” That is to say, although we can attribute the inability to narrate to trauma, the very narration makes the “inability to narrate” a powerful tool that attacks “universes” plagued with words --Mr. Malagelada’s and the Francoist system, which was full of propagandistic words.

Second, La veu melodiosa pays attention, precisely, to what constitutes part of the *petite histoire*, first and foremost, since Virginia narrates what has to do with l’Espardenya, the “smallest” character in the novel. Even the end of the novel focuses on Virginia waiting for l’Espardenya’s return, which serves as the hope for Virginia’s rebirth and as a promise of the future: “Sé que em traurà de casa, om visc com si ja fos morta. Em voldrà com si jo acabés de néixer [. . .] I tots dos, alguna vegada, entendrirem les estrelles” (153). As opposed to Adriana’s final engulfment by the father-figure as the ending, La veu melodiosa closes with a look to the future l’Espardenya represents. The narration will evolve away from a focus on the way Mr. Malagelada’s world is constructed, by disentangling the mechanisms at work in the creation of that paradise. Besides, following once more Stewart’s fine discussion of Montserrat Roig’s demolition of the traditional concept of history, we could conclude that the novel unfolds in a rather intimate way by focusing on “insignificant” episodes: “The type of events that the narrator recounts in La veu melodiosa contributes to a deconstruction of such a view of history. Incidents that seem to have little significance on the surface, such as the students’ May Day outing, have a great deal of influence in the course of the characters’ lives” (Stewart, “Constructing Catalan Identities” 183). Stewart mentions the significant

episode of the Labor Day demonstration; it is no coincidence that l'Espardenya's name and identity are constructed --as we will see later in this chapter-- and linked to the "communal" nature of the Labor Day. He participates in a demonstration in which other spaces that are not considered by the "concentric circles" are included. I do not refer to the people joining the demonstration but rather to the people in whose name l'Espardenya goes to the demonstration. His *petite histoire* is to be expanded, therefore, to include other "particular elements" (the poor people who live in the mountain), whose *petites histories* should be included in history.

Feelings that Demolish History

The perverse use of Enlightenment reason has been discussed by postmodern theorist as representing the "empty" force of metanarratives. Thomas Docherty, commenting on Jacques Derrida "White Mythology," observes:

The Subject of reason, the 'he' who identifies himself here as reasonable, is called into question as a specific historical, cultural and [. . .] even racial Subject. To just the same extent [. . .] that Enlightenment is totalitarian, Reason is racist and imperialist, taking a specific inflection of consciousness for a universal and necessary form of consciousness. Here Derrida exposes the West's tendency to legitimize itself: the West is reasonable because it says so, and, since it is the definer and bearer of reason, it must be universally reasonable to accede that proposition [. . .] (Docherty 13-14).

In La veu melodiosa, closely related to the focus on small events, there is the presence of feeling as a new understanding, as well as a deconstruction, of both memory and history. The Francoist regime appealed to people's feelings, rather than reason: for example, the fear of the civil war and different ways of thinking, the dread of the foreign, the unity around the grandeur of Spain and its (lost) empire. However, this whole structure was supported by the very rational attempt to strengthen the regime. Mr. Malagelada applies

idealism --and builds his version of utopia-- very much based on a rational understanding of the world: everything should belong to a system or order, which leaves out all that is ugly and painful. As happens with Franco's regime, Mr. Malagelada creates otherness, while being the other at the same time. L'Espardenya's friends for their part also live within a discourse that tries to frame everything in a rational way. All these manifestations of reason seem to "perpetuate" themselves: reason has no other justification but reason itself. L'Espardenya's friends even deny the possibility of allowing themselves to experience painful memories; according to Stewart, this lack of remembrance is done in a purposeful manner: "This younger generation, with the exception of l'Espardenya, relies on a conscious "forgetting" of events in order to confront reality. For Joan Lluís and Mundeta, only by separating themselves from the trauma of what happened on May Day are they able to move forward with their lives" (Stewart, "Constructing Catalan Identities" 186).

Reason extends to all aspects of their lives, including love relationships and sex. Virginia, Mundeta and Joan Lluís live through intellectuals' discourses, at the cost of not seeing (or not wanting to see) the severe conditions of some people's existence. They ostracize l'Espardenya partly because he hails from a wealthy bourgeois family. Joan Lluís comments cynically that being a good person is very easy and only possible for those who "tenen el pap satisfet" (94); that would be the case of l'Espardenya. Probably, one of the most powerful moments of Virginia's narration is located in her recollection of the "censorship" and silence of her own suffering, the impossibility to express everything related to feelings, sympathy or, most drastically, charity. Virginia narrates in one of the most meaningful passages of La veu melodiosa:

Va sentir la pena que en Joan Lluís y els sacerdots de la plataforma no em deixaven expressar. Era una època en què el sofriment era ridídul, una època en què tot havia de tener una explicació. Si la gent no té casa, els llibres explicaven per què. Si són els pobres els que moren a les riuades, als llibres trobaves la clau. Si la gent no té feina, els llibres t'ho revelaven. Els llibres et calmaven. Els estudiosos de les misèries ens servien de molt. En aquell temps, i també ara, es considerava de mal gust compadir els pobres [. . .] Tots els que sospiraven per un món més rodó es feren un tip de riure quan la Virgínia els va explicar tot el que havia vist dalt de la muntanya [. . .] (96-97).

The previous quote is paradigmatic of Roig's accusation --and her own incrimination, for that matter-- of seeing through and staying in the conflictive world of the dictatorship by resorting to detached intellectualism, to the extent that, as Buckley indicates, "l'Espardenya was a victim both of the repressors and the repressed, of the fascist police as well as of the "enlightened" Marxist students who turn their backs on him [. . .]" (135).

Roig converts l'Espardenya into the protagonist of the story and of history, which is the miserable life of the outcast and the poor l'Espardenya goes to teach how to read and write. Neither history nor memory can be addressed from a unilateral angle, based on great facts and isolated discourse.⁹⁸ They belong to the task undertaken through a most human prism: daily aspects of ordinary --smelly, ugly, poor-- people. Sensual and "tangible" aspects --l'Espardenya's ugliness as the most prominent example-- taint the flat and spotless History constructed by Mr. Malagelada and the Francoist State.

⁹⁸ Christina Buckley's discussion of Los años oscuros --to which I will return in my analysis of Cuando vuelvas a mi lado-- helps to explain the destruction of big theoretical frameworks and the "big facts of history" Mr. Malagelada refers to: "The intent to reinscribe Itziar's personal story into a theoretical framework that determines Los años oscuros as nation-building defeats the film's focus on personal and national identity as a continually changing creation through performance. That is, Los años oscuros visualizes no one stable national narration, but rather an unending succession of performances within disparate contexts that relativize personal and communal identity. This is precisely the way the film subverts the process that Herzberger explains as the Franco regime's construction of a monolithic heroic past which validates its claim to authority in the present. That is, the State creates an official narrative of Spain as the universal protector of Christianity through eight centuries of Reconquest, and subsequently uses its creation to claim Franco as leader by divine right of a nation which will continue to shape the political, cultural, and spiritual landscape of Europe" (Los años oscuros: Silence against Micro/Macro-Nationalist Ideology" in Cabello-Castellet, Cine-Lit III 40).

Although it cannot stop belonging to the “whole” (the dictatorial system), the particular comes to be incorporated into the universal through memory and *petites histoires*. On the level of discourse, the particular disentangles itself from the metanarrative of History to be integrated into the history of the post-war period.

L’Espardenya reveals a new take on History, insofar as he refuses to stay in the Passeig de Gràcia apartment, to continue to be protected within the artificial paradise. After that, in spite of his being the subject of an experiment founded on idealization, he will subject himself voluntarily to the most abject and cruel forms of contempt. I will later discuss this willing submission in reference to the body politics of the novel. L’Espardenya --while being an intellectual-- does not rely on all-enveloping discourses. He simply practices two prominent, very simple things: first, humbleness, something definitely opposed to the God-creator role played by his grandfather and by Joan Lluís’, who expounds on the idea of radical justice and the extermination of the system. Second, he firmly believes in love as a healing tool --in his sharing himself in the different and even humiliating ways he is asked to. I mentioned before how he volunteers to go to the abandoned palace in the mountains, where the poorest people live. By doing that, he betrays both his grandfather’s zeal for a reality where pain has no place, and his friends’ conviction that this way of action partakes of the wealthiest people’s hypocritical behavior.

An *Absolute* “Discourse” of Sympathy

To me, there are two moments of the narration that are essential to the interpretation of L’Espardenya, not as a young man of action, but, instead, as a pure

“discourse” of sympathy, propelled by the energy of love that dissolves words. The people who live at the palace in the mountains have been promised help from the government, after having lost their houses in a flood. However, that help never arrives, and they continue to endure the most abject conditions; the press has to remain in silence, since any attempt to tell about these people is suppressed by censorship. Together with l’Espardenya, there are some priests who go and help them, but one disappears stealing all the money from the inhabitants of the palace. L’Espardenya cries along with all of the women who have lost their money, without shame for doing it, as if he were one of them (Roig 96). At the instant in which crying invades everything --a sort of replication of the flood that ruins people’s lives-- the novel radically describes l’Espardenya as feeling unable to teach any words to those women. Words are suspended and crying remains. Virginia witnesses that crying and tells us she understood why l’Espardenya joined them for the demonstration: he had never discussed Marxism, but he was the witness of suffering and “aquella nit, no se li acudí cap paraula nova per a ensenyar-los a escriure” (100). While meta-narratives are “made” of words, l’Espardenya’s *petite histoire* is also present by means of “silent” gestures of expression and communication, such as crying. I have argued before for a reading of l’Espardenya’s *petite histoire* that is inclusive: his story includes those of the poor people. Bringing Molloy’s discussion of autobiography into this conversation again, we can say that l’Espardenya’s story combines the “individual account” and the “communal account” of the past.

Interestingly, the hi-story of love l’Espardenya promotes is epitomized in his affair with one girl --with “Armenian” eyes-- who is a victim of her father’s abuse. L’Espardenya and Eugenia make love in one of the most poetic moments of La veu

melodiosa. Before this culminating point, Eugenia follows l'Espardenya every day in silence, until she says that his hands are beautiful. The most attractive part are his hands, something he discovers through her; hands are the representation of labor by workers. The narrator describes their encounter with mystic undertones, bringing us access to another kind of realm still undiscovered in the novel. That realm is in tune --almost fuses-- with the nature that surrounds them while love making. Stars, stones, trees, river, rain “escort” their gestures and movements, seemingly following their rhythm. Later on, Eugenia vanishes, taken by her father, who has heard about her adventure with l'Espardenya. He is told by an uncanny doll that he finds in the trash can, with hollow eyes and melodious voice, that he will never be able to have her back. Immediately after the narration of this episode, there is a physical blank on the page, white space that tells us of something that cannot be narrated. The next sentence returns to the moment when l'Espardenya ascends the hill in order to go to the demonstration: “Al cap d’una setmana, l'Espardenya pujava al turó per iniciar l’ aventura del pou” (125). The details of this ascension and its exact circumstances constitute a void in La veu melodiosa, as well. We cannot conclude that Mr. Malagelada’s grandson is despairing when he decides to join the demonstration. Rather, he runs an unknown risk due to the fact that he is already one of them; he has been “inside” them. To this extent, he claims the memory of Eugenia and all the forsaken poor.

As Stewart argues, La veu melodiosa aims at a new kind of humanism, which I will further explore with regard to the body politics of the novel. By analyzing how the dichotomy History/story is presented in the novel, I have tried to explain how Montserrat Roig’s novel puts into question the validity of any uni-dimensional ideology, and the

framing of history within a set of parameters that, in the end, are apart from people's most cruel reality. The narration, the unreliable unfolding of facts and memories and the focus on small events with dramatic consequences are proof of that destruction of the idea of a museum, in the case of Mr. Malagelada's house at the Passeig de Gràcia and, on the other hand, of the Francoist Manichean view of Spain and its past. On the other hand, Roig complexly goes further, so as to look at herself and her generation in a mirror that reflects a dismal image of uniformity and futile ideology. Reading books does not constitute the way to escape the barbarism of the dictatorship; instead, it creates an elite of young people at university, who live disconnected from the people they are supposed to defend.

I have also contended that the presence of feeling underlies this new humanism and retakes on History as story. *L'Espardenya* represents a feeling exhausted of words, and, ironically, feelings that are in more practical contact with the forbidden aspects of history at the time.

A Body of His Own: Pure Flesh as Radical Revolution

La veu melodiosa narrates the story of a physically deformed boy who has been isolated in a house where everything is planned to be beautiful. I would like to address the implications of this contrast for the very meaning of ugliness and beauty, as well as the way in which body politics --both that of the house and of *l'Espardenya*-- are linked to State politics.

First, there is a very interesting parallel between the kind of "tidy" body the dictatorship encourages as the representation of the values of the regime and the orderly

space of Mr. Malagelada's house. No one has analyzed better how the imposition of a certain image pervaded daily lives and habits than Carmen Martín Gaité in her already mentioned Usos amorosos de la postguerra española. In particular, the bodies of women were shaped by official discourse, so as to fulfill that ideal of women precisely embodying the virtues of discretion, prudence, decency and submission; the characteristics of a good woman mainly framed her within the categories of role-model mother and wife; otherwise, according to Martín Gaité, women could attain a respected social role by becoming nuns or by being "novias eternas" (eternal fiancées), if they had lost their boyfriends during the Spanish civil war. All in all, women were also the daughters of the State, to the extent that, if we take again a radical but very illustrative metaphor, we could contend that the female body was penetrated by the State-father in order to give birth to sons –male- who would perpetuate the order of Francoism.

For example, in the chapter of Usos amorosos de la postguerra española that treats the need for order in the consolidation of the regime, the author argues that "[L]a alerta contra la anarquía que vertebró toda la política interior y exterior en los años de consolidación del franquismo, tuvo su correlato más fiel en el ámbito de lo doméstico. Son muy frecuentes los textos donde se habla del desorden en términos de enfermedad" (118). Therefore, we can say again that what prevails both in the public and in the domestic realm is the idea of order and reason. As an example of this thirst for order, Martín Gaité shows how women were even told to hide from their husbands the undertaking of domestic tasks ("hay que evitar que él os vea enfundadas en esa bata vieja [. . .] calzadas con unas zapatillas deterioradas"), or the labor involved in their own self-beautification (secret feminine things, such as depilation or dying their hair).

The body politic at work in La veu melodiosa mirrors the body politics of the nation. First, the world that Mr. Malagelada constructs on the Passeig de Gràcia must maintain the order of a museum. If we were to think of the house as a body, we could consider symmetry and beauty its most striking traits. Even so, from the perspective of other characters, like l'Espardenya and his friends, Mr. Malagelada's struggle seems to resemble the struggle of a woman for the control of her body, domesticating everything that might fall "out of place": removing the abundance of body hair, hiding the gray hair, smoothing out the wrinkles. Mr. Malagelada's concealment of the world resembles housewives' efforts to showcase the beauty and cleanliness of their houses and bodies while hiding the work involved in producing that impression.⁹⁹ Mr. Malagelada wants to present l'Espardenya with a clean and beautiful world, without his grandson's awareness of the violence and misery that characterizes all that lies beyond the walls of the home. The kind of reality present in the house --I would use Foucault's term "heterotopia"¹⁰⁰-- is distinguished by a beauty molded through the exaltation of aesthetics --the high Catalan culture-- and the rejection of all things considered as "ugly:" mainly, the poverty, violence and mediocrity of Franco's post-war Spain. L'Espardenya's body, nonetheless, completely shatters and destroys the harmony being produced for his sake.

⁹⁹ Mr. Malagelada cannot actually fight against the "flow of life," which gradually comes to enter the 'sacred' space of the house on the Passeig de Gràcia. For example, I have already mentioned l'Espardenya's teachers' narration of anecdotes that do not submit to Mr. Malagelada's conception of history; also, l'Espardenya is able to perceive, in spite of all the isolation, that there is a world outside that is worth seeing.

¹⁰⁰ Foucault uses this term in his 1967 lecture "Of Other Spaces." Interestingly, the kind of small paradise that Mr. Malagelada tries to create, though it resembles the philosopher's definition of the term, excludes Foucault's fundamental example. Foucault's first example of a utopia that exists in reality is the mirror: "The mirror is after all a utopia, since it is a placeless place. In the mirror, I see myself there where I am not, in an unreal, virtual space that opens up behind the surface; I am over there, there where I am not, a sort of shadow that gives my own visibility to myself, that enables me to see myself there where I am

Absent Women: The Frozen Witnesses

Secondly, some women who might be of importance for the understanding of La veu melodiosa are significantly absent from the novel: l'Espardenya's female relatives, who appear only by means of "reflections." In other words, they are only present through painted portraits or photographs. Their absence reads as the lack of voice, the lack of their side of the story. To clarify this observation, there are females who play an important role in La veu melodiosa; for example, Virginia narrates and l'Espardenya has some women instructors who will intervene in his "launching" into the outside world, such as Madame Germaine. Women are teachers and women are activists, yet, what is their real role in the overall succession of events? In particular, what is the role of l'Espardenya's female relatives? It is precisely the absence of Mr. Malagelada's female relatives --the absence of their voice-- in La veu melodiosa that may prompt us to pose a series of questions concerning the domestic dynamic and its connection with the overall national situation of Spain during the post-war period. The kind of *his-torical* narration La veu melodiosa offers could be understood as "feminine," enhancing and emphasizing fragmentation. Nonetheless, in spite of that very "femaleness" of the text, the absence of those women, who are in a hidden place in the inner concentric circle, is troubling. How is that female relatives are not there? What is women's role if they are invisible, although their presence filters through other components of La veu melodiosa?¹⁰¹

absent: such is the utopia of the mirror." L'Espardenya is excluded from that space that is and is not at the same time, insofar as he is not allowed to see his image reflected in it.

¹⁰¹ The Spanish feminist Lidia Falcón accused Montserrat Roig's novels of betraying the cause of feminism: "These characters spend their lives looking for passionate and romantic love, and this search, in Falcón's opinion, keeps them in the same position of fragility, insecurity and dependency that have always been assigned to women throughout history, leading them irremissibly to play the eternal role of victims deceived by men." Falcón also criticizes the fact that Roig's characters belong to a well-to-do social class because, according to her they are not representative of "real world" problems" (Ballesteros 117-8).

The absence of the bodies of female relatives in La veu melodiosa has largely been overlooked by scholars in their analyses of the novel despite the fact that it is one of the most interesting aspects of the work. Those women who are missing --with the exception of Mr. Malagelada's mother, whose description is never supplied because of a failure to remember-- are remarkably beautiful. They even seem to be the product of Mr. Malagelada's god-like creation of a new world inside the house. Mr. Malagelada's mother appears in a first instance as a kind of voice coming from the past, which is inserted as a secondary --almost apparently irrelevant-- note in one moment of the narration. In actuality, the reader has to wait until much later to be able to decipher the meaning of the memory Mr. Malagelada is evoking. "Quan la Leticia es retirà, l'avi va tornar a sentir la veu rogallosa que li deia: 'Vinga, reiet, fes llengots a aquella dona, que és una bruixa'. No recordava com era, si lletja o bonica, només tenia clavats dins el pensament els seus ulls, que eren ells ulls de la bogeria" (21). Those eyes that Mr. Malagelada has perpetually fixed in his memory belong to his mother. He has never been able to know her whole story. When he was a child, he was compelled to mock her whenever she appeared outside the paternal home. Mr. Malagelada realizes that she was expelled from the domestic milieu when his father discovered she was hiding a love letter. Later we discover that she died poor and young in Barcelona, after having suffered from a hereditary disease. I will examine in greater detail the relevance of heredity when I discuss the most hidden secret of all in La veu melodiosa.

This is the first example of the expulsion of the body of the woman in La veu melodiosa. The second one is provided by Mr. Malagelada's wife, who has already died. She appears naked in a large portrait that seems to witness --and to approve and

disapprove-- of what is taking place on the house at the Passeig de Gràcia. That seems to be the very painting that Mr. Malagelada saw when he fell in love with her for the first time; she has continued to remain frozen in time. She is another “object” in Mr. Malagelada’s museum. She is a piece of art herself, an image both absent and present and timeless, like Catalan history and culture: “L’Espardenya va pensar que la senyora del quadre no era com la Letícia. No semblava tèbia i tenia uns ulls de persona morta. A més, eras tan gran i tan alta! Però potser les àvies eren així, nues i boniques, callades i cobertes només per la llum” (22). L’Espardenya seems to lack a referent to situate his grandmother in a meaningful context.

L’Espardenya’s mother appears only as an image as well. As mentioned before, she died shortly after having given birth. We witness her only as a motionless absence, as a frozen body in pictures showing her in different scenes. We also learn by the description of those pictures that she was extremely beautiful.

Female family members can be considered as silent supporters of Mr. Malagelada’s highly aesthetic vision --and construction of the world--. They are not, however, living beings. For example, l’Espardenya discovers his grandfather’s secret only through the crumpled appearance of a picture of his mother. L’Espardenya, on the contrary, is primarily alive; I examined earlier how the opposition established between reason and feelings comes to be fundamental to the character l’Espardenya: he has been raised under the discourse of reason and he interacts, while already at university, with a group of people who value reason above any other human manner of accessing knowledge and life. L’Espardenya, in spite of all this, embraces the world of feelings.

Rebellious Monstrousness

L'Espardenya constitutes a challenge to what we can name his grandfather's "anti-utopia," insofar as he is physically hideous. As a matter of fact, Mr. Malagelada hides all mirrors in the house, so his grandchild will not see his image reflected in a mirror. Therefore constituent of L'Espardenya's development is that he is not allowed to gain the idea of identity and otherness through his self-recognition in a mirror. At least, this is what the narration suggests. L'Espardenya grows up without going through the Lacanian formation process of the mirror stage, which, although surprisingly has not been mentioned by critics, is illuminating in regard to the child's formation of identity. The consequences would be mainly two: on the one hand, L'Espardenya does not gain a sense of wholeness; his body continues to be fragmented, much as the narration that opposes Mr. Malagelada and the dictatorship. Second, according to Lacan, the mirror stage "decisively tips the whole of human knowledge into mediatization through the desire of the other, constitutes its objects in an "abstract" equivalence by the cooperation of others [. . .]" (Rivkin and Ryan 179-80). On the surface of the narration, L'Espardenya lacks what that moment of recognition endows, and, furthermore, even if we think of the world created by his grandfather as the Foucauldian heterotopia, L'Espardenya would remain at the margins of an all-engulfing kind of discourse.¹⁰² In other words, whereas Mr. Malagelada wants him to be completely swallowed up by his paradise, L'Espardenya

¹⁰² To comment further on the relationship between self-identity and social identity, Homi Bhabha argues, "The image of human identity and, indeed, human identity as *image* --both familiar frames or mirror of selfhood that speak from deep within Western culture-- are inscribed in the sign of resemblance. The analogical relation unifies the experience of self-consciousness by finding, within the mirror of nature, the symbolic certitude of the sign of culture based 'on an analogy [. . .]' This, as Rorty writes, is part of the West's obsession that our primary relation to objects and ourselves is analogous with visual perception. Pre-eminent among these representations has been the reflection of the self that develops in the symbolic consciousness of the sign" (49).

remains outside of the reflection, which would return not only his own image, but would incorporate him, at the same time, into the otherness of the house.

L'Espardenya has never been fully controlled. When he is allowed to go to the terrace to study stars and constellations with the Armenian astronomer, he does not pay attention to the teacher's explanations. Instead: "No mirava el cel sinó cap a baix, i veia els fanals del Passeig de Gràcia i uns puntets negres, com escarabats, que rodolaven. Sentia els xiulets dels trens que anaven cap a França i les sirenes dels vaixells que sortien del port. La terra el cridava i encara no ho sabia." (34). L'Espardenya feels at odds with the paradise Mr. Malagelada has prepared for him: "De tant en tant, l'avi el cridava al seu despatx [. . .]. El nen no s'hi sentia bé, entre les parets folrades de vellut granat, els prestatges de caoba, les vitrines plenes d'objectes que no sabia per a què servien i aquell quadre tan gran de la dona nua [. . .]" (21). L'Espardenya also rejects what the paradise created by his grandfather projects onto the space: heavy dark velvet, mahogany bookshelves and showcases where useless objects are displayed. Interestingly, when he is in the jail, he notes that he feels as "protected" there as he was in his grandfather's place. To this extent, we may wonder how growing up within the inner circle has affected l'Espardenya's development and his coming of age throughout the narration of the novel. Significantly, l'Espardenya embraces what even exists in the open air, in the outside world. In his sexual encounter with Eugenia, l'Espardenya rediscovers his body through contact with the other, and that encounter introduces him to what is wild and natural. I mentioned before the mystic tone that accompanies the description of l'Espardenya and Eugenia's lovemaking. This is the moment, paradoxically, when his body is more his than ever.

L’Espardenya begs his grandfather to let him go and see the outside world: “Vull sortir a fora, vull veure què hi ha. He viscut pel que m’han explicat, és hora que ho faci jo” (48-49). Although his initial plan is attending university to become a doctor, Mr. Malagelada states that he will only pay for a Humanities degree. In that very conversation, Mr. Malagelada produces a mirror so as to make l’Espardenya aware of his physical appearance. L’Espardenya just says he already knows. He has found his own projection in the mirror without the others’ sanction, and has decided that he wants to remain, paradoxically, outside what is projected in the background: the enclosed space of the house at the Passeig de Gràcia, Mr. Malagelada’s anti-utopia.

The Decision to Be Baptized

The whole story of the moment l’Espardenya was given that nickname appears to the readers in pieces, since the nickname is connected to the trauma around which the second part of La veu melodiosa revolves: the descent to the well undertaken by his university “friends.” After the episode of the well, l’Espardenya and his friends are changed forever: “Abans de l’ascensió al turó tenia un nom. A partir d’aleshores, cap de nosaltres ja no podríem recordar com es deia. Havíem oblidat el seu nom. Ho volíem així: volíem perdre la memòria” (87). The very people that seem to fight against the Francoist regime, as I have pointed out above, find it necessary to lose memory, driven by a sense of failure and shame. Most fundamentally, they lose memory of the name of the only pure character of them all. L’Espardenya is the only person in the group who, in spite of having being excluded by the rest, is really involved in social activities.

L'Espardenya asks to be called by this name. This happens when he has been imprisoned because he and his friends have gone to the Labor Day gathering on top of a hill. In fact, they do not find the other demonstrators whom they were supposed to join; they are arrested by the police, instead. Before that, we have learned that l'Espardenya's friends are involved in anti-Francoist activism and, even though l'Espardenya hangs out with them (he becomes their class-notes provider and buffoon, among other things), he does not know which political activities they are participating in.

An "Espardenya" ("espadrille") can be considered as the humblest kind of shoe, typical of peasants. On the other hand, the term "shoe," when applied to a person, could be deemed a sign of denigration: l'Espardenya is an embodiment of humbleness.

L'Espardenya places himself in that very position of inferiority by acquiring the name of the humblest, the "lowest" kind of shoe. At the same time, we can think of his name as the "print of memory." His identity --that of the name he chooses for himself-- is intimately linked to the works of memory. His name and his body are marks. He is arrested and taken to jail; there, due to the fact that he is the only one who has actually participated in social activism, he is tortured and forced to confess names. The others are aware of this betrayal and single him out while in prison. Virginia narrates that "l'Espardenya, després de la davallada al pou, es tornà voluntàriament la pols que trepitgem al camí, la sorra que acariciem a les platges, l'aroma que empudega les clavegueres, el gas que exhalen les motos damunt l'asfalt. L'Espardenya era tot aixó i la resta del grup continuava vivint" (92). L'Espardenya takes upon himself the others' guilt and failure, since they have been discovered in their plans, but only l'Espardenya is accused of being a communist. In the case of La veu melodiosa, l'Espardenya actively

chooses the role of scapegoat. By contrast, in El sur Adriana becomes a scapegoat, mostly pressured by society and through a sort of “genetic” contamination that she ends up embracing. Her acceptance of historical failure is only undertaken in a rather passive manner.

L’Espardenya, the young man who has been raised apart from the Francoist system, the monster, the one who does not have a name, is blamed for the activists’ inability to attack the system. L’Espardenya’s friends, in spite of their “great ideas” and eagerness for political change, work with a compendium of attitudes and poses, in other words, with a formal discourse, that is more aesthetic (having to do with form) than substantive. After years pass, Virginia expounds on that idea of authenticity, recognizing that though the other friends hunt for authenticity and freedom in fact: “Ell (l’Espardenya) era l’únic que tenia dret a anomenar-se així. Tots nosaltres estàvem fets per a la simulació, ell no” (90).

I read the character’s giving himself the name “Espardenya,” paradoxically, as something that provides him with some empowerment. While Adriana seeks empowerment through the use of her father’s magic and the unconscious terrain of the game, her acts of “monstrosity” are deemed innocent and engendered by the violent public and domestic spheres. L’Espardenya, in spite of responding to a similar situation of oppression, has chosen his name as a sign of differentiation and identity. This is the name that identifies him as a character, as indicated, from the very beginning of La veu melodiosa. As a result, the identity he desires --although deriving from the others’ scorn and their making a scapegoat of him-- is the one that prevails throughout the narration. It seems that his real name does not matter. This is especially significant, as we know that

L'Espardenya's grandfather creates a new world using renaming as one of his tools. L'Espardenya is, in the case of La veu melodiosa, the "identity in question." His particularism imposes itself on the "universal horizon" of his grandfather's house, marring its beauty with the sign of his rebellion, the indelible mark of his body. His "particular body," although a disruption, cannot be separated from the "universal system" of Francoism and Mr. Malagelada. It is precisely in the inability to separate his "bodily mark" from the system that we find the "dynamism" Laclau contends should be quintessential of democracy.

Choosing Marginalization

L'Espardenya has been raised in a world that was constructed around particular notions of perfection and beauty. Mr. Malagelada's pursuit is very much founded on the belief that the culture he tries to preserve and the world he tries to create are in need of protection and are also superior to what remains outside. Questioning his grandfather's ideas about love, L'Espardenya chooses to be in the lowest place of the outside world. We will see later how he will decide to stay there, although he has been outcast. He chooses marginalization as the space of freedom and authenticity, as something that builds his own identity and his being in the world.

L'Espardenya has been rejected by his friends since they met him, although they, at the same time, try to take advantage of his company: L'Espardenya speaks perfect Catalan and possesses a broad knowledge about manifold subjects. When they first see him entering the university courtyard, they describe him as a "cosa" ("thing"), laughable, and they perceive also, intuitively, that he embodies the figure of the scapegoat. All this

is initially explained by l'Espardenya's physical appearance. Yet, even when he joins the group of friends, he acts as an easy-going person, withstanding the others' jokes and even provokes them at times. Even so, no one is able to stand him alone: "No sabíem explicar per què ens molestava. No hi havia cap raó per a rebutjar-lo, sino era per la aparença física" (64). L'Espardenya seems to be contaminated by something unspeakable, which we will only ascertain at the end of La veu melodiosa.

Opposing the reality of l'Espardenya's appearance, Mr. Malagelada constructs a world of beauty, where there is no place for ugliness. As we encountered in El sur, the harshness of the dictatorship situation is both evoked and, at the same time, is counteracted by the creation of other kinds of realms. In the case of El sur, there is the father's power to find water and hidden objects. In La veu melodiosa, there is the ideal world of the past recreated in Mr. Malagelada's household through textuality. Magic in the case of El sur could oppose but also parallel the power of religion to control the Spanish population. In La veu melodiosa, Mr. Malagelada, although seeking to safeguard Catalan national identity and, together with that, his grandchild from being despised by the outside world, does so by hiding from l'Espardenya an essential part of his identity: his own physical appearance. Mr. Malagelada, in search of an essence, as Franco was in the creation of his State, denies what disagrees with that particular vision of the world: his own grandchild looks like a monster. Aesthetics and denial become elements of control.

The Horror of the “Dissonant” Body: The Excess of an Orderly Plan

One fundamental question that remains unanswered is why l’Espardenya is so ugly. What does ugliness mean in a narration that predominantly deals with the memory of the dictatorship? What is the relation of the ugly body to the story with respect to the *petite histoire/grand-récit* dialectic? L’Espardenya, the most human of all the characters, possesses a monstrous appearance. Some authors, such as Catherine Davies, have argued that l’Espardenya is deformed because the “Catalan culture --hidden, restricted, threatened-- was similarly distorted, not intrinsically perhaps but certainly when reflected by the deformed world in which it existed” (Davies 79). However, there is something reductive about this statement, as well as about the possibility of l’Espardenya’s constituting a sort of embodiment of the horrors of the dictatorship.¹⁰³ First, l’Espardenya’s ugliness is subversive in a world dominated by aesthetics: aesthetics as harmony and beauty; or aesthetics as order and as a means through which the world can be explained. L’Espardenya’s monstrous quality --as well as the fragmented narration of the novel-- translates as female monstrousness. As Jordi Roca shows, the Catholic discourse at the time promoted the intrinsic impurity of the female body: women’s bodies were a source of danger and contamination (49). Barbara Creed follows Julia Kristeva’s analysis of the abject to examine the construction of the female monster in horror films and endorses Margaret Miles’s discussion of the woman’s body as connected to the abject, as it is mutable and possesses neither order, form, nor integrity (Creed 49-50).

¹⁰³ Elizabeth Scarlett analyzes some post-war novels in terms of a bodily discourse: “Part of what brings them together [. . .] is the overwhelming presence of forces of social subjection acting upon all bodies, male and female. There are still differences that remind the reader of the gender of the person writing, but they exist within the confines of a novel that exhibits the scars of a lacerated body public and the fetters of an authoritarian state [. . .] [S]ociopolitical protest must take a subterranean route if the text is to survive censorship. This intensifies what Peter Brooks has called the mutual ‘somatization of the text’ and ‘semioticization of the body’, which cannot lie or hide as easily as words alone” (140-41).

L'Espardenya's "femaleness" joins in that representation of the female body as a focus of abjection, yet it transcends the constraints of such a discourse with his purity and inner beauty. L'Espardenya's monstrous difference can be related to what Linda Williams terms the power of sexual difference of the monster: "In this difference he is remarkably like the woman in the eyes of the traumatized male: a biological freak with impossible and threatening appetites that suggests a frightening potency [. . .]" (Doane et al. 87). As Virginia narrates, L'Espardenya causes his friend's irrational fears due to something unspeakable. The unutterable corresponds to L'Espardenya's association to hybridity and mutability, which cannot be assimilated to discourse. In her article "Intolerable Ambiguity: Freaks as/at the Limit," Elizabeth Grosz helps us to better understand the rejection to the "freak's hybridity" by analyzing the simultaneous feelings of attraction and horror that the "freak" (the bodily deformed) arouses in us:

In addition to whatever infirmities or abilities he or she exhibits, the freak is an ambiguous being whose existence imperils categories and oppositions dominant in social life. Freaks are those human beings who exist outside and in defiance of the structure of binary oppositions that govern our basic concepts and modes of self-definition [. . .] They imperil the very definition we rely on to classify humans, identities, and sexes—our most fundamental categories of self-definition, and boundaries dividing self from otherness (Garland Thomson 57).

Here we encounter once more the dilemma of how to define what is particular and universal, as the "freak" provokes anxiety: we refuse to include him/her in the "universal" category of what a human being is. Furthermore, if I focus on what interests me most about Grosz's comment, it becomes clear that the freak threatens the "neat" divisions between the two categories that guarantee a binary conceptualization of the world, L'Espardenya's "moment of origin" consists of his penetrating --in terms of fusing-- a female body, by the very act subverting penetration by the State.

L'Espardenya's body has to do with the feminine and the woman's gaze; he has been written under a male scheme, but his body appears in excess of that orderly plan:

In Roig's terms, women look at the world and therefore write the world with a one-eyed, double gaze (*Mirada bònica*); in other words they look with the eyes of those who are excluded and included at the same time, those who stare and are also stared at. Feminine vision and discourse reveal the duality in which women live, on the one hand as members of the dominant culture, on the other as belonging to a voiceless minority group (Ballesteros 123).

As Rosemarie Garland Thomson reminds us in her Introduction to Freakery: Cultural Spectacles of the Extraordinary Body, the word *monster* “derives from the Latin *monstra*, meaning to warn, show, or sign, and which has given us the modern verb *demonstrate*” (Garland Thomson 3). I think that the consideration of L'Espardenya's body as “signal,” as “indication,” is especially useful in analyzing the concept of monster from a perspective other than the manner society had traditionally conceived of the deformed body. L'Espardenya is the body where different worlds cross and collapse. I endorse Buckley's analysis of L'Espardenya as an androgynous character. Buckley reads the novel as the attempt to reconcile opposites. Buckley further explains the novel's title: whereas the melodious voice seems to have to do with the beautiful realm (rational and masculine) Mr. Malagelada erects, later we find “the melodious voice” in an eyeless doll, which uncannily echoes the body of the disappeared Eugenia. However, Buckley reads that melodious voice as the character L'Espardenya, where “the burden of sex” (as Mr. Malagelada describes it) finds a resolution:

The ‘melodious voice’ which Montserrat Roig mentions in her final novel will necessarily be androgynous, spoken by a man, yet containing much of the female rhetoric. Roig has departed from Kristeva and is now closer to Cixous's concept of ‘decipherable femininity, which can be read in writing produced by male or female.’ Cixous's concept of ‘jouissance’ is in Roig more emotional than physical, more a liberation of the spirit than of the body (Buckley 135-6).

The character that represents the melodic chooses what is mostly dissonant in the end. I describe l'Espardenya's body as "lacerated."¹⁰⁴ In his particular body, the tensions of the three concentric circles (read as attempts to achieve "wholeness") encounter one another and collapse. To this degree, the particular body cannot be detached from the "universal;" it is precisely the universal, as Laclau suggests, that constitutes the difference in its difference. At the same time, both the difference of l'Espardenya's body and the fact that he transcends it intervene in the "whole" to transform it into something else. Yet l'Espardenya's fully independent identity is endangered as it is "shaped" by the realm of the universal, the all-encompassing History I have discussed throughout this chapter. We will immediately see how he is the fruit of an incestuous relationship, the son of the "penetrating father," and the unplanned consequence of a project of eugenics undertaken by his grandfather, which also characterized, albeit in a more metaphorical manner, the Francoist State. Is l'Espardenya's body able to leave the "print of memory" in the "all-engulfing" History? My answer is yes: l'Espardenya is a "mark" of the "whole" while it marks the "whole" through the insistence on the corporeal.

While he is incarcerated, he completely acknowledges his friends' faults, their ignorance and cruelty, even their inferiority. In spite of all this, he thinks that "eren el món, amb la seva crueltat" (Roig 143). L'Espardenya will never abandon them. This is the new kind of humanism that he transmits; that humanism is based, in the last pages of the novel, on the simple act of kissing. The grandfather had protected and spared him pain, but he never kissed him. L'Espardenya's plan after having been set free from prison is to kiss Mr. Malagelada. His final act, so to say, even after discovering the most veiled

¹⁰⁴ The image of a lacerated body echoes Mary Shelley's *Frankenstein*. In Shelley's novel, Victor Frankenstein creates a monster out of body parts taken from the dead. Seemingly, l'Espardenya's body is

secret of La veu melodiosa, makes of his grandfather a pure body. He “marks” the whole with his kiss.

The Project of Eugenics: Transmission of Women’s Beauty

The incest story that turns out to be a major force in La veu melodiosa is disclosed as part of the facts of the story, as opposed to El sur, where it is only a symptomatic presence, discernable, if so, through unconscious and quasi-unconscious manifestations, such as dreams, isolation, jealousy and the mother-daughter relationship. There are some hints pointing to the existence of a secret related to l’Espardenya’s birth (the mystery around his baptism is one illustration of that) spread throughout the narration of La veu melodiosa. As we will see later, that secret will eventually be disclosed, once l’Espardenya’s grandfather is already dead. Whereas in El sur, the incest story emerges in between the lines, by means of symptoms, there are so to say transversal references in the case of La veu melodiosa. Incest is a phantom presence that relates to the phantoms, that is, women of the family, who are only noticed by the reader through the description of paintings, pictures and documents of Mr. Malagelada’s past, such as excerpts of journals.

A very intriguing document we find is a journal-entry that Mr. Malagelada wrote, and l’Espardenya shows to one of his friends: “Ens llevem amb mandra, que és la millor manera d’aixecar-se del llit [. . .] De vegades ens diem bon dia I ens estimen. I jo li torno a prometre el mateix, que anirem a Grècia abans de morir. Allà neixerà el nostre fill. Però desitjo que sigui una nena!” (Roig 56). The identity of the woman Mr. Malagelada writes about is never made known, although it seems clear it is Mr. Malagelada’s wife.

Seemingly, Mr. Malagelada's daughter was born in Greece, which could account for the fact that she speaks Greek when she is about to die.

Mr. Malagelada sees women as creatures he considers he can make happy; this is the reason why he prefers to have a daughter. It is interesting to notice that Mr. Malagelada thinks, following Rainer Maria Rilke, that sex is a burden. What is questionable is whether Mr. Malagelada's notion of men and women who have to meet eventually as sisters and brothers derives from his very sense of guilt. Although this resembles the previously mentioned idea of androgyny, it seems primarily based once more on his assessment of the world --rather, his creation and renaming-- as a place that should be characterized by harmony and beauty.

L'Espardenya does not find out about the incestuous relationship between his grandfather and his mother until his return from jail, when he learns that Mr. Malagelada has suddenly died. I mentioned before how he desired to kiss his grandfather and let him know that he would choose the imperfect world outside the Passeig de Gràcia. Letícia brings l'Espardenya a picture of his mother, one he had not seen before: she most likely wants him finally to know about his father's identity:

Era un primer pla d'una noia molt jove, bellíssima, que somreïa mentre mirava la *camera* amb confiança [. . .]. La foto estava massugada. A la mare, li havien crescut arrugues a la cara. Eren les carícies de l'avi. S'estremí, acabava de descobrir que el mort s'havia endut un secret i que ell n'era el fruit. A darrera de la foto, hi havia una frase: "Et vaig estimar, em vas fer feliç". I sense saber com, l'Espardenya s'aixecà i mirà el mort. El besà amb fúria" (145-46).

L'Espardenya understands in that moment that Mr. Malagelada gave him a "paradisiacal" education because he felt guilty for having loved his own daughter: "Havia cregut que, de l'amor equivocat, només en podia sortir un monstre" (147). The picture that has been touched by Mr. Malagelada day after day reflects the impossibility of stopping time.

L'Espardenya's mother's face has been wrinkled --hence she might look like an aged woman-- because Mr. Malagelada's attempt to freeze beauty. Let us remember our examination of the Passeig de Gràcia's house as if it were a museum. If we take into account the association between youth and beauty, understood as the absence of wrinkles and beauty, we can conclude that Mr. Malagelada's illicit touching brings about the monstrosity of time (aging) and ugliness. The project of eugenics completely fails, insofar as L'Espardenya is, as we know, physically revolting.

The project of eugenics is hidden within the incest narrative. Mr. Malagelada, according to the way L'Espardenya thinks, is overwhelmed by his guilt and the conviction that what he has done is wrong. Here, contrary to what we read in El sur, there is an explicit locus of incest; we could even say that it has taken place on the picture Mr. Malagelada continuously caresses. Earlier in the novel, there is another reference to L'Espardenya's mother, and we know of his grandfather's uttering mysterious words, addressing the woman in the picture: "I li deia unes paraules enigmàtiques: amb tu serà enterrada ta bellesa/ si a cap hereu no l'has abans transmesa" (Roig 22). Paradoxically, her beauty is not only --physically-- buried, since she dies. She gives birth to a child who is monstrous: L'Espardenya is the son of a lovely woman whose tremendous beauty Mr. Malagelada wishes to transmit to the next generation. At the same time, however, the very birth of L'Espardenya seems to connect to Mr. Malagelada's prior mission of eternalizing beauty. It is time, also, to recall how L'Espardenya's friends were repelled by something unspeakable not exactly explained by his deformity. We could surmise in this case that it is the incest taboo. L'Espardenya does not spread the sort of artificial and authoritarian beauty that is linked to the dictatorship and its endeavor to attain order.

Instead, he subverts these terms by being the most human of all the characters in La veu melodiosa.

Mr. Malagelada's eugenics project echoes the Foucauldian notion of bio-power that Aurora Morcillo examines in True Catholic Womanhood. Women's agency during Franco's dictatorship resided in their "active" political withdrawal as "becoming mothers and wives constituted women's contribution to the national endeavor" (5). Theirs was a "sexual citizenship." Bio-power both implies the State's intervention in fertility and control of the human body (5), to the degree that in Francoism, "[t]he body was approached in its biological dimension (particularly in the case of women) and also as an object to be manipulated and controlled. Motherhood turned into a political issue, and biology determined women's destiny" (5). In order to "perfect" his new State, Franco's goal was to reach a population of forty million. Mr. Malagelada seems to achieve a similar form of bio-power through the physical penetration of his daughter's body. With that sexual act, he will transmit the ideals of beauty he greatly values and will guarantee the endurance of his "perfect" domestic universe. Mr. Malagelada also implicitly reproduces the racial discourses circulating in the post-war period, especially those encompassed by Antonio Vallejo Nágera's obsession with racial policies able to purify "el ambiente que, durante siglos, había corrompido y degenerado el biotipo de los españoles" (González Duro, El miedo 50).

It would be easy to simplify and say that l'Espardenya is a monster because he is the fruit of an incestuous --therefore, wrong and immoral-- relationship. However, as Melissa Stewart remarks, l'Espardenya is the highest example of humanity in La veu melodiosa, regardless of his appearance. Her analysis of the book even contends that

l'Espardenya --in subverting the terms of the incest taboo-- would be deemed an example of a new kind of Humanism. It is certainly outside the scope of my reading of La veu melodiosa to further explore the exact terms of what that Humanism exactly entails. Clearly, l'Espardenya is a monster because he represents in his body the conflict of ideologies; he “wears” the wounds of the dictatorship, of its opponents and the failure of them both. The lacerated body, notwithstanding, is endowed with the elements of reconciliation: the male, and the female, while representing the mutual encounter and collapse, as said, of the “universal realms” of Francoism, Mr. Malagelada, and l'Espardenya's friends at university. Although he is the son of an incestuous relationship, he transgresses its implications; in other words, his existence invalidates the possibility for incest to establish a dynamic of power and to perpetuate specific endogamic features, such as beauty in the case of Mr. Malagelada's project, and ideological dogma in the case of the Francoist regime.

Conclusion

In La veu melodiosa, the unsolvable ambiguity that we saw dramatically at work in El sur --the collapse of presumably opposite terms-- gives way to the inclusion of historical context. Yet, the project Montserrat Roig undertakes¹⁰⁵ moves beyond the specific circumstances of oppression and isolation during the post-war period --the autarky-- in Spain and the political struggles that took place in the country during the Sixties. La veu melodiosa fragments the Historical narration to allow the *petite histoire*'s

¹⁰⁵ This project radically resists any attempt to appropriate the concepts of “historical memory” and “testimony.” In recent political endeavors there persists a Manichean understanding of the conflict of the civil war, even though out of the seeking justice, since, for almost four decades, there was a unilateral recount of the civil war and the subsequent dictatorship.

intervention; it breaks up any unity based on the belief that there exists an all-enveloping view --and construction-- of the world. Memory, the “small discourse,” intervenes to conform to a broader notion of history and the recounting of the post-war repression. La veu melodiosa fundamentally talks of the body of an isolated deformed youth, who is able to be reborn through a single sexual encounter with an abused, silent girl. L’Espardenya is both the male and the female, fusing with both nature and the ugliest of reality. His struggle for a name is exemplary of liberation from old parameters --in the end, the two Spains-- which takes place in novels like Montserrat Roig’s. Spain’s past is not to be enclosed in a museum. The work of mourning is accomplished through the curvaceous narration and the decision to use ugliness, smells, and “denigrating” names. Such liberation does not imply that l’Espardenya’s “particular” body can be liberated from the “totality” of the whole (be it Mr. Malagelada’s world or the Francoist State). L’Espardenya’s body represents the mark of the totality and it marks the totality to transform the “whole” into the “otherwise.”

CHAPTER 3

BY THE SIDE OF TRAUMA AGAIN: WHAT REMAINS INSIDE AND OUTSIDE

THE LOST FATHER IN CUANDO VUELVAS A MI LADO

Introduction

As a mode of introduction to the film, the American DVD edition of Cuando vuelvas a mi lado (By My Side Again) presents us with the following suspended statement, which is strategically located at the centered top part of the box: “Every family has a secret [. . .]” Family and secret --one together with the other; the latter always accompanying the former-- are essential components of Cuando vuelvas a mi lado, as well as the novella by García Morales and the novel by Montserrat Roig.¹⁰⁶ In El sur, Adriana endeavors to reach the core of her father’s torment; in her journey to trace the past, she learns of Rafael’s cowardice. He deliberately escapes his romantic relationship with Gloria Valle, abandoning also an illegitimate son, product of the affair: Miguel. Whereas the latent presence of a secret perversely guides the reading of the novella, the narration never brings to the surface what we could deem as the real secret. The suffering is so intense that, as Adriana’s father indicates, it is caused by everything and nothing at the same time. In La veu melodiosa, the existence of a well hidden secret --Mr. Malagelada’s incestuous bond with his dead daughter-- appears only at the end; however, the narration of the story is not constructed to reveal such a secret. Nonetheless, that secret is well preserved by the narration, which mainly illuminates l’Espardenya as the embodiment of a new way of history and humanism.

Cuando vuelvas a mi lado recounts the story of three sisters, Gloria, Ana and Lidia, who have been estranged for a long time; they reunite again when their mother, Adela, dies. Her last wish --her ashes are to be divided in three parts and delivered to three different people-- forces them to embark on a trip to their childhood places and,

inevitably, to the past. The mystery behind that desire is inextricably connected to the disappearance of the sisters' father when they were little. The sisters were told the father fled; he never established any kind of communication with his daughters in order to inform them of his whereabouts or the reason for his abandoning the family. In spite of this, the last third of the ashes is to be given precisely to João, the father of the three sisters. The father figure persistently appears in these fictional works by female authors that narrate the post-war period, inextricably linked to the possibility of incest. We return to the idea of the intervention of the past through haunting, through ghosts that claim their right to be remembered (Resina 66). We talk of fathers that invade the narration, whose locus, the home, is turned into an uncanny place. The template of the primal scene continues to exist in Cuando vuelvas a mi lado, but it is disowned to the degree that the question "where I am from"? turns into "where am I going to"? The "model" of fathering in Cuando vuelvas a mi lado does not relate to the portrayals of the father figure in El sur and La veu melodiosa. Although at odds with the national situation, both Rafael and Mr. Malagelada reflect a model of fathering primarily based on prohibition and repression, which precisely echoes the national model of fathering. Moreover, they shape the domestic sphere according to their own views of the world, establishing patriarchies *a priori* and dispossessed of fissures. Being under the father figure in the case of both literary works necessarily entails engulfment in the patriarchal Francoist system. However, João, the father figure in Cuando vuelvas a mi lado, does not create a model of "domestic being," understood as the specific manner in which the family members should exist in the domestic sphere. Importantly, he does not isolate family members. Isolation is one of the prominent symptoms of incest commission, as discussed by feminist scholars

like Judith Herman. In the film, the symptom of isolation is “dislocated,” as it cannot be read as the father’s attempt to hide his crime and guarantee his control over the daughter. The incest taboo is marked in a different way. Furthermore, João is ambiguously admitted within the domestic sphere, as he is a foreigner, and his lone authorial stand as family member seems to be the possible incestuous relationship with his daughter, Gloria.

The journey in the present of the three sisters is combined with the story of the past, brought to the spectator by means of flashbacks. Past and present are very neatly separated visually; through editing joins in which the screen fades to red every time the film takes us back to the past, or returns us to the present. Cuando vuelvas a mi lado narrates the story of the past still impregnating the present by means of trauma and mystery, a relationship that is symbolized by the blood-red transitions. In the most dramatic scene of the film, Adela confesses to João that because of her jealousy, she is only able to see everything in red when closing her eyes. Most importantly, she is unable to know whether what she perceives is in fact reality: incest within the domestic sphere. The red color corresponds with Adela’s perspective, which seems to comprise a major part of the narration, yet her perspective is never confirmed.

Cuando vuelvas a mi lado questions the validity of perception and reality. Possible answers vary dramatically in the conflict between what is and is not said. Furthermore, neither words nor silence are presented as instruments to attain the truth and to portray reality in the film. Gracia Querejeta has declared to several media that the story told in Cuando vuelvas a mi lado is not about incest: “No es la historia de un incesto, sino la de alguien que cree que ante sus ojos ocurre algo que no ocurre. Es la historia de una

gran equivocación.” The power and the knowledge seeing can offer become central to discerning the way in which incest is structured through the various sides of the story.

Although Adela’s perspective invades the recounting of the past, we eventually realize that hers is a perspective that is never sustained visually. Although the narration filters through the woman’s perspective --even the credits preceding the film appear on a red background-- Cuando vuelvas a mi lado does not endow women with narrative authority. Gloria, who represents the only solution to the riddle concerning the existence of an incestuous relationship between her father and her, decides not to speak. Given her reticence, the film raises questions about a valid woman’s voice: who may narrate? Who may wield power, or resist? In the end, the viewer will know the truth of João’s mysterious disappearance. However, it is Santos, the male character who witnessed the last tragic scene explaining that secret, who brings light to the past through his seeing. Once he reveals the secret to Gloria, the transition from present to past is accomplished without the screen fading to red: the image in the present “transparently” turns into the image in the past, as I will analyze, and Adela’s perspective evaporates. Cuando vuelvas a mi lado ends with Gloria’s voiceover, which draws conclusions about the plot elaborated by her mother around the distribution of her ashes to three different people. We could interpret her voiceover as an authorial stand from the woman’s side, and, indeed, I see it that way. Nonetheless, Gloria’s attempt to explain her family story in a conclusive way speaks to an anxiety to close the traumatic past in 1990s Spain. At the same time, following Kaja Silverman’s theorization of female voiceover in classical Hollywood films, Gloria’s voiceover is problematically embodied: her image is shown on screen together with that of Santos. The camera offers a brief panorama of the Galician

cliff the couple observes, and then focuses on a moment from the past: Adela throws her bridal bouquet in the sea. Gloria speaks then over her mother's image.

Mourning and Distance

The story in the present focuses on how the sisters, by remembering the past, gradually overcome their differences, and reconstruct their forgotten affection for each other. Although the memories conflict at times, the return to the past and the process of remembering represent a way to face their own present and, in particular in the case of the eldest sister, Gloria, to be able to look to the future. The very title of the film, Cuando vuelvas a mi lado (which has been erroneously translated to English as “by my side again,” connoting that the return has already taken place) employs the subjunctive mood to speak of waiting: “once you return to my side.” The title refers to Gloria's hope and waiting for her missing father; it is her side the title refers to. As opposed to Adriana's engulfment by her father in El sur, a process I have described as ending in melancholia, Gloria will be able to attain the distance mourning requires. In this regard, Cuando vuelvas a mi lado transmits a more successful reformulation of the trauma of the post-war period. That reformulation of trauma is disturbed by the film's problematic construction of inside and outside, as well as its portrayal of heteronormative adulthood. In this chapter, I will discuss how Cuando vuelvas a mi lado reformulates the trauma of the past through several means. Although I do not endeavor to undertake a teleological reading of the fictional works that I examine in this dissertation, we should clearly consider generational distance as a factor that shapes and reshapes how trauma can be narrated. Far from “essential,” “inaccessible,” and “unchangeable,” the trauma of the autarkic

period is written under a new light in Querejeta's film and can be analyzed accordingly.¹⁰⁷ Examinations of trauma re-inscriptions speak to an effective work of memory, as we can observe how the theoretically "unspeakable" is both incorporated into, and conceived of, from the present time.

We will see how Cuando vuelvas a mi lado intriguingly continues to act out trauma through a series of symptoms that, nonetheless, do not clearly "reflect" the post-war period. First of all, we cannot conclude that the domestic sphere is tailored to the national situation according to an isolationist paradigm. While we saw that both in El sur and La veu melodiosa (paradoxically, in this last case) the domestic space follows parameters of Francoist oppression, we do not find a similar scheme in Cuando vuelvas a mi lado. The film still presents a puzzling portrayal of the relationship of inside and outside that may be interpreted both as anxious assimilation of the new social phenomenon of immigration in present-day Spain and as the unconscious "emergence" of the "lost Spanish Empire," as I will discuss later. At the same time, the "heteronormative" path that the film seems to propose as the cure for the traumatic past is no doubt tainted by the shadow of the role reserved for women during the post-war period.

In which ways is trauma reformulated? Is it possible to reverse trauma's direction, its looking back to the past and to an arguably impossible referent? Is it possible to contend that history speaks through trauma, and trauma is precisely what makes history speak? In the case of Cuando vuelvas a mi lado is incest the "tool" that allows for history

¹⁰⁷ As was said in the introduction, research by scholars LaCapra, Wang, and Kaplan tries to question a view on trauma that prevents possibilities for narration and reformulation. These critiques consider that an analysis of trauma as the limit of representation cannot be used as valid tools in order to both analyze and intervene in history.

to speak? In Cuando vuelvas a mi lado, the past continues to invade the present as an all-reaching trauma that prevents Gloria, and to a more subtle degree that I will discuss later, her sisters, from fully entering adulthood. Frustrated desire for the father seems to propel the “trauma” impulse in reaching the present to the degree that, as I have indicated, the primal scene is the template for the facts of the story, although, as we will see later, such a primal scene is qualified. I argued when analyzing El sur that Adriana is not able to detach herself from the past and, inseparably along with that, from the figure of her father. Adriana leaves the father’s house at the closure of the novella, but we do not know where the future is: I have indicated how she is trapped in the abyss of separation between her and her father; moreover, she still considers the silence imposed by Rafael as the greatest happiness in her life. Cuando vuelvas a mi lado, a cultural product of late 90s Spain, seems to envision a freedom from the past, as secrets are articulated: Gloria will discover what happened to her father and why. Nonetheless, the taboo that runs throughout the film as well as all the cultural texts I examine still inhabits a blurry territory between fiction and reality.

The possibility of incest and the inability to decide whether penetration has ever taken place continue to be some of the most intriguing elements of the reconstruction of post-war memory in this film. We have seen that, in El sur and La veu melodiosa, incest remains the unspeakable, while paradoxically speaking of a situation that seems to be impossible to utter. Incest could appear as a traumatic manifestation. We encounter the absence of physical contact and the absence of the admission of its existence. In Cuando vuelvas a mi lado, the main characters involved in the hypothetical commission of incest -- João and Gloria-- react in different ways running the gamut from denial to silence.

Incest circulates in the realm of rumor and insanity, although it also becomes integrated in the family story almost as a daily element, as if the narration of memory could not be detached from the “incest threat.”

In the film, the possibility of an incestuous relationship between João and his eldest daughter, Gloria, comes to the fore as the main conflict of the story; desire for the father fissures the mother-daughter bond and ultimately leads to tragedy. In spite of the story’s highlighting of desire, jealousy and family rivalry, the viewer is left with the unanswered question of whether incest, in the sense of physical contact, ever came to pass. This uncertainty takes us back to *El sur*, which, as we have seen, portrays incestuous desire by means of symptoms and dreams. The fundamental difference consists in the possibility of speaking about incest. Gloria’s mother’s obsession and a source of tremendous distress for her is the suspicion that the close attachment between father and daughter goes beyond the permitted. Adela confesses this anxiety to her closest friend and aunt, Rafaela, as well as interrogating her daughter; finally, she openly accuses her husband. Gloria’s sisters also bring that mystery into the present by crudely questioning their eldest sister about her relationship with their father. In the end we are partially able to reconstruct the “puzzle of the incest possibility” and conclude that incest only exists in Adela’s mind and in Gloria’s desire.

Let us go back to the quotation with which I opened this dissertation. Ernesto Giménez Caballero narrates Franco’s body by exalting the fusion between the dictatorship and the daughter-nation, Spain: “¿Quién se ha metido en las entrañas de España como Franco, hasta el punto de no saber ya si Franco es España o España es Franco? ¡Oh, Franco, caudillo nuestro, padre de España!” (Resina 239). Franco’s

penetration, his ideological incest, would be the primal scene discussed by Freud, which accounts for the trauma of the daughter-Spain and later manifests itself through a myriad of symptoms. We look to the past, and we can locate the wound there; we can see the wound spreading to the present narration by virtue of a series of reconstructions that, as Freud indicates in his analysis of the “Wolf-Man,” “are as a rule not reproduced as recollections, but have to be divined –constructed-- gradually and laboriously from an aggregate of indications” (Standard Edition 51). Although I will further detail the significance of the primal scene for the interpretation of Cuando vuelvas a mi lado, I want to emphasize now that we find a new take on the concept of “primal scene” as looking back to the trauma of the past. In Querejeta’s film, the model of Oedipus complex presented by the triangle João-Adela-Gloria reverses the incest taboo, so as to dislocate the primal traumatic scene to the degree that “ideological penetration,” following my argumentation of the nation being invaded by the father’s body, is yet to happen. In Cuando vuelvas a mi lado, very significantly, when the child witnesses the parents having sexual intercourse, it is not revealed (both visually and metaphorically) as being primal. In addition, the Oedipus complex experiences a “reversal” that exchanges the positions of mother and daughter.

Interestingly, the past does not only start the film but it is also presented as a fundamental part of the main characters’ life. In the opening of Cuando vuelvas a mi lado, Rafaela reads tarot cards to her niece, Adela, while the latter is in front of the mirror, preparing herself for her wedding to João. Rafaela believes she is able to communicate with Adela’s deceased parents, who advise her regarding her impending wedding. The opening scenes also connect the image of Adela and João dancing at their

wedding with that of Gloria dancing with other men, suggesting the latter's desire for her father surviving in the present. The story of the past centers then on the family life --the love and subsequent estrangement of Adela and João-- and the coming of age of the two eldest daughters, Gloria and Ana. Another child who does not belong to the family winds up being an essential character and the keeper of the secret Gloria has been ignorant of until undertaking this trip after her mother's death. Santos is the chauffeur's son, someone who witnesses Gloria's coming of age. Santos falls in love with Gloria, yet, this is not reciprocal.

Let us remember that in El sur and La veu melodiosa the story is set in an isolated house. In the case of both literary works, the physical setting is intertwined with the forceful isolation that the patriarchs of the family impose upon its members. The family house in Cuando vuelvas a mi lado is also situated in the countryside, seemingly far from a populated area. Nevertheless, the isolation is only physical, and there is no apparent intention of keeping the family members apart from society.

Although the isolation does not evoke Spanish autarky, in Cuando vuelvas a mi lado, there is a clear delimitation of what is inside and what necessarily has to remain outside. A very significant detail is João's origin, as the son of Galician emigrants to Cuba. João --played by Cuban actor Jorge Perugorria-- is signaled as a foreigner at the very moment of his wedding to Adela. He is initially presented as an outsider by some of the other characters: he is without the right to inhabit the house, which, paradoxically, he wants to abandon near the end of the film. Adela, as we will see, tries to force João to remain within the house. I will analyze the importance of the house: what circulates around, and pertains to it. This is something that I have analyzed in different ways in

reference to how the Francoist State capitalizes on the division between Spaniards and foreigners, who are equated with the enemy during the post-war period.

The historical referent of Cuando vuelvas a mi lado can be discerned through two brief dialogues in which Donato, the family's chauffeur and Santos' father, comments on his convictions as a Falangist. Other elements that visually help us to locate the time of the narration in the film are the costumes and the model of the car João possesses. The historical context does not seem of major importance or, at least, as I have contended about El sur, it is not explicitly presented as influencing what is narrated. I believe, however, that the historical context is no coincidence, and that the division between what does and does not belong in the domestic sphere can be related to the national situation of the post-war period.

The absence of the father --something also prevalent in El sur and ambiguously developed in La veu melodiosa-- is paramount in Cuando vuelvas a mi lado, since, as I have indicated, the sisters' reconstruction of their childhood memories incessantly returns to the father's abandonment. The father is the object of powerful desire and jealousy, which cause the conflict narrated in the film. I will deal in the second part of this chapter with the ways in which desire is exploited within the family dynamics. Adela, the mother, and Gloria, her daughter, become rivals in their attraction to João. Whereas the line separating victim and victimizer in El sur and La veu melodiosa is dramatically blurred, we find even more ambivalence in the film directed by Gracia Querejeta. João's wife, who is driven by a strong passion, stigmatizes him as an abuser of Gloria, their daughter, based on their extremely close and loving relationship. She does not have any actual proof. She seems to equally blame João and Gloria, assuming that whatever

happens between them is consensual. The suspicion of consent further complicates the discourse around the incestuous relationship: Gloria's approval would entail that João is not an abuser.¹⁰⁸ This is further complicated by the fact that, by being accused of committing incest, João is granted entrance to the "inside," with the "inside" to be understood as a place that the family characters, such as Rafaela and Donato, want to protect from "alien elements" at all costs. In the end, when matters are tragically taken to an extreme, Adela is even ready to sacrifice Gloria in order to have João back only for herself. Both João and Gloria seem to be contaminated by something monstrous and indescribable. In this regard, João cannot be neatly characterized as the victimizer. At times, as we will see, he is rather to be seen as the victim of his wife's fantasy and insanity. In the end Adela is paradoxically revealed as the real monster of the story.

As a matter of fact, João is portrayed as a generous and tender person, devoted to his family and his work. He is not only a father to his daughters, but he also protects Santos as if he were his own son. Gloria's memory of her father, as opposed to Adriana's in *El sur*, is not tainted with any cloud of negativity. It is most interesting that there is only one scene where we can see João behaving in a very assertive, almost cruel manner: The preparation of the "queimada," which I will discuss later, is the moment when Adela bitterly articulates the incest threat, as well as the moment when João claims his position "inside," as opposed to the other characters' depiction of him as "outsider."

As we have seen, *El sur* partly narrates a paradigm of opposition between the function and demands of religion, and the failed opportunity of magic to counteract it. In Querejeta's film, religion very briefly appears through the figure of the priest in João's

¹⁰⁸ Adela sexualizes her own daughter: later we will see that the first time the camera shows us Gloria's physical sexual attributes --the shape of her breasts-- it is done through Adela's gaze. Adela thinks her

and Adela's wedding. The consequences in terms of the representation of context are tremendous, but religion's influence in the narrative seems to end there. Rafaela, Adela's aunt and confidant, resorts to paranormal powers in order to "contemplate" reality and communicate with dead people. It is difficult to grasp the exact meaning that such mediation possesses in the film. Rafaela reads tarot cards, but that is only to show to the viewer information s/he is already aware of; as we will see, she also "cheats" in her interpretation of the tarot cards. The only new information we can learn through Rafaela's reading is that Adela's parents have died in a bus accident, and that her marriage will be both happy and miserable. Rafaela, ironically, will not be able to "see" the exact terms of reality and will eventually believe what is being said by others; she endorses her niece's perceptions. Like Adela, Rafaela is convinced that there is an incestuous relationship between João and Gloria. Rafaela is initially presented as a powerful and assertive woman, which indeed works in opposition to Adela's portrayal as a weak woman, totally lost in her uncontrollable passion for João and her inability to know the truth of the relationship between João and Gloria. Nonetheless, Rafaela's hypothetical clairvoyance is not effective, especially since she believes more in the power of words.

Adriana in El sur is drawn to her father's world by using the pendulum she is talented at as well; the pendulum works as a symbol of both her desire for the father, and her entrance into a forbidden realm beyond traditional sexual and family structures. I have argued in my study of El sur that the world of magic represents a chance for both Adriana and her father to escape the harsh reality of post-war Spain. That prospect results in failure. Fantasy --and I establish a correlation with the presence of magic in Adelaida

daughter, a pre-adolescent girl, acts as an adult. However, she would not say this to her husband.

García Morales' novella since both traditionally constitute a world outside the real and the known-- represents the separate sphere inhabited by João and Gloria. That realm cannot be shared by Adela, for she is not the addressee of João's fantasy and pleasure in telling stories.

The questions Cuando vuelvas a mi lado poses revolve around the meaning of the incest fear and the notion of foreignness and memory: both aspects are intimately linked to seeing as a means for accurate perception and the woman's ability to access knowledge. What does it mean when incest is central to the construction of women, embodying both a threat and a desire? How does incest allow for the narration of a memory that paradoxically "looks" to the future? How is incest implicated in the division the film draws between the inside and the outside of the domestic sphere? What kind of implications do we find in João's hybridity in terms of his origin? Does the historical context matter for our interpretation of the film? Can we compare the use of magical elements and fantasy to El sur, given the context of post-war Spain?

In the first part of this chapter, I will analyze how the idea of the foreign is represented in Cuando vuelvas a mi lado, linked to the domestic sphere and the dissolution of social barriers. I will next examine how desire for the father --together with his absence-- is portrayed along with the construction of memory the film undertakes. This study will lead to questions of sexual awakening and coming of age, which serve to explore the traumatic remainders of the past in the present in Cuando vuelvas a mi lado. I will argue that the film reformulates the traumatic primal scene and redefines the traditional dynamics of the Oedipus complex, as a major indication of how generational distance re-writes trauma.

I will read the film's treatment of the "heteronormative path" as problematic re-conceptualization of the traumatic past: the role of women has not changed. The three sisters' loneliness is the "symptom" of the trauma to be healed. Interestingly, the father's disappearance seemingly accounts for their trauma in the shape of loneliness. Nonetheless, Adela, their mother, makes the father disappear and keeps a secret that will hinder the sisters' successful "heteronormative" entrance into adulthood. She seems to try to preserve the remainders of the dissolved Oedipus paradigm, as I will explore later. Finally, I will examine the effectiveness of fantasy in the shaping/reshaping of reality.

The Inside and the Outside: History

Cuando vuelvas a mi lado narrates a family story. I have mentioned before how Rafaela's reading of the tarot cards seemingly puts her in connection with the world of the dead; in the first scene of the film, Adela's parents are the ones speaking from there. The past is rooted in the family; what almost immediately follows in the film is precisely the founding of another family: Adela's and João's. The family story, the most insistent component in the presentation of events, takes place in the past during the years following the Spanish civil war, yet, this temporal setting is only suggested to us in passing, as if it were not important. The spectator does not find any indication that the historical context impacts what is narrated.

Before we see the couple dancing by the cliff in their wedding banquet, the camera focuses on the table where the guests are seated. The character of Donato, who is Adela's family chauffeur, is then introduced, while he is having a conversation with a priest. Playfully, the priest asks Donato how many shirts of that color --blue-- he owns.

Donato answers that “tantas como días de fiesta al año.” The priest then unbuttons his cassock, showing Donato that he also wears a blue shirt underneath it. The blue shirt is the uniform of members of the Falange.¹⁰⁹ We can deduce from their conversation that being a Falangist gives prestige and is a sign of success. Also, there is a tight relationship between the Church and the political establishment, something radically characterizing the Francoist State. Their laughing together is the most expressive manifestation of that. Donato states that “ser falangista es lo mejor que nos ha pasado en la vida.” A comment by Serafín, another character, however, ironically disrupts their boasting: “¡Mira que sois importantes!” he says. As a matter of fact, Donato --the character who, because he is a Falangist and declares it, is “historically marked”-- is portrayed essentially as a ridiculous man, stuck in a nonsensical past.

The second time when Donato refers to his Falangist convictions, sixteen years have passed by. His son, Santos, is already an adolescent, who is about to decide what he wants to be in life. He actually will not follow the profession of his father --being a chauffeur. It is not his ambition to become a Falangist either. While Santos drives the family car, Rafaela and Donato talk, in a conversation that mainly focuses on the

109 The Falange was founded in 1933 by José Antonio Primo de Rivera, son of Miguel Primo de Rivera, Spain's former dictator under the auspices of King Alfonso XIII. The party was heavily influenced by Italian fascism, and it became especially powerful during the last years of the Second Republic, when the Popular Front was in government. Francisco Franco appropriated the legacy of José Antonio Primo de Rivera, who died in the Civil War, and appointed himself leader of the party. In 1937, the Falange “assimilated” other right-wing political forces under Franco's leadership. Falangists lost momentum after the defeat of Germany and Italy in the Second World War. The party continued to maintain its influence throughout the regime, albeit to a lesser degree. Falange Española was extremely influential for the construction of the Francoist State. Santos Juliá contends that “Falange no sólo llegó en 1939 a altas posiciones de gobierno; bajo su mando quedaron también encuadrados todos los productores en una organización regida por los principios de verticalidad, unidad, totalidad y jerarquía. El decreto de 4 de agosto de 1937, que aprobaba los estatutos de las nueva FET y de las JONS, concebía a los sindicatos como un servicio del Partido, y el Fuero del Trabajo, promulgado en marzo de 1938, establecía que todos os sectores de la economía debían quedar integrados en sindicatos verticales cuyos directivos procederían de la propia Falange. El nuevo sindicato debía agrupar a todos los sectores de la producción [. . .] en una

transformation of time, history and tradition. This conversation informs the spectator of the historical moment of the film. At the same time, it marks how things are reordered along time, something significant later to understand the opposition that Cuando vuelvas a mi lado structures between what is inside and what should remain outside:

DONATO: Ya nada es lo mismo. Antes había más entusiasmo.

RAFAELA: Los tiempos cambian, Donato. El de las pistolas pasó.

DONATO: Todavía la llevo conmigo, pero todo anda para mal. Nadie quiere seguir la tradición. Ya nadie quiere ser falangista. Ni siquiera éste (he refers to his son, Santos).

Donato melancholically reminisces about the “values” of the past that seem to have dissolved even before Franco’s death. “Times change,” as even Rafaela recognizes, although she is a clear preserver of the dichotomy inside/outside. Cuando vuelvas a mi lado presents us with the continuous but subtle “dislocation” of past validity, while at the same time, as I will continue to explore in the rest of this chapter, its narration insists on the indelible mark of old structures.

The Inside and the Outside: Foreignness

The scene of João’s and Adela’s wedding continues; we can see that the bride is pregnant --this is something, on the other hand, inconsistent with the previous scene, in which the priest and the Falangist converse, insofar as the Church imposes a rigid morality on the population in terms of premarital relationships. We see that the continuity of the family is guaranteed from the foundational moment though. I have commented before on how Cuando vuelvas a mi lado engages in a puzzling representation of heteronormative adulthood. I will explore this idea later, yet for the moment it suffices to

misma organización, ordenada jerárquicamente bajo control de los mandos del Movimiento [. . .] (Un siglo 152).

say that the wedding of Adela and João that I deem foundational speaks to reinforcement of the heteronormative path. Then the camera takes us to Adela's aunt, Rafaela, who dances with a former boyfriend named Paco. This scene powerfully establishes a separation between inside and outside. The Galicians are the Spaniards who have emigrated the most to other countries, in particular, to Latin America.¹¹⁰ However, when asked by Rafaela about the newly wedded couple's prospects for the future, Paco very bitterly replies that it is impossible for them to be happy: "¿Una hermosura como Adela con ese cubano de mierda?" The bride's physical beauty is put in dramatic contrast with João's origin, which prevents them from having a happy marriage. Because of his origin, João is destined not to have a successful marriage, something that will indeed happen. Paradoxically, though, almost nothing presented as part of João's personality would indicate that he would bring sadness to Adela.

In João's Cuban origins, we find several factors at play.¹¹¹ On the one hand, there is the possibility of a colonial discourse going on, where the idea of superiority and exclusion represents the most conservative sector. We should not forget that part of the ideological apparatus of the aforementioned Falange, for example, that included nostalgia

¹¹⁰ Cfr. Manuel Riva's "Galicia contada a un extraterrestre," which emphasizes the migratory tradition of Galicia: "La mayor ciudad de Galicia continúa siendo Buenos Aires. El mayor cementerio de Galicia, el de Cristóbal Colón, en La Habana. Más de dos millones de gallegos emigraron durante el siglo XX. El éxodo había comenzado en forma masiva con las hambrunas de mediados del siglo anterior, provocadas por la peste de la patata, como en Irlanda."

¹¹¹ We find also a certain resonance of the hatred for the figure of the "indiano." João and his family seem not to have much money (Donato declares at one point in *Cuando vuelvas a mi lado* that he is "un muerto de hambre") yet, we could observe that there is partly the discourse against hybridity at work with respect to the "indiano", which traces back to the XVIIth century. Isabel Santaolalla has analyzed in her *Los "Otros." Etnicidad y "raza" en el cine español contemporáneo* how in 1950s Spanish cinema "El indiano tiene dinero, pero no clase, y la suposición de que su enriquecimiento ha sido relativamente fácil lo coloca en una posición moral ambigua. Por ello, el indiano y su dinero se presentan frecuentemente como un obstáculo para el verdadero amor [. . .] Hispanoamérica se revela como una tierra de oportunidades, pero a la vez potencialmente corruptora, pues se supone que la facilidad con la que allí se puede medrar a menudo trastoca la escala de valores de las personas" (68-67).

for the lost empire and the endeavor to recover the former glory of the nation.¹¹² The imperialist mentality is not exempt, however, from the ambivalence that Isabel Santaolalla examines in recent Spanish films, with regard to the topic of “otherness:”

Por un lado, admiración y cariño; por otro, paternalismo y trato abusivo. A lo mejor, esta doble corriente de sentimientos paradójicos no es sino el resultado de esa estrategia psicológica según la cual el objeto deseado es presentado en su capacidad seductora, pero a la vez es denigrado, contrarrestando de esta forma la ansiedad que el deseo causa [. . .] Esto explicaría que, como contrapeso a esa seducción que Cuba ejerce sobre el español, se imponga la necesidad de reflejar que hay en ella algo inferior, controlable, de forma que la superioridad española quede patente (Santaolalla 181-82).

The original soundtrack of the film--the main theme is a marvelous arrangement by Ángel Illarramendi¹¹³-- is composed of different classical songs from Latin America. The bolero “Cuando vuelvas a mi lado,” by the Mexican María Grever, inspires the title of the film and appears in three crucial moments: Adela’s and João’s dance at their wedding; the scene that immediately succeeds the previous one: Gloria’s dance with other men (on

¹¹² Spain had lost its last colonies --Cuba, Puerto Rico, the Philippines and Guam-- in 1898; this produced a national crisis (well illustrated by the work of the major figures of the Generation of 98) which denoted the perpetual struggle between the so called “two Spains.” Recent research has emphasized, however, that the “crisis” was only articulated by the cultural elites: it was not something broadly felt by “ordinary people.” José Álvarez Junco explains: “The loss of Cuba, Puerto Rico, the Philippines and other minor remnants of the Spanish empire in the Pacific was not such a tragedy for Spain as contemporaries believed. It is true that the Spanish armed forces --to be precise, the Spanish navy-- was easily defeated by the United States [. . .] But the US was at the beginning of its ascendancy to world politics and military hegemony, a position it would reach less than half a century later. It is also true that the war highlighted the isolation and the lack of prestige of Spain among the world’s leading powers; but Spain had become a third-rate power some eighty years before, during Fernando VII’s reign, when the vast majority of the American empire had been lost” (José Álvarez Junco. “History, Politics, and Culture, 1875-1936” in Gies 73).

Isabel Santaolalla notes how few films treat the colonial period, indicating that “[. . .] para la España actual ha sido muy difícil conciliar la realidad contemporánea con la imagen heredada de aquel imperio ‘en el que no se ponía el sol.’ El lapso de tiempo transcurrido y la progresiva y dolorosa decadencia que la nación sufrió a lo largo del periodo descolonizador y las etapas posteriores parecerían haber restado ‘valor de mercado’ a tal episodio histórico. Aunque el proyecto franquista había buscado la reactivación de la memoria imperial española como forma de espolear a la población hacia el destino glorioso al que supuestamente estaba de nuevo llamada, la realidad del subdesarrollo, penuria, aislamiento y represión no lograron regenerar significativamente el espíritu de antaño. Con la llegada de la democracia, no estuvo entre las prioridades inmediatas de los españoles el revisitar y reciclar aquel pasado lejano” (Santaolalla 227-28).

¹¹³ Ángel Illarramendi has composed also the soundtrack of *El último viaje de Robert Rylands* (1996) and *Héctor* (2004), directed by Gracia Querejeta. He is responsible for the music of *Yoyes* (1999), *El hijo de la novia* (2001), *Los Borgia* (2006) and the recent *Teresa, el cuerpo de Cristo* (2007), among others.

which I will comment later), and the credits of the film. “Salud, dinero y amor,” a waltz composed by the Argentinian Rodolfo Sciammarella, which is sung by João, Gloria and Santos at once; the piece seems to work for them in the fashion of a “known code” for dispelling sadness. The first night the three sisters stay in Rafaela’s boarding house, when they visit her to deliver their mother’s ashes, plays in the background the ranchera “Tu recuerdo y yo,” by the Mexican José Alfredo Jiménez. Don Emilio’s¹¹⁴ nostalgic singing accompanies several scenes: when Rafaela tries to communicate with Adela through the tarot cards; when Lidia talks to her baby (she is convinced it will be a girl) and decides to invent a name for her, as the promise of a new future; when Ana disdainfully rejects the same man that called her on the phone, and checks the texture of her skin with satisfaction afterward; and when Rafaela and Gloria discuss the possible reasons why Adela decided to give the third part of her ashes to Santos. Although the narration insists on the complex delimitation of “inside” and “outside,” divisions are dissolved by these songs, which seem to function as “connective points,” both temporal and cultural. They contribute to a sort of “hybridity” that counteracts the discourse of colonization.

Second, the foundational scene of the wedding could be connected to the role that Spanish women should have in Franco’s dictatorship: they are wives, nuns or the eternally-virginal girlfriends. Adela has broken, nonetheless, with one of the conditions; she is pregnant with her first child at the moment of the ceremony. Morcillo has very aptly theorized the concept of “true Catholic womanhood” during the Francoist dictatorship, arguing that “although chastity was the road to absolute female perfection,

¹¹⁴ Interestingly, don Emilio lives in Rafaela’s boarding house, although she considers the possibility of throwing him out, as he annoys her with his singing and drinks too much. Don Emilio appears in a scene in which he complains about his fate and about the number 13 --his room number in the boarding house--, which haunts him in an ominous way. However, when Rafaela suggests giving him a different room, don

marriage represented the ultimate goal for the Christian woman, allowing her to achieve motherhood” (Enders and Radcliff 56). Moreover, migration is considered in Francoist Spain as a form of transgression in the case of women. Women are the bastions of the essential nation and its principles, particularly through reproduction and their faithful staying within the domestic sphere. The following quote sheds light on the State as dogmatic protector of women, which sees migration as a potential danger for female “wholeness.” In this sense, the idea of the nation is directly related to the idea of home and femaleness:

El propio Franco intervino con su autorizada opinión sobre el tema señalando que no era conveniente que la mujer española emigrara junto a maridos, hijos y hermanos, porque su sitio estaba en la patria [. . .] Los peligros a los que se refería el general Franco eran obvios: relajación sexual y contaminación ideológica. ¿No era la Europa desarrollada la del divorcio, el aborto, la libertad de pensamiento y demás símbolos diabólicos? La emigración significaba entrar en una tierra incognita, dominada por el laicismo y el libertinaje. ¿Qué iba a ser del pilar sustentador de la sana estructura familiar si se perdía en la selva donde todo pecado tenía su asiento? (Sartorius and Alfaya 384-5).

Adela already could be endangered by being united with the foreign, carrying out a sort of migratory process by means of her marriage to João. Third, the very notion of the foreign is subject to suspicion and a source of threat, according to Francoist parameters.¹¹⁵

Emilio seems to be outraged at the idea. Don Emilio, the character who sings the *ranchera* is an outsider himself.

¹¹⁵ I have pointed out before how Francoist Spain used the exclusion of the other (the foreign), while, at the same time, Spain was excluded from the international community, in particular after the end of the Second World War: “Todo iba a depender del enfoque que se pudiera dar al caso español, pues no era de desdeñar una reacción elemental y colectiva de rechazo a la injerencia extranjera, susceptibilidad que inyectada en el orgullo hispánico podía dar los mejores resultados para movilizar a los leales y a los simples. El rumbo de los hechos iba a fomentar estos mecanismos celtíberos, en beneficio exclusivo de Franco y en perjuicio de España. Efectivamente: en el mes de enero empezaron a registrarse las primeras manifestaciones callejeras preferentemente en Madrid que proferían gritos estentóreos de: ‘Franco sí, comunismo no.’ El dilema se había puesto en danza. En febrero se supo de la resolución de las Naciones Unidas, reunidas en Londres, que confirmaban el dictamen de San Francisco excluyendo a España de la organización de la paz” (Abella, *Por el imperio* 198-99).

The military rebellion led by Francisco Franco was orchestrated based on the idea of the Crusade, of liberating Spain from foreign influence and invasion. According to the most traditional sectors, Spain was at risk of becoming a satellite of the Soviet Union. The eternal soul of Spain, the very constitution of Spanishness --those values that, according to Francoism, formed an inseparable part of the very definition of the country and its culture-- were questioned by the institutions, premises and policies of the Second Republic. Most particularly, the incorporation of Communists into the Popular Front government gave more grounds to validate these arguments. Paloma Aguilar contends that the rebellion took place backed up by certainty that national sovereignty had already been given to foreign powers, to the extent that propaganda spread the belief that the “penetration” of Spain had already begun (46). Paloma Aguilar adds:

An attempt was made to convey the image that the battle was not fought against an internal enemy, against a Spanish opponent, but that the ‘Nationalists’ were forced to confront foreign invading forces [. . .] At best, the enemy was anti-Spanish, a traitor to the *Patria* who had conspired with the greatest communist power, the USSR, to set up a proletarian dictatorship in Spain. It was a matter of good against evil, of Spanishness against Spanishness, of believers against atheists [. . .] of law-abiding people against anarchists, of reason against barbarism (61).

Paradoxically, the penetration takes place after the war in a very powerful and effective manner: I have contended that the Francoist penetration of the body of the country, effects the “inner invasion” of the daughter-nation. In that regard, the regime appropriates the terms it uses to justify the rebellion.

The Inside and the Outside: Class

The separation between inside and outside functions to define not only the nation, but also social classes and the family. Donato feels comfortable in his position as servant of Adela's family and would like his son to continue with this profession (as well as with Falangism). Santos desires a rupture, though, which is encouraged by João. Santos is an upstart, in Rafaela's words. We see in the scenes narrating memories of the sisters' past that Santos has been practically adopted by João, and, in spite of his being in love with Gloria since childhood, we could even regard him as a brother in the family.¹¹⁶ Still, Rafaela refuses to acknowledge him as a part of the family.

Whereas it is mysterious that Adela's last wish is to give part of her ashes to João, who has been missing for around thirty years, the fact that Santos is to receive a part as well constitutes another riddle for the sisters to solve. Santos has become very wealthy, inspired by João's story of the sunken ship full of silver. João was the one who told both Santos and Gloria of the legend of the ship, and the treasure preserved at the bottom of the sea. Santos is then determined to find it, once a grown-up. To this extent, we observe once more how João is a character who disturbs the established division lines, first by his very condition of being between two cultures --the Cuban and the Spanish-- and, very interestingly, by his admitting Santos in his family. João acts as a father, providing Santos advice, and endowing him with the possibility to move up in the social scale, simply by telling him the story of the galleon. Santos is not to follow his own biological father's path: "No quiero ser el chófer de nadie," he confesses to João. Emblematic of João's support for transgressing "frames" is the scene in which he convinces Santos to

¹¹⁶ João emphasizes Santos's knack for selling cloth in the family store. We have the sense that the girls -- although without explicit reason-- are not suitable heirs to this business, but Santos could be.

jump on the barge, although it has already set sail: “¡Salta! ¡Salta!” However, in the most important conversation Santos has with Gloria, which occurs near the end of the film, he confesses that the house was the “real silver” to him: “Hubiera dado un brazo por vivir con vosotros.” Inclusion in the “inside” is Santos’s greatest ambition. Santos also tells Gloria that, back in their childhood although he said he would go back home, he was lying; he used to observe João and Gloria return to that house, while he remained hidden behind the trees. Gloria is surprised at this confession and asks: “¿Y por qué no venías con nosotros?” Santos replies: “Me daba vergüenza. Me parecíais de otra tierra.” Santos’s embarrassment reveals two things: João and Gloria seem to have a world of their own, which they do not share with anyone else. Furthermore, during his childhood, Santos internalized the fact that he stood outside the domestic realm circumscribed by Adela’s house. Even so, Santos appears as the real agent in Cuando vuelvas a mi lado: he has been “seeing.”

Rafaela, however, is outraged by the fact that Adela has decided to give part of her ashes to him. Santos has bought the family home, formerly owned by Adela. Rafaela complains to Gloria:

RAFAELA: ¿Quieres decirme qué tiene que ver Santos con nuestra familia? ¡Un advenedizo! ¿Sabes que compró la casa?

GLORIA: Sí. Me escribió hace unos años.

RAFAELA: Ese mocoso se ha quedado con lo nuestro, con lo que era de tu madre
[. . .]

Donato experiences a similar loyalty to the status quo, as indicated before. Although Santos has purchased Adela’s house and has lived there for a long time, Donato does not consider it his house, their house. The following dialogue between Santos and his father takes place right before the three sisters arrive at the house of their childhood to deliver

the ashes to Santos. It is precisely in that house where Gloria will find out the family secret.

SANTOS: Anda, entra en casa.

DONATO: ¿Qué casa?

SANTOS: La nuestra

DONATO: Esta casa no es nuestra. Es de esas dos que llegan.

SANTOS: Tres.

DONATO: Y de Adela. Del cubano no. Ése no tenía dónde caerse muerto.

SANTOS: Padre. Adela ha muerto.

DONATO: João la ha matado.

SANTOS: Estaba enferma.

DONATO: Te engañan. Adela viene con ellas. Adela y sus dos hijas.

In this brief conversation, Donato's apparent senility reveals elements repeated in a very subtle fashion throughout Cuando vuelvas a mi lado, and which illuminate an ideological unconscious that speaks to the historical setting of the film, as well as the wound still open in the present. There should be a clear delimitation of the inside of the domestic sphere; physically, it is the house where members are certain to belong. The body of women should stay inside the Spanish house, "una unidad de destino en lo universal."¹¹⁷ The outside comes from abroad, it is the foreign; it is the adopted son and the lower classes. João is the immigrants' son and "un muerto de hambre;" the house cannot be his; Santos is an "advenedizo" who has bought the house but cannot legitimately --morally, by blood-- own it. Lidia, who herself was born in the house Santos now owns, says to the baby she carries in her womb: "Nacerás en casa; ésta ya no es nuestra." With that, she points to new parameters with regard to the notion of "home," while stressing the importance of belonging to a specific space at the same time. Gloria will later make possible the unity of house, family and belonging through her sentimental relationship with Santos.

Cuando vuelvas a mi lado sets the stage for the struggle between the rigid class and national structures that pervaded Francoist Spain, bringing that resistance into the present time, by establishing the notion of “house” and “belonging” as pivotal terms. We encounter parameters of opposition to change which extend to the present time and yet, they seem to be solved by new generations of Spaniards, although in a problematic manner, as I will discuss. To this extent, the transformation is effected by the children of post-war Spain and, interestingly, by the foreigner.

The World of Fairy Tales: Changing Social Structures

The world of magic and fantasy is represented in Cuando vuelvas a mi lado through Rafaela and João: the former believes she possesses paranormal powers that enable her to communicate with dead people;¹¹⁷ the latter is the one who has been missing and is unable to narrate his story. I have mentioned in the introduction how, to Adela’s outrage, João seems to keep telling stories to his daughter --however, we only see him telling stories to her alone in one scene. In a particular scene that comes to be extremely significant, he also tells Santos of the story of a hidden treasure. These stories function in a manner similar to magic in Adelaida García Morales’ El sur. João is able to

¹¹⁷ José Antonio Primo de Rivera, founder of the party Falange in 1933, used these enigmatic words to describe Spain.

¹¹⁸ On a secondary note, Rafaela apparently has the power of reading the tarot: she believes she is able to communicate with the dead people of the family. I have touched upon this aspect before, highlighting the fact that Rafaela seems to have a limited perspective in reading the past. The advice, for example, that Adela’s parents “communicate” before her wedding, could have been addressed to anyone facing a similar situation: Adela will be both happy and unhappy. In a similar fashion, Rafaela is not able to gain understanding when attempting to communicate with her niece, once she is dead and her daughters are to distribute the three parts of the ashes. Rafaela is not able to guess what Adela has in mind with such a plan. Interestingly, Rafaela’s powers are more evident when she uses the tarot cards to narrate a fairy tale. That is the case of her pointing to Gloria the different places her father is traveling to when he disappears, as a mode of game, to bring solace to Gloria. In the end, the character that seems to be on the outside -João- and the one who most defends the need of maintaining a well-limited inside -Rafaela- resort to the same kind of *magic* -fantasy- to somewhat transform reality.

construct a powerful reality, apart from the post-war times. Although he is not savagely stigmatized as Adriana's father is in El sur, he does suffer discrimination. A few details hint at this: the aforementioned contemptuous comment on his wedding day, the confusion about his name,¹¹⁹ his failure to be "inside" in the end, or to be understood as part of the family or of the Spanish nation. Adela --the Spanish madwoman-- is engulfed by passion and only lets João leave the house once she has killed him. In a twist, however, Cuando vuelvas a mi lado seems to center the otherness of João, by making him probably the most likable character of the film.¹²⁰

Let us stop to examine the stories João tells Gloria, and Santos in one particular occasion. The one about the ship that remains sunk in the sea, and is supposed to hide an enormous treasure of silver contains possibilities for interpreting the world of fantasy at work in Cuando vuelvas a mi lado, tightly connected to João as both empowered and empowering. The ship crashed against the rocks and all sailors died. João very puzzlingly declares that, since the silver is cursed, it is better not to touch it. After having listened to the story, Santos, who is a child, very determinedly says that he will go and look for the treasure when he grows up. The story of the silver treasure becomes the metaphor for Santos's subsequent achievement of wealth. He will break with the conservative division of upper and lower, inside and outside. Although, if examined more in detail, we do realize that it is not João's intention to encourage the children to search for the *actual* silver, he nevertheless opens possibilities by telling stories. At the same time, João destroys that image of the ambitious immoral *indiano*, with respect to the ambivalence

¹¹⁹ As mentioned before, Rafaela, as said, is not certain about where someone called "João" is originally from (he could be Portuguese, Galician, etc.)

¹²⁰ Moreiras Menor analyses "la política de las identidades" which "se abre continuamente a su problematización en la medida en que el dominio de la diferencia como valor universal tiende a mantener al

Santaolalla perceives in the contemporary Spanish cinema's reflection of "otherness." João rejects that silver, since it might have been stolen.¹²¹ To this extent, it is the foreigner who comes to disrupt rigid social structures, and to dislocate discourses both of contempt, and of triumph.¹²²

The barriers then separating fiction and reality are also demolished, precisely to transform the established reality: thanks to his success in the trucking business, Santos will be able to buy Adela's house. Nonetheless, in his conversation with Gloria, the real nature of his business is only hinted at. He might be transporting weapons.¹²³ If that is the case, we encounter a complication in concluding that Santos has been able to escape old structures; he continues, in the end, to contribute to the violence with which his father was involved: "el tiempo de las pistolas."

João finishes that tale for Gloria; he actually knew the captain of the ship, who decided not to be a hero and became a sailor. By recounting that, João makes clear that he does not like silver, but there is something more important than that in the scene: the first part of the story is told when Gloria was approximately eight years old. João completes the story when Gloria is already an adolescent. Gloria asks her father how long he will tell her tales. João replies: "Toda la vida, hija mía." He puts his finger on his lips to establish complicity with his daughter and let her know that this is a secret between them.

sujeto en su posición de 'otro', es decir, siempre en posición de subordinación o dependencia a un 'yo' a partir del cual marca inevitablemente su diferencia" (77).

¹²¹ Pushing that argument, we could conclude that João is rejecting Spain's usurpation of gold and silver while being an empire. João says that the silver is "cursed."

¹²² Santaolalla comments on the character of the foreign in *El espinazo del Diablo*, directed by Guillermo del Toro. The ghost of Dr. Casares (Federico Luppi) returns to rescue the children to save them from the character who represents the new fascist Spain: Jacinto (Eduardo Noriega): "Será, de hecho, Casares, un ser atrapado entre la vida y la muerte, un sujeto extranjero pero familiar a la vez (residuo fantasmal, después de todo, de Argentina, la más europea de las antiguas colonias españolas) el que pondrá en evidencia la fina línea que existe entre el yo y el no-yo, entre lo que pudo, puede o podrá ser y lo que no" (Santaolalla 13).

¹²³ Gloria asks him whether the trucking business is also involved with weapons. He does not answer, and both of them laugh nervously.

We have analyzed in El sur the pendulum as a means to attract the daughter towards the father's world and to set the correlation of magic, desire, power and freedom. We could think of fairy tales in Cuando vuelvas a tu lado as endowed with some of those attributes. In this case, the fairy tale is able to transform reality, though, unlike the magic that was condemned to failure in the case of the novella.

Is the realm of fantasy also a sphere where transgressing desire "lives" more freely? Is the realm of fantasy as a source of effective power something that also speaks to the demolition of old parameters? Let us remember that, again in El sur, magic might have worked against the oppression of the homogeneity of religion. Here the stories do indeed constitute an intimate link between father and daughter, which, nonetheless, appears dispossessed by João of any erotism: he also tells Santos the story of the ship. João addresses Gloria as his daughter when talking about their long-life recounting of and listening to stories.

Nonetheless, the telling of stories appears as a powerful erotic discourse in Adela's mind. In one of her conversations with Rafaela, Adela disdainfully says that João continuously fills Gloria's head with nonsense stories, admitting later that he no longer tells her stories. Adela erotizes the stories supposedly intended for children, to make them a powerful realm of romance. This is also another way we can see the role played by fantasy as powerful and endowed with the ability to fracture barriers and go beyond established norms. João thus is a successful "magician" able to transform terms of reality

The Absent Father: Finding the Family Secret through the Power of Seeing

Gloria is present in the foundational scene of Cuando vuelvas a mi lado, as Adela is already pregnant with her.¹²⁴ Adela's belly inevitably prevents her closer physical approach to João in the scene of their dancing during the wedding banquet. Consequently, Gloria is "between" her parents even before she is born. The opening scene also links the image of Adela and João's dancing at their wedding with that of Gloria dancing with other men in the hotel where she works. We never see her dancing with her father, but the desire is first articulated in the connection between these two contiguous scenes: one set in the past, the other when Gloria has become an adult.¹²⁵

The spectator is rapidly immersed in the main conflict of the film through another flashback; we could even say that there is insufficient development of how the relationship of João and Gloria evolves, so as to produce Adela's brutal jealousy. As a matter of fact, it is Ana, the youngest sister at the time, who fights with Gloria over the possibility of accompanying their father to buy cloth for the store. The sisters play a board game to decide who will go with him; Gloria wins and, yet, Ana furiously turns to her mother accusing the two of them -- João and Gloria-- of leaving for the store together.

¹²⁴ I have mentioned before how Adela's pregnancy before her marriage contradicts Francoist morals with regard to sexuality. Paradoxically, the fact that she has children --the camera guides our look to her belly-- both confirms the heteronormative discourse ascribed by Cuando vuelvas a mi lado and constitutes a reinforcement of the reproductive policies during the dictatorship: "Y el aumento de la natalidad se produjo especialmente en las zonas rurales y en los matrimonios muy católicos y patrióticos. Porque procrear era patriótico y, además, según el psiquiatra López Ibor, los hogares con muchos hijos eran más alegres. Los hijos eran una bendición divina, y si un matrimonio no tenía hijos era porque no contaba con la gracia de Dios, porque no había sido bien dotado por la naturaleza o porque utilizaba métodos ilícitos para evitar la descendencia" (González Duro, El miedo 228).

¹²⁵ As seen in the analysis of the film El sur, the scene with Agustín and Estrella's dancing appears as central for the construction of the erotic desire between father and daughter. The portrayal of Estrella as a bride --although she is in fact taking her first communion-- speaks of the incestuous desire, somehow consummated through their dancing. This is not the case in Cuando vuelvas a mi lado, as Gloria dances with other men but never with her father. In Querejeta's film, we can talk of a continuity of desire that extends to the present by virtue of the visual connection between Gloria's parents' dance and her own

The girl, in this both childish and precocious gesture, seems to know something of the effect and power such finger pointing may have for Adela. Adela then runs to stop João:

ADELA: ¿Te vas sin despedirte?
 (João tenderly caresses his wife's cheek)
 JOÃO: Estaremos de vuelta en un par de horas.
 ADELA: Ya. Pero te marchas como los ladrones.

Adela gravely looks at Gloria, who is attentively following the conversation between her parents with a certain defiant air. This one is the first glance of rivalry we can observe between mother and daughter in the film. Later, João stays silent, and has a worried appearance when they are in the car already heading to buy the supplies for the family store. Gloria surprises us with her calmness and her very adult behavior. She embraces her father from the back seat, addressing his distress and making him sing. She acts almost as a tender and caring wife: visually, this embrace hints at the possibility of Gloria's desire for her father. In the first conversation Adela tells Rafaela about her suspicion of Gloria having an affair with João, "Sólo tiene ojos para ella." Her aunt --let us also remember that she believes she is a clairvoyant-- simply says: "Deja que yo mire por ti," pointing at clear seeing as the source for power and knowledge. It is her daughter who acts in a more mature way; we will see later how her reaction to her mother's doubts could be considered monstrous. In this regard, Gloria also joins a tradition marked by a precociousness many times undistinguishable from monstrosity.¹²⁶ However, Cuando vuelvas a mi lado will disturbingly unmask Adela --a child of Franco herself-- as the real monster.

dancing in the present. Gloria's desire for her father is not actually fulfilled but only suggested. The other men are surrogates of that failure to dance with the real object of her desire: her father.

¹²⁶ Ana in El espíritu de la colmena by Víctor Erice

Gloria is a precocious girl; with that quality, she follows a tradition of children's precociousness characterizing Spanish contemporary films, something very brilliantly analyzed by Marsha Kinder. This scholar argues for the correlation of precocious yet emotionally stunted children:

[. . .] for they have been traumatized by personal and collective history. These children grow up to be infantilized adults who are powerless and sometimes murderous as a consequence [. . .] Though their infantilization is imposed on them by their parents and by history, it fails to protect them against complicity with the crimes of their devouring mothers and murderous fathers (*Blood Cinema* 218).

On a surface level, Adela is a devouring wife, and because of that, a devouring mother; she is a weak woman totally possessed by passion towards her husband, and who forgets about her role as mother precisely because of the fire of uncertainty and jealousy.¹²⁷ As a result of this destructive passion for João, Adela will reconstruct her daughter as a sexual object, which I will explore later. Kinder has characterized the devouring mother in the Spanish Oedipal narrative as frequently standing for the missing father “as the embodiment of patriarchal law and thereby [as] an obstacle to the erotic desire of the daughter and to the mimetic desire of the son” (*Blood Cinema* 198-9). In the case of *Cuando vuelvas a mi lado*, the mother not only appears clearly infantilized --something we were able to observe as well to some extent in *El sur* with Adriana's mother being restricted to the domestic sphere. She is characterized by the infantilization the regime inflicted on women. Adela also loses her position as the “mother figure” of the Oedipus triangle, precisely because of her infantilism and paradoxically because she seems to force a “flipping” of positions in the Oedipal narrative. On the one hand, we could say

¹²⁷ The presence of the devouring mother can be seen in José Luis Borau's *Furtivos* (1975), Carlos Saura's *Ana y los lobos* (1972), and Manuel Gutiérrez Aragón's *Camada negra* (1977), among other films that treat repression during Franco's dictatorship, and its continuity in post-dictatorship Spain. The dilemma between infantilized/precocious children could be examined in Saura's *La prima Angélica* (1974) and *Cría cuervos*

that she incarnates the patriarchal law, as argued by Kinder, yet Adela breaks the law by both fearing and insisting on its dissolution. In a new twist, the infantilized Adela endeavors to infantilize her own daughter, while contradictorily looking at her as if she were an adult. Nonetheless, she is in fact the child-woman who disrupts the taboo while trying to preserve it untouched.

Incest: Inclusion in the Domestic Sphere

João is constructed in his children's memory as a father who abandoned them; Lidia, the youngest sister, thinks that he ran away with another woman. In the mystery that revolves around the father's disappearance, there are two opposing elements that theoretically come into play to disturb the possibility of memory. On the one hand, Adela articulates the incest threat. In the beginning, her suffering about Gloria and João being so close is very faintly explored through scenes like the one analyzed before, and her conversations with her confidant Rafaela. The scene of the "queimada," which ends in João's and Adela's fight, represents the incest being voiced outside the realm of the two women's confidences. In this scene, João and his family gather around the table after a meal; he is to light the "orujo" to prepare a "queimada."¹²⁸ Adela wants to leave the table, arguing that her youngest daughter, Lidia, fears fire. João angrily contends that fire is not

(1976). Incest is present at the same time in *Furtivos*, and it is hinted at in the first segment of *Los desafíos* (1969) directed by Claudio Guerin.

¹²⁸ The 'queimada' is a Galician tradition. According to the RAE dictionary's definition: "Bebida caliente, originaria de Galicia, que se prepara quemando aguardiente de orujo con limón y azúcar." Real Academia Española Online. 2007. Real Academia Española. 2 September 2007.

<http://buscon.rae.es/draeI/SrvltConsulta?TIPO_BUS=3&LEMA=queimada>.

harmful, and that in any case, the little girl has to learn that fire burns. Although Adela decides to stay at the table at her husband's insistence, she mutters: "Te detesto." We observe how Adela directs oblique glances at Gloria, who silently follows the tense scene between her parents. João is the one who abandons the gathering and a fight between the couple ensues. While this scene certainly does not support a portrayal of João as "victim" or "tyrant," it does possess important implications with regard to the division the film establishes between the "inside" and the "outside." We have seen before that João is looked upon with suspicion because of his Cuban origin. Nonetheless, by insisting on the importance of the Galician tradition: "Ninguna buena comida debe terminar sin queimada," João indeed positions himself within the cultural "inside."

The hypothetical incestuous relationship between João and Gloria is intimately related to the tension between the "inside" and the "outside," which Quando vuelvas a mi lado proposes. Adela, by believing that incest occurs paradoxically endows João with the possibility of being "in" the family: The incestuous bond can only take place "within" the family. Adela rejects the manner in which she thinks João is included in the "inside" of the domestic realm, while paradoxically creating it at the same time. In her fight to discern the truth and to attract João to her and only her, Adela replicates the same discourse of the house as a space of belonging. Adela runs after João after he has abandoned the table, angry at his wife's words of contempt. Adela blocks the house door to prevent João from entering. João significantly asks: "¿Vas a echarme de casa?" Adela determinedly replies: "Si hace falta sí," to which João crudely replies "Pues hazlo." Adela --who is the mother-- possesses the power to allow entrance to that domestic space, but she perversely misuses that power: she can force João to leave the house "if

necessary.” Conversely, as I will analyze later in the chapter, she can stop him when he tries to abandon the family space, albeit only through violence. At the end of the film, Adela wants Gloria to leave the family house. When João wonders about her desire to throw her own daughter out, implying it is a monstrosity, Adela makes her “case:” “No la echo. La aparto de ti.” Adela plays with the construction of João as “outsider” (by the other characters) and her own construction of him as inseparably pertaining to that house (which is herself). At the same time, Adela seems to point to João as being a pernicious influence, contaminating her daughter with the “unspeakability” of the desire Adela herself insistently foists on her.

New Oedipal Paradigms

Freud’s explanation of the Oedipus complex as experienced by girls is intimately related to hostility towards the mother. While in the pre-Oedipal phase the girl had her mother as the primary love object, the discovery of her lack of a penis leads to the castration complex and the subsequent Oedipal paradigm:¹²⁹ the girl turns to her father as the new object of desire. In his essay “Femininity,” Freud explains that:

The castration complex prepares for the Oedipus complex instead of destroying it; the girl is driven out of her attachment to her mother through the influence of her envy for the penis as she enters the Oedipus situation as though into a haven of refuge. In the absence of fear of castration the chief motive is lacking which leads boys to surmount the Oedipus complex. Girls remain in it for an indeterminate length of time; they demolish it late and, even so, incompletely (Young-Bruehl 357).

¹²⁹ It is interesting to notice that the number three (the three sides of a triangle) appears again and again in *Cuando vuelvas a mi lado*: Three are the sisters, three are the parts of Adela’s ashes, three are the people to whom Adela wants to deliver the ashes, and three are the people who know Adela’s secret (Adela herself, Rafaela, and Santos).

Therefore, Freud sees the girl's Oedipus complex as the opposite of the boy's. The threat of castration forces the boy to abandon his desire to substitute the father and get rid of him. However, the girl's entrance into the Oedipal paradigm happens after her realization that she lacks the penis her mother lacks as well. The girl's initial desire for the missing penis will soon be replaced by her desire for a baby from her father. All in all, the girl who has entered the Oedipus phase sees her mother as a rival: "Her hostility to her mother, which did not need to be freshly created, is now greatly intensified, for she becomes the girl's rival, who receives from her father everything that she desires from him" (Young-Bruehl 356-7).

Let us observe what happens in Cuando vuelvas a mi lado with respect to the possible description of Oedipal rivalry between mother and daughter. I have indicated how Adela is the one who persistently constructs Gloria as her rival, instead of the other way around. The primal scene may be a fantasy constructed by Adela. Although we are certain that Gloria indeed desires her father --and that her possibly unfulfilled desire accounts for her being a lonely woman-- she does not actively claim her position as her mother's "surrogate;" rather she does so through her silence. Her self-perception continues to inhabit the dilemma of others looking upon her as a woman while her father treats her like a child. Nevertheless, Adela does not see her daughter as a child but rather as a woman who has taken her place, both emotionally and sexually. To this extent, the figures of mother and daughter are swapped in the Oedipal triangle, and while Gloria holds the position of the mother, Adela occupies her daughter's place by becoming a helpless child. Unaware of the implication of her construction of rivalry --powerfully

revealed through the glances at her daughter-- Adela inadvertently abandons her “legitimate” space to yield it to Gloria.

Given this new paradigm of the Oedipus complex, how should we understand incest as the foundation of the primal scene, the wound that inhabits both nation and narration? While incest has been examined through the lens of patriarchal abuse by feminist scholars, I now want to reexamine its implications in light of this reversal of mother and daughter in Cuando vuelvas a mi lado.

I will immediately discuss the presence of the primal scene in the film, to subsequently analyze its concrete repercussion for the story and for the memory project. I will explore then how Adela sexualizes her daughter, which partially could cause the reversal of roles of mother and daughter, and I will undertake a gendered reading of how it is that the “reversal” can be produced through the gaze “works.” Paradoxically, the infantilized Adela sees in her daughter the monster she is herself.

Primal scenes: Past, Present and Future

Santos, who at the same time could be regarded as the three sisters’ brother, in particular Gloria’s, initiates the sexual coming-of-age of the latter. This happens by means of her seeing. Santos challenges Gloria: “¿Sabes cómo se hacen los niños? ¿Quieres *verlo*?” The scene in which this proposition takes place shows Santos sitting on the branch of a tree; visually, he is in a position of superiority: higher than Gloria, and seemingly more powerful and knowledgeable. He leads the girl to go to spy on her parents’ kissing through their bedroom door keyhole, in order to know “how children are made.”

Gloria and Santos's "incursion" into sexuality of course finds an echo in Freud's narration of the "primal scene." According to the "Father of Psychoanalysis," "the riddle of where babies come from" is the first problem of the history of the origin instinct (61). In a previous scene in Cuando vuelvas a mi lado, the origin of children and the geographical origin of people is interestingly intermingled. Gloria converses with her grandmother about the family story, and her grandmother explains, "Tu abuelo y yo nos fuimos a Cuba y dos años después vino João." Gloria, however, is not satisfied with that "version," so she interrupts her grandmother by very logically asking: "¿De dónde?"

Freud explains in his Three Essays on the Theory of Sexuality that "children at this early age witness sexual intercourse between adults [. . .] They inevitably regard the sexual act as a sort of ill-treatment or act of subjugation [. . .] Psychoanalysis also shows us that an impression of this kind in early childhood contributes a great deal towards a predisposition to a subsequent sadistic displacement of the sexual aim" (62). This takes us back to the idea of the Francoist violent penetration of the nation's body --and the subsequent trauma provoked by that incestuous structure.¹³⁰ The primal scene is of course not limited to the child's hypothetical witnessing of sexual intercourse between his/her parents. It can refer to any kind of traumatic occurrence that marks the rest of one's life. Freud's case of the Wolf-Man is a landmark in trauma studies, as he argues both for the belated effect of the traumatic scene and, very importantly, contends that the scenes brought back to the present may be a product of the imagination and symbolic of real

¹³⁰ Ana, the youngest sister, is the protagonist of a scene that is also related to the "coming-of-age" structure the novel adopts. Adela is giving birth to her third child, Lidia. At that moment, Ana tries to peep through the bedroom door keyhole. She is caught by Rafaela, who asks her what she wants to do and who gave her permission to do it. Ana replies powerfully: "I permitted myself." Although Rafaela ensures "No hay nada que ver," Ana insists, "¡Quiero ver a mi hermana!" Once more, seeing appears in the film as the way to achieve power and knowledge. Notwithstanding this, Rafaela checks Ana's attempt to gain knowledge through seeing.

wishes and interests (Freud, Standard Edition 49). Nonetheless, “the activation of this [primal] scene [. . .] had the same effect as though it were a recent experience. The effects of the scene were deferred, but meanwhile it had lost none of its freshness [. . .] (44). The primal scene --be it real or imagined, be it of a sexual nature or otherwise-- is foundational to the discovery of trauma belatedness and “acting out” in the present. From a historical perspective, the primal scene would be, as we have seen, Franco penetrating the daughter-Spain: it is an act both incestuous and violent.

Kinder has explored the role of primal scenes for the children portrayed in post-dictatorship Spanish cinema: “It also positions them as the spectators-in-the-text obsessed with the historical primal scene from the past and restricted to voyeurism and fantasy in the present. They are the children of Franco, who bear the crippling legacy of Francoist cultural and political repression” (Kinder, Blood Cinema 218). Thus we see that Kinder’s comment is in tune with the aforementioned primal scene of the Francoist incestuous penetration of the body of the nation: the succeeding generations of Spaniards are the fruit of incest.

Let us stop to examine in detail how the primal scene is structured in Cuando vuelvas a mi lado, insofar as it presents a series of particularities. It seems that in the scene in which Gloria and Santos witness the former’s parents’ kissing, the “foundational” primal scene is exemplified, one that may account for the evolution of facts afterward. Freud theorizes how the “Wolf-Man” perceives the lovemaking between his parents as an act of violence. Besides, he also realizes that his mother lacks a penis. Both realizations lead to the castration complex, which Freud saw as the resolution to the Oedipus complex --at least, in the case of boys. However, the protagonist of Cuando

vuelvas a mi lado is Gloria, a girl. Visually (let us remember that the realm of the visual is portrayed as the realm where truth lies) it is left to our imagination to believe or not whether Gloria has in fact witnessed her parents' lovemaking. If the answer is affirmative, and we use a Freudian lens to examine the implications of her witnessing, we could conclude that the bond between mother and daughter is then broken by virtue of Gloria's newly grasped knowledge: her mother lacks a penis, as she does. Consequently, she turns to her father as another love object.

For the sake of my argumentation, I will not delve further in the origin of Gloria's desire toward the father but rather focus on how it is "symptomatically" presented in the film. No doubt rivalry characterizes the relationship between mother and daughter, but does Gloria obsessively return to a primal scene that would mark her entrance into the Oedipal phase? To begin with, the reversal of the category of primal scene is related to the fact that the construction of rivalry originates with the mother instead of the daughter. The primal scene could be rather in Adela's mind, as she lives obsessed with sexual interaction having taken place between João and Gloria. I have sustained before that João is included in the family precisely by being accused of incest --otherwise, he would not be an incestuous father but a child abuser, for example. According to the unwritten rules of the film's world, the two are not one and the same. However, the primal scene of incest is disowned as long as the daughter is not the daughter: she has symbolically taken the mother's place, yet we are not able to decide whether penetration has indeed occurred. Incest as the traumatic primal scene is repositioned to look toward the future and ask the question "where are we going to"? We find the possible wound in Adela's anxious attempt at reconstructing the "normality" of the Oedipal triangle.

Paradoxically, the reformulation of the primal scene and the reformulation of an incestuous paradigm speak to a new construction/transmission of the traumatic past. The primal scene loses its essence as “primal,” “original,” even “traumatic.” “Incest” comes to be problematized by the disintegration of stable categories in the Oedipal triangle. The incestuous scene causing the trauma of the nation is put in a “referential” paradigm, both of words and positions within the family and reversals in the most “essential” triangle of desire: the Oedipus complex. Incest allows for trauma to be spoken, and the trauma of incest cannot be deemed as such any longer. Incest is not portrayed as passive subjugation but as the active choice of desire and belief and silence, something that takes place “cuando vuelvas a mi lado.”

Sexualizing the Daughter's Body

I have touched upon Gloria's behavior as a child-adult. Gloria sees herself as an adult. I would say that she conceives of her childhood as a time of imprisonment and disempowerment;¹³¹ her dependence as a child disrupts the desire she seems to feel for her father. Suggestive of that dissatisfaction with the limits imposed by her age is the moment when her youngest sister, Lidia, has just been born. First, she states her jealousy about the probability of her father's greater love towards the new-born child. In this regard, she remains a child. However, when João offers to carry her piggy-back, she hops on but also argues that she is not little anymore: “Papá. Ya no soy una niña,” she complains. João very spontaneously and significantly replies: “Para mí sí.” João

¹³¹ The view on childhood as a painful period is reflected by Ana in Carlos Saura's *Cría cuervos*. In her article “The Children of Franco,” Kinder analyzes female children's attempt to attain power by means of their association with figures of power, like the paternal one: “Though all the films discussed here were written and directed by men, they frequently portray the imprinted child as a young girl who identifies with

continuously “recovers” his daughter’s childhood, like in this example as well as in his telling fantastic stories to her. Here João’s behavior might dispel any suspicion of incest, yet, that assurance will be destroyed again in Adela’s direct address to her daughter.

Whereas Gloria struggles with being looked upon as a child by her father, Adela thinks of her daughter as another woman, as a rival. In one crucial scene,¹³² Adela watches her daughter through the open door of the latter’s room, while the girl is changing her underwear. The illumination splits the room into zones of shadows and light; Adela’s gesture is of fascination and anxiety at the same time. Here, we share the mother’s voyeuristic gaze, which forces us as viewers to see Gloria as a sexual object for the first time. The viewer notices then that Gloria has a womanly body, as the camera takes us first to Gloria’s nude back. When she puts on her undershirt, we discover the shape of her breasts. The girl has been presented in previous scenes wearing very loose dresses, which have stressed a childish figure up to that point. It is through the mother’s look that we see Gloria as a woman for the first time in the film.

Laura Mulvey’s seminal article “Visual Pleasure and Narrative Cinema” determines that:

In a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive/female. The determining male gaze projects its fantasy onto the female figure, which is styled accordingly. In their traditional exhibitionist role women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to-be-looked-at-ness. Woman displayed as sexual object is the leitmotif of erotic spectacle (Erens 28-40).

a male creature, drawing on his physical strength in order to act out her own repressed rage” (Kinder, “The Children of Franco” 75).

¹³² Technically, *Cuando vuelvas a mi lado* excels in its beautiful photography, the work of Alfredo Mayo, further enhanced by the dramatic effects that the Galician landscapes provide to the film.

Mulvey refers to female spectatorship of classical Hollywood cinema, as Mary Ann Doane does to theorize the impossibility of female spectatorship, for the structures of looking also revolve around proximity and distance (Erens 41-57). Doane expands Mulvey's argument by discussing "the lack of distance between seeing and understanding, the mode of judging 'in a flash,' is conducive to what might be termed as 'over-identification' with the image" (Doane et al. 47). In other words, women are subject to patriarchal constructions that keep them from achieving the necessary distance that would enable them to indulge in the voyeuristic or fetishistic gaze.

Analyzing the examination of the female look with regard to cinema spectatorship helps to partially frame the particular scene that shows Adela looking at her daughter's nude back. Questions arising from the meaning and structural foundation of Adela's look must be considered with regard to parameters of agency/passivity and proximity/distance. In this scene, Adela seems to attain the power to look without been seen, engaging in a sexualizing of the girl's body. Adela seems to appropriate the male gaze, gaining power through its use. Nonetheless, the second dichotomy Doane explores of "proximity/distance" complicates Adela's watching of Gloria. Adela sees Gloria in a mirroring fashion, something discussed in broader terms related to the identification of mother/daughter by Simone de Beauvoir. Linda Williams employs the concepts of proximity/distance to analyze the portrayal of the mother/daughter relationship of the "woman's film" (see, for example, Williams's "Something Else Besides a Mother. Stella Dallas and the Maternal Melodrama"). The erotic gaze is transformed into the "medical gaze," to use Mary Ann Doane's terms:¹³³ "The female body is located not so much as

spectacle but as an element in the discourse of medicine, a manuscript to be read for the symptoms which betray her story, her identity” (Doane et al. 74).

Here we have the mirroring effect of Adela’s gaze: Gloria is both her daughter and another female, another rival. At the same time, Adela looks for those traces of that “manuscript” in which she can find her own story --most predominantly, her own desire for João. I have mentioned before how Adela sees something monstrous in her daughter; although she does not speak that fear, we can mark it out precisely through the manner in which she looks at Gloria (let us remember her both direct and oblique glances at the girl when the latter witnesses fights between her parents, for example). In the end, Adela sees in Gloria what she is herself: a monster. Female monstrosity is of course associated with the mirror image. For instance, Linda Williams analyses how in The Phantom of the Opera Christine is able to walk through a mirror that no longer reflects her image: “It could be very well that she does so because she knows she will encounter a true mirror in the freak of the Phantom on the other side” (Doane et al. 88). When the woman’s look is allowed in cinema, we come across the female’s reflection of herself as monster. In the case of Cuando vuelvas a mi lado, Adela’s “voyeuristic” gaze expresses both her own desire reflected in her daughter and the construction of monstrousness applied to women in general, which we can consider characteristic of Adela’s position as mother, as well. Adela’s look “transforms” her daughter into another woman, a rival for her husband. The mother’s sexualizing of her daughter through a look that is meant to be powerful (as the men’s is when looking at women) prominently causes a reversal of positions in the Oedipus triangle once more. We will see in the “pulse” that, after Adela’s look, both

mother and daughter maintain that Gloria is “the” woman who holds the power, the woman who has decided on the object of her desire: João.

The Mother-Daughter’s “Pulse”

After having observed her daughter’s semi-nudity, Adela berates Gloria: she should not leave her door open while changing her clothes. After that, she engages in a friendly conversation with Gloria, first talking about choosing the cloth for the dress she will wear for her fifteen birthday. Adela tries to generate complicity with and proximity to her daughter. Gloria prefers a short dress; Adela says it should be long, since she is tall (thus, she once again characterizes the girl as womanlike). Adela then seeks to convince Gloria of the many virtues which Santos possesses. The girl rises up from the bed where she was sitting and goes to the window, with that movement establishing distance from her mother. Gloria seems to look at something the viewer cannot guess, while Adela continues to sit on the bed, her face and manner tense. While the mother gradually appears to be powerless, Gloria, with her gaze on something outside the camera’s field of vision, becomes the powerful element of the conversation. Gloria replies laconically to her mother’s remarks about Santos: “¿Y qué más da? Habrá otros.” She is not interested in him. The following dialogue illustrates Adela’s jealousy and Gloria’s rebellious and intriguing silence; therefore, it is helpful to transcribe it all:

ADELA: Sí. Seguro. Pero tú ya has elegido.
 (Gloria remains in a tense silence, looking through her bedroom window).
 ADELA: ¿No dices nada?
 GLORIA: ¿Qué quieres que diga?
 ADELA: Que me equivoco.
 GLORIA: Te equivocas.
 (It seems that Gloria simply wants to end the conversation).
 ADELA: Mientes

GLORIA: ¿Y tú que sabes?
 ADELA: ¡Nunca le tendrás!
 (Gloria turns to her mother to look directly at her).
 GLORIA: ¿Y tú que sabes?
 ADELA: ¿Te ha puesto la mano encima?
 GLORIA: Es lo único que te importa.
 ADELA: ¡Contesta [. . .]!

Adela shakes her daughter with violence, but Gloria stays silent, while Adela shows increasing despair with her “¡Contesta! ¡Contesta!” Gloria’s facial expression has changed only slightly despite the tremendous violence of her mother’s inquiries. She simply runs away from her mother, putting on her coat on and leaving the house. Adela, on the contrary, can hardly contain her feelings. After her daughter has disdainfully passed her by Adela sits down on a chair, bursts into tears, and adopts a fetal position. In the mean time, Gloria has been the one wielding the power. It is significant that, in this scene, the girl looks through a window, while her mother interrogates her. As Doane argues, and it is especially relevant to the case of this moment in Cuando vuelvas a mi lado, “The window has special import in terms of the social and symbolic positioning of the woman --the window is the interface between inside and outside, the feminine space of the family and reproduction and the masculine space of production. It facilitates a communication by means of the look between the two sexually differentiated spaces.” (Doane et al. 72). Gloria in fact cannot see anything, since a curtain covers the window. While she holds the power of silence, that I will immediately analyze, her look positions her in that space of mediation, of possible escape from her mother’s engulfing questioning.

Silence As Able to Perpetuate Desire

In the aforementioned scene of the “queimada,” Gloria silently intervenes in her parents’ quarrel --her witnessing her parents’ tension this time echoes the previously discussed scene, when Gloria and João leave for the store-- until Adela loses complete control in her presence:

ADELA: ¿Qué quieres?

GLORIA: Que no riñáis.

ADELA: ¿Y a ti qué te importa?

JOÃO: Déjala en paz.

ADELA: Déjala en paz tú. O llévatela si eso es lo que quieres.

JOÃO: Estás loca.

Rafaela seems to believe what Adela fears, adding authority to her niece’s beliefs. For example, Rafaela suggests that Gloria indeed was the “other woman,” in a conversation with Lidia when the latter is an adult: “Ella se quedó con tu madre. Que te lo cuente Gloria.” The spectator is led to think that what Adela sees is what should be seen; it responds to the truth. While we might observe Adela’s fragile mental state, Gloria’s stubborn silence also makes us suspect she does have a physical relationship with her father. The unreliability of words is underlined. What the characters seem or do not seem to know relies on the mere recounting of someone’s “story,” or on silence, as we will now see in the case of Gloria.

Gloria sticks to the ambiguity her unbreakable silence creates when she is already grown-up. After having had the conversation with Rafaela that I have commented on previously, Lidia angrily asks Gloria: “¿También te lo hacías con él? Di, Gloria, ¿también con Santos?” Ana’s first comment is “Uy, el cuervo ya se ha ido de la lengua,” referring to the linguistic transmission of the incest threat. A very bitter dispute among the sisters ensues:

GLORIA: ¿Qué estás diciendo?
 LIDIA: ¿Es verdad lo que dice Rafaela?
 GLORIA: No sé lo que dice Rafaela.
 LIDIA: ¿Es verdad? [. . .]
 GLORIA: Estáis locas.
 ANA: Puede, pero no has contestado.
 GLORIA: Ni lo haré.
 ANA: No tienes cojones [. . .]

Gloria does not want to answer to “lo que *dice* Rafaela,” as she did not want to answer to her mother’s interrogation when she was a child. Through her silence, Gloria is a source of ambiguity throughout Cuando vuelvas a mi lado, as ambiguous as the close-up that underlines the fact that as a child Gloria holds her father’s hand behind the store counter.¹³⁴

I have mentioned that Gloria’s silence could respond to the trauma she inherits but does not articulate in the film Cuando vuelvas a mi lado. Her silence is perhaps rooted in something that goes beyond her own experience of traumatic moments, within that particular post-war historical context. How then should we interpret Gloria’s silence? Is silence able to speak desire for the father? Why would she not deny the possibility of incest, even when she has already grown up and has to defend herself from her sisters’ fury and accusations? Has she chosen indeed, as Adela points out, who her lover is? What does the creation of incest in the mind of a child mean for the context of post-war Spain? Is Gloria the monster her father himself is accused of being?

¹³⁴ Silence could be examined as indicative of the difficulty in remembering, of a sort of trauma that originates in something far back in the past or even in a former generation, as some authors on trauma -- such as Cathy Caruth and Shoshana Felman have argued- as well as theorists on film, like in the case of Marsha Kinder. Although the film Cuando vuelvas a mi lado is not centered primarily on the testimony of post-war times, I have argued that the story should be interpreted as a traumatic reflection of that period: “The testimonies of those who evoke the Franco period in their writings, especially those who lived through the war as children and recall their experience of their postwar childhood, are full of allusions to silence and fear. Adults concealed information from the youngest children in order to protect them, whilst school presented numerous taboo subjects and a considerable part of the recent history of Spain was omitted from the history books” (Aguilar, Memory and Amnesia 89).

Christina A. Buckley lights up Los años oscuros with her reading of this film, which narrates the coming-of-age under post-war repression of Itziar, and the cultural schizophrenia she has to face.¹³⁵ Aspects of her reading can serve to illuminate Cuando vuelvas a mi lado and Gloria's resistant silence as well: "In the case of Los años oscuros, Itziar's silence becomes a direct rebellion against her mother, who, rather than reside in the Imaginary, is a full fledged Symbolic subject, herself serving as the third term by carrying out the Law of the Father" (135). Gloria also rebels by means of staying silent against the order of things imposed by her mother who becomes an adulterated embodiment of the Patriarchal Law. Kinder also refers to the tradition of Spanish films that resort to the "Oedipal narrative," as we have seen before. In the example provided by Cuando vuelvas a mi lado, the father is not missing yet --though he will be for the rest of his daughters' life--; nonetheless, Adela indeed stands for the mother who could be deemed an obstacle for the fulfillment of her daughter's desire. To this extent, Gloria's resistant silence is the means for her to construct a sort of fiction that will be believed by others. Therefore, the space of fiction --created by virtue of not stating where the truth lies-- constitutes the space of freedom for Gloria, and the ability for her to continue with her desire for the father. The traumatic silence analyzed by Kinder is transformed into power. Gloria asks Rafaela the same kind of question Adela has asked her aunt in another scene. The girl's questioning happens right after her fight with Adela, leaving us with the unequivocal conclusion that she talks about her father: "Tía, ¿has estado enamorada

¹³⁵ The film shows, according to Buckley, how identity cannot be reduced to rigid parameters: "[. . .] agency is a continual process of performance and production. The desire to view national story fixed within a closed personal narrative is perhaps so pervasive because the notion of ever-changing and unfixed identity- both the identity of the community as well as of the individuals who form that community --can be quite unnerving and "unnatural" (139-40).

alguna vez?” Here, as well as in her confession to Santos later in the film, Gloria breaks her silence to confirm its implications: she is indeed infatuated with her father.

Silence becomes in the case of Gloria a means to attain agency.¹³⁶ She plays with that possibility when she is a child, and she continues to do so when she is already an adult, after her father has been gone for thirty years. It is never clear whether João experiences any kind of erotic feeling towards Gloria; rather, as I have pointed out earlier, and, contrary to his wife’s attitude, João considers that his daughter is still a child. Gloria is somewhat trapped between these two extreme images: the girl to be carried piggy-back and to narrate fairy tales to, on the one hand; and on the other, the girl who is actually a woman able to provoke sexual arousal and to engage in a physical relationship.¹³⁷ Gloria is split, to this extent, between the traditional characterization of women as either whores or angels.

The Blind Woman

Whereas Gloria uses silence as a means to maintain her desire, her father is explicit in denying Adela’s cause for suffering. Initially, he attributes Adela’s distress to her madness --something Gloria will echo to her sisters in the scene of direct

¹³⁶ Buckley’s analysis provides us with another pertinent comment on the meaning of silence in *Los años oscuros*, that also can be applied to Gracia Querejeta’s film: “[. . .] the silences in *Los años oscuros*, both Itziar’s and the film’s, represent presence in agency: Itziar is steeped in the continual process of achieving her identity through silent discourse [. . .] It demonstrates that just as it is impossible to fix personal identity to static characteristics, so it is impossible to represent collective, regional, and national identity through one neat historical version” (140).

¹³⁷ After having killed her husband --something only Rafaela and Santos know-- Adela will stop speaking all together. So she will remain until just before her death, when she asks a nun working at the hospital to deliver her last-wish note to her daughters. Adela’s silence could be considered as the agency of the secret, as well as indicative of the prevalence of trauma.

confrontation by Lidia commented on earlier: “Estáis locas.” In the end, he has to face Adela’s articulation of the possibility of incest, the fear of physical touch:

ADELA: Lo sé todo.

JOÃO: ¿Qué sabes?

ADELA: Lo que me han contado.

JOÃO: ¿Y qué te han contado?

ADELA: Lo que has hecho.

JOÃO: ¿Y qué he hecho?

ADELA: Lo contaré todo [. . .] Es tu hija. Es una niña, ¡una niña! [. . .] No tenías suficiente conmigo. No podías conformarte con lo tuyo.

JOÃO: ¡Nunca! ¡Escúchame, por favor! Jamás he tocado a Gloria. ¡Jamás!

Adela cannot make the exact nature of her greatest fear concrete. We should notice that her words are extremely vague: “I know *everything*,” “I know what *they* told me,” “I will tell it *all*.” João unmasks the emptiness of her words by questioning her in return, using the very same words, but, receiving no reply. Adela seeks power by threatening João, yet, language cannot work as an element of threat there: it is presented as unreliable, while, at the same time, it is able to “produce” incest in the case of Cuando vuelvas a mi lado.

Significantly, the power of seeing the “right way” comes to the fore in the moments that precede the most dramatic scene in Cuando vuelvas a mi lado. Adela’s untrustworthiness as “witness” has been previously emphasized in another of her conversations with Rafaela. Interrogated by Rafaela on concerning the grounds to judge the possible incestuous relationship between father and daughter, Adela says: “Lo veo cada día. Y si no lo veo, es como si lo sintiera.” With those words, Adela also confirms that the power of seeing is the means to “touch” reality --although she neither possesses it nor grants its supremacy. When João asks her whether he has ever lied to her and encounters Adela’s skepticism, João wants her to look at him, as final proof of his truth: “Mírame. Soy el mismo.” Adela admits then her terrible inability to see: “Veo rojo. Nada

más. Rojo.” Silverman has observed that women are excluded from symbolic power and privilege in Hollywood films, noting that “the female subject’s gaze is depicted as partial, flawed, unreliable, and self-entrapping. She sees things that aren’t there, bumps into walls, or loses control at the sight of the color *red*” (emphasis added, 31). Although paradoxically filmed by a woman, Cuando vuelvas a mi lado perpetuates that discourse: as I have contended, a gendered interpretation of the film points to Adela as embodiment of the woman who is not able to see, whose gaze is unreliable.

This lack of visual perception, her view fading to red is then contrasted with Adela’s hearing the “woodworm,” as a metaphor for her perceived lack of love from João: it is like “el zumbido de la carcoma. Al principio sólo se escucha si uno se queda quieto y atiende. Yo no quería escuchar, pero lo oía y de repente el zumbido lo llenó todo, lo llena todo.” Adela believes that her hearing is the dependable confirmation of her jealousy. However, the viewer is driven to refuse what Adela feels as being truth, based precisely on her look. She maintains a fixed gaze, eyes loaded with unleashed tears, and, does not meet João’s eyes until the moment she utters: “Entonces que se vaya.” In other words, her daughter should be thrown out of the house. While she contends that Gloria is a little girl --and believes the opposite-- she is ready to sacrifice her, to send her away in order to keep her apart from João.

We have observed how Adela lives obsessed with the possibility of physical touch as a major threat to her marriage and family. Gloria, by contrast, seems to deem that the body does not matter: she seems to experience desire for the father in a different realm. As we have seen in El sur, incest, in the end, inhabits a realm that equivocally enters the territory of the real as well as the fictional. Gloria uses precisely that ambivalence to

persist in that desire, while Adela, in fearing its actuality, winds up destroying her own family. The threat of incest is fabricated through Adela's words and Gloria's silence. At the same time, unlike Adriana in El sur, Gloria will be able to mourn the loss of her father and to overcome that love by loving another man. Adela, on the contrary, will be engulfed in silence for the rest of her days. A new flipping of positions between mother and daughter is consequently produced: the mother now becomes silent, while the daughter is able to speak her desire at the end of the film. Cuando vuelvas a mi lado hence presents us with a clear move forward, which leaves things behind, while problematically portraying how women are unable to look the "right way."

The Father's Survival: Lonely Women and Heteronormative Rules

The three sisters and protagonists of Cuando vuelvas a mi lado are lonely women. They have failed to conform to the heteronormative rules of marriage and maternity: even Lidia, who is pregnant with her first baby, does not follow the "conventional path," as I will discuss. While we can think of this "alienation" from the normative as signaling liberation from rules imposed on women on a first layer of interpretation, it seems that the film portrays loneliness, precisely, as the "symptom" of a traumatic past, which extends to the ways in which the women carry out their lives in the present. In a new twist, the fact of their being "troubled" --lonely-- women inserts the film within the framework of "the normative." The film's plot explores their trauma as rooted in the disappearance of their father: the story presents Gloria's, Ana's and Lidia's journey to their childhood as the process to discover the secret, what was not known. The official version ingrained in their memory is that the father fled with another woman.

Although the centrality of the father figure seems self-evident, it is Adela, their mother, the one who --from her tomb-- controls their revisiting the past. She wants her daughters to distribute her ashes to three different people, João oddly enough among them. That is the reason why they undertake their trip together. In the end, Gloria realizes that all is a plan schemed by her mother, in order to make her feel guilty. Adela is the keeper of the secret that lies behind her husband's disappearance, which would guarantee the reestablishment of the Oedipal paradigm. João is supposed to have fled with another woman.

I have discussed the symptomatic discourse in El sur and La veu melodiosa that can be explained by means of replication of parameters that belong to the autarkic Francoist regime. The father and father/grandfather propel the repetition of the national construction within the domestic sphere. In Cuando vuelvas a mi lado, however, although the narration clearly insists on the separation of the "inside" and "outside" (as the dictatorship did), the father is the object --never the agent-- of the establishment of divisions. He does not force isolation on his daughters, although the suspicion of an incestuous relationship with Gloria taints the whole process of remembering the film embarks on. Cuando vuelvas a mi lado closes with the intriguing image of Adela throwing her bridal bouquet into the sea; in doing that, she fails to conform to the bridal tradition of passing on the bouquet to another woman. I have already examined her obsession with João, as well as her linguistic --although oblique-- construction of incest in the film. She is the one around whom the construction of the domestic space revolves: not only does she own the house, but she seems to be empowered to admit or deny entrance to family members. We will discover in the end that it is Adela who has acted as

a monstrous mother, preventing her daughters from achieving heteronormative adulthood. Interestingly, the heteronormative reality appears --in spite of its being used and abused as a tool for the creation of a citizenship molded according to Franco's parameters-- as the "sane" fulfillment of womanhood. The director of the film, Gracia Querejeta, seems to cautiously endorse the validity of the heteronormative "path" by declaring in an interview: "Sigo pensando que la familia sigue siendo un *corpus* absolutamente fundamental en la sociedad, aunque el tipo de familias varíe y variará" (Camí-Vela 152).

Marriage and the Foreign

The three sisters --Gloria, Ana and Lidia-- are lonely women; they have never married and are childless, with the exception of Lidia, who is pregnant at the moment of their trip. She is also the only one with very blurry memories of her father. They have never been able to find "the" man, as if the father's absence and the riddle around his abandoning them were weighing upon the three sisters, preventing the development of functional love relationships. In any case, the men they seem to have, in any case, appear as not their own. Together with that, the notion of the traditional family is dissolved all together.

The problematic idea of "foreignness" --linked to sexuality and heteronormative structures-- is found as well when Gloria and Ana talk of Gloria's job as Public Relations representative for a hotel. Gloria recalls a dull Japanese client who asked for her hand in marriage; she makes that "anecdote" central to her recounting of her business experiences:

GLORIA: Llegan de lugares que yo creo que ni están en el mapa.

(She refers to her clients at the hotel).

ANA: ¿Y te diviertes?

GLORIA: Sí... Hubo un japonés que quiso casarse conmigo.

ANA: ¿Y por qué no aceptaste?

(Ana seems to express a genuine surprise).

GLORIA: Nunca he conocido a nadie tan pesado. Estuvo quince días; al tercero, en cuanto aparecía, yo huía. Y él pensó que me había arrebatado el corazón.

(Both sisters laugh).

ANA: O sea, que sabes mucho de hombres con los ojos “así.”

(Ana makes an “Oriental” face).

With the previous disdainful comment about foreigners, Gloria masks her inability to come to terms with the desire for her father. Interestingly, the object of contempt is another “foreigner,” and the focus of her work experience --which characterizes her as an “independent woman”-- is the possibility of marriage.¹³⁸ The absence of the father echoes the absence of a father for Lidia’s baby. Gloria and Ana wonder about that person, whose identity Lidia has not disclosed; Ana even suggests that Lidia might not know it. Rafaela is outraged that the baby does not have a conventional father: the father of Lidia’s baby is married and has a family he would never abandon, according to Lidia. Here Rafaela shows for the first time her distrust of foreign names.¹³⁹ When she learns of the father’s name --Ethan-- she sardonically wonders about its meaning. Lidia simply replies that it

¹³⁸ A male gaze takes in Gloria’s, Ana’s and Lidia’s first conversation in a bar about their mother’s wish to distribute her ashes to three different people. The camera shows a drunkard whose eyes are focused on the table where the three sisters are seated. We immediately can see the sisters having that conversation. When they leave the bar, the drunkard makes a nasty comment about how he can “do” them all. For the first time in *Cuando vuelvas a mi lado*, Gloria and Ana establish a sort of complicity between them in telling the man: “Go fuck yourself.”

¹³⁹ Lidia tells Rafaela that she barely has memories of her father, since she was very little when he disappeared. Lidia starts to recall those physical traces of João she is able to bring to mind. Rafaela says then “Tenía nombre de portugués, de gallego, de cubano, ¿qué más da?” Rafaela has a hard time identifying João by his name, insofar as she cannot pinpoint its origin. More importantly, she insists on using that inability to classify his heritage to position João in a “nowhere.” João’s name does not belong to the inside, hence his very difference provokes a lack of differentiation. Rafaela draws the figure of João as ghost, as Moreiras Menor sees in Juan Goytisolo’s autobiography’s negation of the name of the father: “Negando su nombre fija la identidad del padre en un espacio abismal, fronterizo, cuya presencia no se encuentra ni aquí ni allá, está ahí pero sin estar. Negando su nombre, nomina su condición de espectro, de ausencia siempre presente, o de presencia desaparecida” (Moreiras Menor 163).

has no meaning, there is no translation for it. The coldness of the “Ya” (I see) uttered by Rafaela leaves no space for doubt of her rejection of everything that would disrupt the established structure.¹⁴⁰

No Father, No Romance

I have discussed how the most violent dispute among the sisters takes place when Lidia wants to find out from Gloria whether the incest actually existed. Gloria indignantly leaves the car, but cannot escape from Ana, who tries to make her react to what she considers the truth. In this discussion, we can see again the meaning of the title of the film at work: “Once you return to me” speaks of a waiting, which switches the person of the original title of the mentioned bolero: “Cuando vuelva a tu lado” (“Once I return to you”). Ana says to Gloria that she is a pathetic woman, who believes her father will return to her; instead, she will remain alone forever: “[. . .] Pues no. Pobre Gloria. El ojito derecho de papá. [. . .] ¡Nunca volverá!”¹⁴¹ Gloria is depicted by her sister as a person unable to develop and find fulfillment because she pursues something that will never be transformed into reality. The absence of the father hinders the possibility of Gloria becoming the woman she wanted to be --only his presence prompted her to act and desire like a woman.

Gloria and Ana throw in each other’s face the fact that they are alone. Ana cruelly suggests that Gloria attempts to rub against the men dancing in the hotel where she works --a pathetic manner of living her sexuality; Gloria, in retaliation, insinuates that because

¹⁴⁰ In spite of this, Rafaela is not a fanatic of either traditions or the inalterability of order. She definitely insists on maintaining the distinction between outside and inside, as we have seen. Nonetheless, she is led on other occasions by an intuitive kind of flexibility (Cfr. analysis of the scene when Donato is complaining about people not having so much enthusiasm anymore and not wanting to become Falangists).

she has continuous sexual affairs with men, Ana is in fact working as a prostitute. All in all, they talk of loneliness, dysfunction, and frustration. While Gloria still waits for the missing father, Ana does not expect, as she indicates herself, anything from anyone. Both of them seem to be anchored in the unsolved time of their childhood trauma: the father's abandonment and the mystery around it. To this extent, the apparent construction of the two sisters as independent women --something more emphasized in the case of Ana-- is brought into question by their own violent fight.

I find extremely significant the fact that Gloria does not have a romantic relationship with Santos until she meets up with him again after many years, when the mother has died and, because of him, she is able to discover what in fact occurred. Santos used to follow Gloria with his sight wherever she went to, but she never returned his gaze until the secret that guides the film is disclosed, and she is able to come to terms with the mysterious disappearance of her father. Linda Williams indicates that "like the female spectator, the female protagonist often fails to look, to return the gaze of the male who desires her," (Doane et al. 83) yet, as opposed to the "blindness" as an absence of desire Williams argues for in the classical narrative cinema, Gloria has been engulfed in desire for her father, so as to be blind to Santos's desire.

Santos stops being a brother to Gloria. Why does Gloria discover that she feels something different towards Santos, precisely after discovering the secret of her father's "abandonment"? According to my reading, she is finally able to come to terms with the past, since she knows now for sure that her father will never come back to her. She is not to wait anymore.

¹⁴¹ Ana chooses that expression: "El ojito derecho de papa" (Daddy's little girl), which stresses the virtues of seeing from the "appropriate eye" (the right one).

The Invisible Young Boy, a Witness

One of the questions that arises throughout the sisters' exploration of their memories and re-encounter with the past revolves around the reason why their mother asked them to deliver the third part of the ashes to Santos. Santos has been the witness of something he is forbidden to talk about. Back in the past, Adela insists on sending Gloria away. João prepares his suitcase and is ready to leave his family, given the unbearable nature of the situation. Adela loses complete control and thinks then that he abandons her in complicity with Gloria: "¿Te marchas con ella? [. . .] ¡Lo sabía! Algo andabáis maquinando. Ella y tú, tú y ella... A mis espaldas, a espaldas de todos [. . .]" Adela stabs the kitchen knife into João's body and kills him. The camera moves then to the open door; Adela, her hands stained in blood, lifts her gaze and finds Santos' horrified eyes. Santos, who is outside under the heavy rain, has followed the tragic outcome of Adela's seeing the world in red and of Gloria's persistent construction of her desire. In this way, the film ascribes truth strictly to the realm of the visual:¹⁴² reality consists of what can be seen, not of what other people do or do not say. Language is inherently untrustworthy. Santos --who remains very much invisible throughout the unfolding of the film-- is, therefore, the one to possess the power portrayed by the film as real. Nonetheless, Rafaela deprives Santos of such a power by saying to him "¡Tú no has *visto* nada, no sabes nada!" (my emphasis). Rafaela wants to protect Adela, since she knows through Santos that her niece has killed João.

¹⁴² Further proof of the importance of seeing is found in the scene in which Gloria and Santos talk in the kitchen. Santos had been married, but his wife cheated on him. Gloria shows her surprise by saying that she "thought" that the couple was happy. Santos protests "¿Y tú cómo lo sabes? Nunca venías a *vernos*." (my emphasis). Gloria then resorts to the unreliable realm of language: "Lo decías en tus cartas."

Santos has also been the subject of the trauma of João's disappearance: Adela does not need to ask him for silence; he is totally taken by terror and, even when he shares the secret with Gloria once Adela is dead he is not sure of having overcome that panic. It is not a coincidence that the last scene of Cuando vuelvas a mi lado shows us Gloria and Santos looking at the cliff, while Gloria's voiceover draws conclusions about the family secret, the one she has just discovered thanks to Santos: João never abandoned the family, but he was murdered by Adela. Gloria thinks that her mother's request that her ashes be given to three people is her trick to make Gloria face the past and feel guilty, as a carefully planned form of revenge. Gloria mysteriously states that her mother never forgave her, as if there were something to be forgiven; "what exactly?" is the question to answer. Perhaps her very close relationship with her father, which causes her mother's jealousy and gradual mental deterioration. We could point to further possibilities, related to the family romance in Cuando vuelvas a mi lado. Gloria's desire for her father persists in inhabiting the narrative and even her very last words. Gloria loves Santos in order to overcome the father's presence.

Mourning and Authorial Voice

As opposed to what happens in El sur, we are able to find mourning at the end of Cuando vuelvas a mi lado. Gloria acknowledges to Santos, the person she initiates a love relationship with, that she has loved her father more than anyone else in the world. The film inconsistently ends with Gloria's voiceover recounting her understanding of her mother's intention behind launching them on a journey to distribute the three parts of the ashes. Her closing words allow for the expression of her feelings towards the dead father.

Indeed, mourning takes place once Gloria knows of her father's death. That mourning entails carrying within her the figure of her father forever, yet, already at the distance her discovery of the murder allows for:

Mis hermanas no lo sabrán nunca [. . .] Apenas guardan recuerdo de aquel hombre que amó profundamente a mi madre, que fue profundamente amado, y del que llevo dentro de mí su risa, sus manos, sus caricias, y sus cuentos. No sé si unos pocos días pueden curar tanta culpa, tanto olvido, tanto secreto, pero tengo la sensación de que este viaje me ha hecho recuperar muchos años, todos los que me quedan por vivir. Me prometo no dejarlos escapar.

It is interesting to notice that the distance characterizing mourning is being produced: let us bring back a comparison to Adriana of El sur. I have argued that the latter is melancholically immersed in the remembrance of her father, in spite of the hopeful last words of the novella. Death is the ultimate separation preventing her from being with her father and from overcoming his silence. In her analysis of contemporary Spanish cultural production, Moreiras Menor discusses the lack of differentiation between the "I" and the "Other" following Freud's theory and Julia Kristeva's analysis in Black Sun, drawing the following useful distinction:

Mientras que el sujeto en duelo inicia un trabajo dirigido a recuperar el objeto perdido, a reintegrarlo en su imaginario una vez partido, para así abrirse al futuro [. . .], el sujeto melancólico se inhibe absolutamente de la realidad, la hace desaparecer de su imaginario, y el vacío o abismo que se asienta en su lugar es ocupado por la falta [. . .] El afecto melancólico (la tristeza imposible de simbolizar) supone una restitución 'real' (que viene del orden de lo Real) de la muerte: el sujeto melancólico se hace uno (idéntico) al muerto (152).

Gloria returns to life, though, once she learns of her father's death; in fact Santos's senile father refers to the sisters as "dead:" "No quiero muertos en mi casa." Her journey then seems to have taken her also through a mourning process. She reflects on the lost father, pursuing understanding -- as Adriana does-- and, yet, although identified with him, she is

able to establish a line of division between her father and her own being. It is paradoxically that Gloria's mother makes that mourning process possible.

Gloria's words at the end of the film are problematic to me. Although a statement of the mourning process, when examined at a surface level, they try to make everything fall into place. Cuando vuelvas a mi lado has been delicately constructed as a web of memories and mysteries that are finely intertwined and let us see a coherent whole in the end: this is so at least in terms of the father's disappearance, but not so much in terms of the trauma at work and the presence of incest. Gloria seems to force the meaning of the story behind her family and to reach a final comprehension, addressing herself as well as the viewer. She seems to say: this is what has happened and why. She places herself in the position of an effective witness. In its end, Cuando vuelvas a mi lado no doubt incorporates current anxieties in Spain to explain the past, and endow it with a "final" meaning.¹⁴³ The persistence of trauma, however, continues to filter through the last image of the film.

I have examined before how Cuando vuelvas a mi lado structures women's authority in a complicated and contradictory manner. As seen, Santos is the holder of authority and knowledge by virtue of his seeing. The film ends with Gloria's voiceover reflecting an anxious need to close the story and give it a coherent "shape." While I have argued that such anxiety corresponds to the need to challenge trauma in 1990s Spain, there is also a gendered reading of Gloria's voiceover that sheds further light on the ending of Cuando vuelvas a mi lado. Let us remember that most of the film is filtered

¹⁴³ Labanyi discusses the widespread use of documentary realism to narrate the memory of the civil war and Franco's dictatorship in contemporary Spain. She contends, as I indicated before, that "the refusal of realist narrative [. . .] seems to me a more ethical option than the assumption, in those texts that opt for

through Adela's reddish vision and her conviction that incest has taken place.¹⁴⁴ Gloria's voiceover can be interpreted as a sign of her liberation from her traumatic past and her mother's influence. Problematic as it is, the fact that liberation consists of fitting into the heteronormative fold, and the manner in which Gloria's voiceover is combined with images poses further questions about the new voice gained by women in the film. Once again, we as spectators are able to attain truth by seeing.

While Gloria's voiceover speaks of her conclusions about the past, an array of images accompanies her voice: Gloria and Santos are together at the cliff when they throw Adela's ashes into the sea; then, only for an instant, there is the lone image of the cliff, and finally, we see the very last image of Cuando vuelvas a mi lado: a flashback of Adela throwing her bridal bouquet into the sea. Silverman has analyzed women's voiceover in Hollywood cinema; she states that there is a substantial difference in effect and authority in the embodied and the disembodied voiceover. Furthermore, Silverman contends that the disembodied voiceover is a male privilege: "There is a general theoretical consensus that the theological status of the disembodied voice-over is the effect of maintaining its source in a place apart from the camera, inaccessible to the gaze of either the cinematic apparatus or the viewing subject [. . .] In other words, the voice-over is privileged to the degree that *it transcends* the body" (49). By contrast, the embodied voiceover "is by no means a satisfactory alternative to it. Indeed [. . .] the

documentary realism, that it is possible to re-create for the reader or the spectator a direct experience of the wartime and postwar repression as they were lived at the time" ("Memory and Modernity" 111).

¹⁴⁴ As discussed earlier, a past untainted by Adela's red vision rarely appears in the film. One particular transition between present and past makes us share Gloria's viewpoint: the aforementioned linkage between Adela's and João's dance at their wedding and Gloria dancing with men at the hotel. When Santos narrates how he witnessed João's assassination and had to bury his corpse, the transition between present and past is achieved again without the screen fading to red. We share then Santos's vision and version of the past, the true one.

embodied voice-over is a precarious hook on which to hang the phallus” (53).¹⁴⁵ Gloria’s voiceover, theoretically proof of her newly gained authority, is superimposed on her image and that of Santos --the person through whom she is able to attain knowledge. While she has succeeded in separating herself from the father figure, another man ultimately enables that process of discovery and illumination. They both stand at the place where João is supposedly buried. Gloria’s voiceover is timidly disembodied and superimposed on the image of the cliff/sea,¹⁴⁶ yet we immediately see her mother, Adela, as the new “embodiment.” The mother’s image, together with Gloria’s voice, remind us of the presence of an unresolved trauma which, paradoxically, seems to be settled by entrance to the heteronormative sphere: Gloria is now with Santos.

The Bridal Bouquet Thrown into the Sea: Sterility

The most intriguing scene of Cuando vuelvas a mi lado is precisely to be found in the closure of the film, right before the credits: the twilight --which can be understood not only as “dusk” but also as “final part”-- accompanies Adela, when she is young, in her bridal gown, throwing her bouquet to the sea with an expression of hope and happiness on her face. Adela is at a moment when illusion infuses all and she is open to a joyful marriage. I characterize this as intriguing, since the cure experienced by Gloria by virtue

¹⁴⁵ Silverman goes further as follows: “To permit a female character to be seen without being heard would be to activate the hermeneutic and cultural codes which define woman as “enigma,” inaccessible to definite male interpretation. To allow her to be heard without being seen would be even more dangerous, since it would disrupt the specular regime upon which dominant cinema relies; it would put her beyond the reach of the male gaze [. . .] and release her voice from the signifying obligations which that gaze enforces. It would liberate the female subject from the interrogation about her place, her time, and her desires which constantly resecures her. Finally, to disembody the female voice in this way would be to challenge every conception by means of which we have previously known woman within Hollywood film, since it is precisely *as body* that she is constructed there” (164).

¹⁴⁶ Silverman also argues that: “For the most part woman’s speech is synchronized with her image, and even when it is transmitted as a voice-off the divorce is only temporary; the body connected to the female

of undertaking this journey could point to a particular interpretation of the scene. First, Gloria is not reconciled with her mother --it is never clear whether she resents her, insofar as it is understood she is the only one of the three sisters who has been visiting Adela at the asylum. To this extent, she has kept contact with her throughout all this time, maybe moved also by the idea that her father was the one betraying them. Let us remember that Adela has not spoken since her husband disappeared, with the exception of those words expressing her last wish in the note.

The fact of reconciliation is hence problematic, since Gloria is grateful to her father and still believes that her mother “never forgave her.” Nonetheless, while accepting that, the film closure makes the past fuse with the present or, instead, gives the past ‘a second chance.’ At the point shown in that closing scene, happiness permeates everything, and all good may happen in the future next to João. This does not entail reconciliation with the mother or even with the past for that matter. However, Gloria would start all anew insofar as she knows the truth, although the truth could have been otherwise.

According to the tradition, brides pass on their bridal bouquets to bring good luck to the unmarried woman who catches it, who is supposed to be the next one to marry. Adela throws the bouquet to the sea though, transforming that gesture into a sort of sterile move. The bouquet now belongs to the sea, and it may be as cursed as the silver that João rejects. Visually, we continue to be stuck in the past, witnessing Adela’s all-engulfing possession, fear and sense of belonging. This even would take us to the idea of the double

voice is understood to be in the next room, just out of frame, at the other end of a telephone line. In short, it is always fully recoverable” (Doanne et al. 135).

widely explored by Carlos Saura in his films portraying dictatorship and oppression:¹⁴⁷

Adela the bride is superimposed over whom is supposed to be the new bride: Gloria. Either the future is impossible to be seen, or the same desire prevails, in spite of the surface process of effective memory. The articulation of the ultimate trauma is, hence, Adela keeping her daughters from catching the bridal bouquet, a symbol of heteronormative rules. Ironically, the fact that Gloria is able to escape the ultimate consequences of her mother's desire --articulating, along with that, her desire for her father-- transforms into the continuity of those rules, clearly appropriated by the Francoist regime. However, Adela's gesture is doubly sterile: She has already lost her "legitimate" position in the Oedipus triangle, although when that scene takes place, Gloria has not yet been born. The ideal of "primal" gets to be dissolved as previously discussed, and the temporal "locus" of trauma is displaced as a manner of reformulating trauma. In that way, Adela is able to keep João exclusively for herself, following her attempt at setting the Oedipal triangle "right," although the elements of the triangle have already been repositioned.

¹⁴⁷ Marvin D'Lugo comments on Saura's use of the "double" in films like La prima Angélica (1973) and Cría cuervos (1976). In La prima Angélica, "Luis, the balding executive of 1973, plays the child Luis in all these evocations of his own past, thus blurring for the spectator the cinematic and narrative delimitations of past and present. The narrational strategy at the source of this technique --showing us the world through Luis's mind's eye-- concretizes in a poignant way how the traumatic events of the war years have immobilized the individual" (119). This disorientation in regards to the border dividing past and present is also present, according to D'Lugo, in Cría cuervos "Geraldine Chaplin plays the roles of both Ana's mother in the flashbacks and Ana, the adult, in the flash-forwards, provoking at first a certain understandable disorientation for the viewer; for not only are the lines of identity blurred here, but the temporal shifts across past, present, and future are effectively dissolved. In this way, the film formulates the conflation of historical and personal time as a textual problem for the spectator to confront and decipher, that decipherment keyed to the historical issues that the Spaniard faces outside the film" (131).

The Monster-Mother

Adela is constructed as monstrous in Cuando vuelvas a mi lado: she would throw her own daughter out of the domestic sphere in order to keep her husband to herself; she kills João with the phallic knife; she refuses to speak; she is the only “empowered” keeper of the secret preventing her daughters from reaching heteronormative adulthood. Paradoxically, although the mother “condemns” her daughters to loneliness, she also makes them face the past by making them undertake the journey together. The mother-monster in Cuando vuelvas a mi lado is not presented with ambiguity, as the grand/father is in El sur and La veu melodiosa. There, the narration vindicates the difficulties in separating perpetrator and victim through an objective lens. Adela is portrayed as a weak woman, yet that does not create a bond of sympathy with the spectator: her blinding passion, selfishness, and coldness are not mitigated by terming them as excuses for her behavior. Psychoanalysis has explored the negative image of the mother --rejection of the mother-figure-- in a multiplicity of ways. We find, for example, Freud’s analysis of penis-envy (the girl turns to her father in order to attain power)¹⁴⁸ and Nancy Chodorow’s reformulation in terms of defining the mother-daughter relationship as a pre-Oedipal unresolved bond: in heterosexuality, women are forced to turn away from their mothers (who are their primary love), but they will never find the plenitude of that bond in another relationship. Boys, on the contrary, can marry someone like their mothers (there is consequent recuperation of plenitude in another form) (Kaplan, Woman and Film 201).

148 In his “Female Sexuality,” Freud completes his theorization of the female hostility towards the mother in the following manner: “When we survey the whole range of motives for turning away from the mother which analysis brings to light –that she failed to provide the little girl with the only proper genital, that she did not feed her sufficiently, that she compelled her to share her mother’s love with others, that she never fulfilled all the girl’s expectations of love, and, finally, that she first aroused her sexual activity and then forbade it –all these motives seem nevertheless insufficient to justify the girl’s final hostility. Some of them

In Powers of Horror Kristeva explores the construction of the mother as abject, insofar as there is conflict in the child trying to break away from her mother while she tries to keep the child by her side. Barbara Creed elaborates on that idea: “The position of the child is rendered even more unstable because, while the mother retains a close hold over the child, it can serve to authenticate her existence –an existence which needs validation because of her problematic relation to the symbolic realm” (Creed 11-2).¹⁴⁹

Adela’s hold over Gloria (and partially over her other daughters) is complexly articulated in Cuando vuelvas a mi lado. It is first tempting to argue that Adela does not follow the model of the mother-child bond explained by Kristeva, as she simply wants to send her daughter away and is monstrous in that regard. However, her bond with all three daughters is maintained through the lie of João’s disappearance. Adela and Rafaela draw an image of João as betrayer (he escaped with another woman), which affects the three daughters’ incorporation in the heteronormative realm, particularly in the case of Gloria. Gloria understands her mother’s desire when she discovers that Adela, in fact, wanted the third part of her ashes to be scattered where João was buried. The young Adela threw her bridal bouquet at that same cliff.

I have discussed how in the scene where Adela observes Gloria’s nude back Adela sees the monster she herself is reflected in her own daughter. The replication

follow inevitably from the nature of infantile sexuality; others appear as rationalizations devised later to account for the uncomprehended change in feeling” (Young-Bruehl 331).

¹⁴⁹ Creed summarizes the idea of the fear of the castrating female genitals in the following way: “Two explanations have been given to the vagina dentata –both stress the incorporative rather than the castrating aspect of this figure. One approach interprets the vagina dentata as a symbolic expression of the oral sadistic mother. This is the mother feared by both female and male infants who imagine that, just as they derive pleasure from feeding/eating at the mother’s breast, the mother might in turn desire to feed on them [. . .] The other explanation interprets the vagina dentate as an expression of the dyadic mother; the all-encompassing maternal figure of the pre-Oedipal period who threatens symbolically to engulf the infant, thus posing a threat of psychic obliteration. In both explanations, the image of the toothed vagina, symbolic of the all-devouring mother, is related to the subject’s infantile memories of its early relation with the mother and the subsequent fear of its identity being swallowed up by the mother” (Creed 109).

process continues at the end of the film, the only difference being that Adela's perspective seems to have already disappeared. Adela's engulfing presence is visually both explained and sustained. That is why it is striking that Adela is the last character shown.

Conclusion

Cuando vuelvas a mi lado undertakes a journey that endeavors to make sense of a contradictory past. The film does not supply answers for all the questions it raises, in spite of Gloria's final voiceover insistence on that, which speaks of current concerns to find closure to the traumatic past. Following the tradition of certain films that make of the realm of fantasy a possibility for empowerment and change,¹⁵⁰ by reconstructing memory, the film addresses both the perpetuation of and the challenge posed to old parameters. Written and filmed in the nineties, there is a firmer attempt by Querejeta to represent the mourning process. The mourning process is not only undertaken by Gloria's confession of her desire for her father and the subsequent separation she effects through her relationship with Santos. The process of establishing distance is also achieved through the disclosure of secrets, the ability to speak the past. I have argued that the manner to speak and reformulate the traumatic past follows a path to be understood under a new theorization of primal scenes, the Oedipus complex and the Oedipus triangle. The primal scene of the Francoist penetration of the nation-body, the daughter Spain, of course locates the traumatic wound in the past. The process of memory, therefore, has to be carried out "backwards," by the attempt to discern how trauma is represented by

¹⁵⁰ Some of the films that present fantasy as means for empowerment with regard to the oppressive past include del Toro's El laberinto del fauno, Saura's Cría cuervos, and Erice's El espíritu de la colmena.

means of recollections, symbolizations, and aggregations in the present time. The indissolubility of the Oedipus triangle, although it is the guarantor of the desire dynamics within the family, also makes incest possible. I have analyzed the triangle João-Adela-Gloria to contend that there is reversal of mother and daughter in the Oedipus complex. Gloria indeed feels desire for her father and rejects her mother, but she gets to occupy the mother's position, while the infantilized Adela takes the place of the daughter. Let us remember that I have read incest (the father's penetration) as the primal scene that "propels" the process of memory in democratic Spain. What happens when incest cannot be defined as such? Incest loses its meaning as the daughter becomes the "father's wife." Adela brings about the flipping of positions while fearing the consequences of such reversal at the same time. She contradictorily "uses" the possibility of incest to keep João within the domestic sphere she controls.

The reversal in the Oedipal dynamic transforms the meaning of the analyzed primal scene. The scene is no longer a scene of the father's penetration: Incest comes to be reformulated at the service of an attempt to de/construct memory in order to convert it into a powerful tool: memory is not to be controlled and subjected to the "essential" trauma. Trauma makes memory possible precisely by being conceived as something flexible, which gets to be redefined according to the future instead of the past.

The possibility of agency represents a fundamental aspect of the task of memory these authors undertake. The daughter's subjection to the father figure --reminiscent of Spain's subjection to Franco-- is revised under new terms that both shape the past and the present. Incest, a brutal reality that speaks to political and domestic parameters of women's disempowerment, appears as the "memory trace" and the "memory tool." The

inflexible parameters of the family dynamics and, along with that, of the state's interference in and engulfment of the woman's body are remolded. The political resonance of fiction is confirmed through the revision of father-Franco and, most importantly, the father-State as authoritarian guarantor of fertile citizenship.

CONCLUSION

THE BROOD IS NOT ALWAYS LIKE THE FATHER

Franco's dictatorship caused a "national wound," yet the regime lasted long enough for people to trivialize the traces of its foundation. On the one hand, Francoist ruthless repression of the defeated may account for people's silence as provoked by fear. The memory *boom* in current Spain could correspond, as Jo Labanyi argues, to the existence of "spaces" in which witnesses are asked to speak, and are listened to. The historical perspective helps us to elucidate patterns of "ability to speak" that are both related to a more favorable political sphere, characterized by democratic freedom, and to the urgency to capture direct witnesses' testimonies of repression. However, awareness of socio-political changes does not preclude the need to analyze how Francoist oppression is still manifested through symptoms other than the apparent "transparent" testimony of the past, and the "tangible" skulls and skeletons that are unburied from anonymous graves.

Traumatic symptoms in post-dictatorship Spain --muteness, assimilation of "otherness," acting out tyranny-- cannot be "minimized," even if we consider socio-political reasons that speak to "prohibition" and "repression," the vanquished not being allowed to recount the past. Traumatic symptoms speak to a national unconscious that still needs to come to terms with the penetrating figure of the father, the Francoist body that could not be differentiated from the infantilized "daughter-Spain." Doris Sommer's analysis of allegory with respect to romance and State in Latin America has enabled me to frame my present discussion: broadly, there exists an interdependent and mutual relationship between the political sphere and the domestic one in the case of the Spanish fiction and film by women I examine. Structuring of politics and nation through "wrong" and "perverse" love appears as inextricably linked to the construction of the domestic realm, and vice versa.

Inspired by the work of scholars Cristina Moreiras Menor, Jo Labanyi, Shoshana Felman, Cathy Caruth, Dominick LaCapra, Ban Wang and E. Ann Kaplan and considering the foundational work done by Sigmund Freud, I have argued for the need to read traumatic symptoms along with the historical events that provoke them, in order to talk about “trauma’s flexibility” and its thematic reformulation in the present. I have used the term “ideological incest” to discuss how we can structure the Francoist penetration of the “body Spain” as the primal scene that accounts for the belated ghostly presence of the father in fictional portrayals of domestic space. Incest has been the prominent *textual device* I have proposed in order to discern ways in which trauma can be reformulated through its representation: it is possible to speak trauma once generational distance has been produced. I have examined, paradoxically, how trauma reads as trans-generational and “contaminating,” at the same time.

I have focused on the cultural work produced by women, as women were often left in the most invisible position within the regime. While the successful achievement of the Francoist State depended upon women by virtue of their “donation” of sons to the patria, we can deem them the “non citizens” of the dictatorship. The literary texts El sur, La veu melodiosa and the film Cuando vuelvas a mi lado, despite being marked by generational distance and “second-hand” witnessing, both act out trauma and struggle with possibilities for working through it. These works echo and replicate Francoist parameters, to the degree that what I term “ideological incest” perversely endangers an “effective” memory work. Additionally, they problematize optimistic political endeavors, which seem to favor a “transparent” relationship to the past. In addition, as argued, we see how trauma comes to be reformulated insofar as incest can be spoken of. Incest can

only be “interpreted” in El sur (1985) through the symptoms that I have read along the lines established by feminist scholars like Judith Herman: isolation, rejection of the mother and the daughter’s engulfment by the father figure, for example. Incest appears in the end of La veu melodiosa (1987) to reveal us the secret that propels the narration; the disclosure of its presence in the narration accomplishes through “showing” us a photograph from the past. In Cuando vuelvas a mi lado (1999) the incest threat truly propels the narration and, although its actuality is never made clear, we can see a pattern of possibility to “speak incest.” The original trauma is transformed into a tool for the narration of the past. Paradoxically, incest appears for the first time in my discussion as an “empowering device,” which allows for the illumination of the traumatic primal scene, as the paradigm of the Oedipus complex is reversed.

Memory and the traumatic past of the civil war and the dictatorship continue to be appropriated in contemporary Spain, in ways that express the anxiety to find truth and a “just” closure to the past. The investigation of the facts of the past is always necessary, and it is important for witnesses to give testimony with the certainty that their delicate enterprise matters politically. Nonetheless, coming to terms and “fixing” trauma, as understood from the official sphere, approaches the difficult territory of simplified closure. Ambiguity is dangerous at the same time, as the discourse of “we were all to blame” is also appropriated by the Right in order to, once more, trivialize Francoist repression. Although, as I have indicated elsewhere in this dissertation, it could be contended that ambiguity serves to destroy the Manichean structure that has characterized modern Spanish history, I have demonstrated the need to discern the exchangeability of terms in the “victim/ perpetrator” dichotomy that can only be explained if we take into

account trans-generational patterns. It is only through the illumination time provides that we can see that trauma is not essential, irreversible and secluded in a mysterious, unreachable and disempowered sphere apart from our understanding.

My dissertation certainly opens up to further analysis on the questions of gender, memory and trauma, and the relationship between the body of politics and the body of citizens. I propose that psychoanalytic tools be used more extensively in future work in order to examine how literature, cinema and other disciplines engage in a national “unconscious discourse,” which is constantly being challenged as perspective is added. The insidious presence of parameters from the past that these fictional works reflect in the domestic sphere speaks to a “route of violence,” which can be described along the lines of repetition and assimilation. These “routes of violence” of course both matter politically and historically. The use of trauma theory as a tool that allows for the interpretation of the “plasticity of time” helps to make sense of the present and the future as much as it does of the past. The “illumination” of violence and the manner it is marked out in cultural manifestations results in empowerment, freedom and bodies’ transformation. I have discussed the particular case of contemporary Spanish fictional works that narrate the body of Francoism, yet I consider that the present discussion can also be extended to cultural manifestations of other traumatic moments of Spanish history. The penetration of a dictatorial figure and its embodiment as “father” is also recurrent in myriad examples of dictatorships, as is the interdependence of conceptualizations of the public and the private. However, ideological incest can be understood in a broader manner, to describe how specific cultures and nations have been

ideologically injected with parameters of violence that are or will be reformulated, be that a consequence of war, colonization, and invasion.

The body of Franco penetrates and impregnates the narrations of El sur, La veu melodiosa and Cuando vuelvas a mi lado, yet the brood is not always like the father.

BIBLIOGRAPHY

Abella, Rafael. La vida cotidiana en España bajo el régimen de Franco. Barcelona: Editorial Argos Vergara, 1985.

---. Por el imperio hacia Dios. Crónica de una posguerra. Barcelona: Editorial Planeta, 1978.

Agudo, Mariano y Eduardo Montero, dirs. Presos del silencio. Intermedia Producciones, 2004.

Aguilar, Paloma. Memory and Amnesia. The Role of the Spanish Civil War in the Transition to Democracy. New York/ Oxford: Berghahn Books, 2002.

--- and Carsten Humlebæk. "Collective Memory and National Identity in the Spanish Democracy. The Legacies of Francoism and the Civil War." History and Memory. 14:1-2 (Spring-Winter 2002): 121-164.

Alborg, Concha. "El sur, novela y película: Dos versiones de un mismo conflicto." Anuario de Cine y Literatura en Español: An International Journal on Film and Literature. (ACLE) 3 (1997): 15-24.

Alcalde, Carmen. Mujeres en el Franquismo. Exiliadas, nacionalistas y opositoras. Barcelona: Flor de Viento Ediciones, 1996.

Aldecoa, Josefina. Historia de una maestra. Barcelona: Anagrama, 1990.

---. La fuerza del destino. Barcelona: Anagrama, 1997.

---. Mujeres de negro. Barcelona: Anagrama, 1994.

Amell, Samuel ad García Castaneda, Salvador. La cultura española en el posfranquismo. Diez años de cine, cultura y literatura (1975-1985). Madrid: Editorial Playor, 1988.

Aramburu, Ellen. "Gothic 'Villain-Heroes' in Three Novels by Adelaida García Morales" The Image of the Outsider in Literature, Media, and Society. Eds. Will Wright, and Steven Kaplan. Pueblo, CO: Society for the Interdisciplinary Study of Social Imagery, University of Southern Colorado, 2002.

Aranda, Vicente, dir. Libertarias. Perf. Ana Belén, Victoria Abril and Ariadna Gil. Sogetel/ Lola Films, 1996.

Armendáriz, Montxo, dir. Secretos del corazón. Perf. Carmelo Gómez, Charo López, Silvia Munt and Andoni Erburu. Aiete Films S. A., 1997.

Armengou, Montse, and Ricard Belis, dirs. El convoy de los 927. Muntsa Tarrés y Meritxell Ribas, 2004.

Armengou, Montse, and Ricard Belis. Las fosas del silencio. ¿Hay un holocausto español? Barcelona: Plaza y Janés, 2004.

Avelar, Idelber. The Untimely Present. Postdictatorial Latin American Fiction and the Task of Mourning. Durham and London: Duke University Press, 1999.

Bal, Mieke, Jonathan Crew, and Leo Spitzer, eds. Acts of Memory: Cultural Recall in the Present. Hanover, Mass.: University Press of New England, 1999.

Ballesteros, Isolina. "Feminism (Anti-Feminism) According to Montserrat Roig." Catalan Review. International Journal of Catalan Culture 2 (1993): 117-28.

Bardem, Juan Antonio, dir. Calle Mayor. Perf. Betsy Blair, José Suárez and Yves Massard. Suevia Films/ Iberia Films, 1956.

---. Muerte de un ciclista. Perf. Lucía Bosé and Alberto Closas. Guión P.C./ Trionfalcine, 1955.

Barnes, Elizabeth. Incest and the Literary Imagination. Gainesville, FL: University Press of Florida, 2002.

Barrero, Juan, Raúl Cuevas et al., dirs. Entre el dictador y yo. Estudi Playtime, 2006.

Barta, Tony (ed.). Screening the Past. Film and the Representation of History. Westport, Connecticut and London: Praeger, 1998.

Bass, Ellen, and Laura Davis. The Courage to Heal: Guide for Women Survivors of Child Sexual Abuse. New York: Harper and Row, 1988.

Beevor, Antony. La guerra civil española. Barcelona: Crítica, 2005.

Bellver, Catherine. "Montserrat Roig: A Feminine Perspective and a Journalistic Slant." Feminine Concerns in Contemporary Spanish Fiction by Women. Eds. Roberto C. Manteiga, Carolyn Galerstein and Kathleen McNerney. Potomac, Maryland: Scripta Humanistica, 1988.

Bennett, Tony. The Birth of the Museum: History, Theory, Politics. London and New York: Routledge, 1995.

Besas, Peter. Behind the Spanish Lens. Spanish Cinema under Fascism and Democracy. Denver: Arden Press, Inc., 1985.

Bhabha, Homi. The Location of Culture. London and New York: Routledge, 1994.

Borau, José Luis, dir. Furtivos. Perf. Lola Gaos, Olivi Montllor and Alicia Sánchez. El Imán, 1975.

Brenkman, John. Culture and Domination. Ithaca and London: Cornell University Press, 1987.

Brown, Joan L. Women Writers of Contemporary Spain. Exiles in the Homeland. Newark: University of Delaware Press, 1991.

Buckley, Ramon. "Montserrat Roig: the Dialectics of Castration." Catalan Review. International Journal of Catalan Culture 2 (1993): 129-36.

Butler, Judith. Antigone's Claim. Kinship Between Life and Death. New York: Columbia University Press, 2000.

Butler, Sandra. Conspiracy of Silence. The Trauma of Incest. San Francisco: New Glide Publications, 1978.

Caamaño Alegre, Beatriz. "Mujeres nuevas, viejas ideas: contradicciones y fisuras en la construcción de la feminidad en la II República Española y la dictadura Franquista." Diss. Rutgers University, 2004.

Cabello-Castellet, George, Martí-Olivella, Jaume and Wood, Guy H. (eds.) Cine-Lit II. Essays on Hispanic Film and Fiction. Portland, OR; Corvallis, OR: Portland State University; Oregon State University; Reed College, 1995.

---. Cine-Lit III. Essays on Hispanic Film and Fiction. Portland, OR; Corvallis, OR: Portland State University; Oregon State University; Reed College, 1997.

Cabeza, Elizabet, and Esteve Rimbau, dirs. La doble vida del faquir. Oberón Cinematográfica S.A, 2005

Camí-Vela, María. Mujeres detrás de la cámara. Entrevistas con cineastas españolas 1990-2004. Madrid: Ocho y Medio, 2005.

Camino, Jaime, dir. La vieja memoria. Profilmes S. A., 1979.

---. Las largas vacaciones del 36. Concha Velasco, José Sacristán, Analía Gadé, Ismael

Merlo, et al. José Frade P.C., 1976.

---. Los niños de Rusia TVC, 2001.

Chávarri, Jaime, dir. El desencanto. Perf. Felicidad Blanc, Juan Luis Panero, Leopoldo

- Panero and Michi Panero. Elias Querejeta P.C., 1975.
- Camus, Mario, dir. Los santos inocentes. Perf. Alfredo Landa, Francisco Rabal, Juan Diego and Terele Pávez. Ganesh Producciones, 1984.
- Candevish, Richard. The Powers of Evil in Western Religion, Magic and Folk Belief. New York: G. P. Putnam's Sons, 1975.
- Carr, Raymond and Juan Pablo Fusi. Spain: Dictatorship to Democracy. London: George Allen & Unwin, 1979.
- Carson, Diane, Linda Dittmar, and Janice R. Welsch (eds.). Multiple Voices in Feminist Film Criticism. Minneapolis: University of Minnesota press. 1994.
- Caruth, Cathy. Trauma: Explorations in Memory. Baltimore and London: John Hopkins University Press. 1995
- . Unclaimed Experience. Baltimore: John Hopkins University Press, 1996.
- Casanova, Julián. La iglesia de Franco. Barcelona: Crítica, 2005.
- Chacón, Dulce. La voz dormida. Madrid: Alfaguara, 2002.
- Corcuera, Javier, dir. La guerrilla de la memoria: recuerdo de los maquis. Producción España, 2002.
- Cornejo-Parriego, Rosalia. "Exilio y muerte de la amistad femenina en la narrativa de MR", Letras Peninsulares, (Fall 1999): 255-277.
- Creed, Barbara. The Monstrous-Feminine. Film, Feminism, Psychoanalysis. London and New York: Routledge, 1993.
- Cuerda, José Luis, dir. La lengua de las mariposas. Perf. Fernando Fernán Gómez, Manuel Lozano, Uxia Blanco et al. Canal + España, 1999.
- Das, Veena, Arthur Kleinman, Mamphela Ramphele and Pamela Reynolds (eds.). Violence and Subjectivity. Berkeley: University of California Press, 1997.
- Davies, Catherine. Contemporary Feminist Fiction in Spain. The Work of Montserrat Roig and Rosa Montero. Oxford/Providence: Berg, 1994.
- De Armiñán, Jaime, dir. El nido. Perf. Héctor Alterio and Ana Torrent. Quartet Films Inc., 1980.

De Juan y Peñalosa, Javier (ed.). Imágenes insólitas de una dictadura. 1939-1975. Madrid: Agencia EFE, 2002.

De Unamuno, Miguel. En torno al casticismo. Buenos Aires: Espasa-Calpe Argentina, 1943.

Del Toro, Guillermo, dir. El laberinto del fauno. Perf. Ivana Baquero, Sergi López, Maribel Verdú and Ariadna Gil. Tequila Gang, 2006.

---. El espinazo del diablo. Perf. Marisa Paredes, Eduardo Noriega and Federico Luppi. Canal + España/ Anhelos Producciones, 2001.

Deleuze, Gilles. Masochism. An Interpretation of Coldness and Cruelty. New York: George Braziller, 1971.

Denevy, Thomas G. Cain on Screen. Contemporary Spanish Cinema. Metuchen/London: The Scarecrow Press, Inc, 1993.

D'Lugo, Marvin. The Films of Carlos Saura. The Practice of Seeing. Princeton: Princeton University Press, 1991.

Doane, Janice and Devon Hodges. Telling Incest: Narratives of Dangerous Remembering from Stein to Sapphire, Ann Arbor: The University of Michigan Press, c2001.

Doane, Mary Ann, Patricia Mellencamp, and Linda Williams. Re-Vision. Essays in Feminist Film Criticism. Los Angeles: University Publications of America, 1984

Docherty, Thomas (ed.). Postmodernism. A Reader. Hemel Hempstead: Harvester Wheatsheaf, 1993.

Dupláa, Chistina. La voz testimonial en Montserrat Roig. Estudio cultural de los textos. Barcelona: Icaria, 1996.

---. "Montserrat Roig: mujeres, genealogía y lengua materna." Literatura y feminismo en España (s. XV-XXI). Ed. Lisa Vollenford. Barcelona: Icaria, 2005.

---. "Montserrat Roig y la lucha contra el olvido", Letras Peninsulares 8(3) (Winter 1995): 401-414.

Edkins, Jenny. Trauma and the Memory of Politics. Cambridge: Cambridge University Press, 2003.

Elsaesser, Thomas. "Postmodernism as Mourning Work" in "Trauma and Screen Studies: Opening the Debate." Screen 42, 2 (Summer 2001): 193-201.

Enders, Victoria Lorée and Pamela Beth Radcliff (eds.). Constructing Spanish Womanhood. Female Identity in Modern Spain. Albany: State University of New York Press, 1999.

Erens, Patricia (ed.). Issues in Feminist Film Criticism. Bloomington and Indianapolis: Indiana University Press, 1990.

Erice, Víctor, dir. El espíritu de la colmena. Perf. Fernando Fernán Gómez, Teresa Gimera and Ana Torrent. Elías Querejeta P.C., 1973.

---. El sur. Perf. Icíar Bollaín, Sonsoles Aranguren and Omero Antonutti. Elías Querejeta P.C., 1983.

Evans, Peter William (ed.) Spanish Cinema. The Auteurist Tradition. Oxford: Oxford University Press, 1999.

Everly, Kathryn A. Catalan Women Writers and Artists. Revisionist Views from a Feminist Space. London: Associated University Presses, 2003.

Farrell, Kirby. Post-traumatic Culture. Injury and Interpretation in the Nineties. Baltimore and London: The Johns Hopkins University Press, 1998.

Felman, Shoshana. The Juridical Unconscious: Trials and Traumas in the Twentieth Century. Cambridge, Mass.: Harvard University Press, 2002.

Felman, Shoshana and Dori Laub, Testimony: Crisis in Witnessing in Literature, Psychoanalysis and History. New York and London: Routledge, 1992.

Fiddian, Robin W. and Peter W. Evans. Challenges to Authority: Fiction and Film in Contemporary Spain. London: Tamesis Book Limited, 1988.

Freud, Sigmund. Beyond the Pleasure Principle. New York/London: W.W. Norton & Company, 1989.

---. Collected Papers. London: The Hogarth Press and the Institute of Psycho-Analysis, 1948.

---. "Femininity." The Complete Introductory Lectures on Psychoanalysis. Ed. James Strachey. New York: W. W. Norton & Company, 1966.

---. Moses and Monotheism. New York: Vintage Books, c1967.

---. "Mourning and Melancholia." Collected Papers. Papers on Metapsychology. Papers on Applied Psychoanalysis. Ed. Ernest Jones.

---. The Standard Edition of the Complete Psychological Works of Sigmund Freud (translated by James Strachey). Vo. XVII (1917-1919). London: The Hogarth Press and the Institute of Psycho-analysis, 1955.

---. Three Essays on the Theory of Sexuality. New York: Basic Books, 2000.

---. Totem and Taboo. Some Points of Agreement between the Mental Lives of Savages and Neurotics. New York: W.W. Norton & Co., c1950.

Fusi, Juan Pablo. Franco. New York: Harper & Row Publishers, 1985.

Gallop, Jane. Anecdotal Theory. Durham and London: Duke University Press, 2002.

---. The Daughter's Seduction: Feminism and Psychoanalysis. Ithaca, NY: Cornell University Press, 1982.

García Fernández, Emilio C. Historia ilustrada del cine español. Madrid: Editorial Planeta, 1985.

García Morales, Adelaida. El sur, seguido de Bene. Barcelona: Editorial Anagrama, 1985.

Gardiner, Muriel (ed.). The Wolf-Man by the Wolf-Man. New York: Basic Books, Inc. Publishers, 1971.

Garland Thomson, Rosemarie. Freakery. Cultural Spectacles of the Extraordinary Body. New York and London: New York University Press, 1996.

Gay, Peter (ed.). The Freud Reader. New York and London: W.W. Norton & Company, 1995.

Gies, David T. The Cambridge Companion to Modern Spanish Culture. Cambridge: Cambridge University Press, 1999.

Gilbert, Sandra M. and Susan Gubar. The Madwoman in the Attic. The Woman Writer and the Nineteenth-Century Literary Imagination. New Haven and London: Yale University Press, 1979.

Gilmour, David. The Transformation of Spain. From Franco to the Constitutional Monarchy. London: Quartet Books, 1985.

Gilmore, David D. Monsters. Evil Beings, Mythical Beasts, and All Manners of Imaginary Terrors. Philadelphia: University of Pennsylvania Press, 2003.

Gilmore, Leigh. The Limits of Autobiography. Trauma and Testimony. Ithaca and London: Cornell University Press, 2001.

Glenn, Kathleen M. "Gothic Vision in García Morales and Erice's *El Sur*" Letras Peninsulares. 7.1 (Spring 1994): 239- 250.

González Duro, Enrique. El miedo en la posguerra. Franco y la España derrotada: la política del exterminio. Madrid: Oberon, 2003.

---. Franco. Una biografía psicológica. Madrid: Ediciones Temas de Hoy, 1992.

Graham., Helen. The Spanish República at War. 1936-1939. Cambridge: Cambridge University Press, 2002.

Grandes, Almudena. El corazón helado. Barcelona: Tusquests, 2007.

Grant, Barry Keith (ed.). Film Genre Reader II. Austin: University of Texas Press, 1995.

Gubern, Román et al. Historia del cine español. Madrid: Cátedra, 1995.

Gutiérrez Aragón, Manuel, dir. Camada negra. Perf. Ángela Molina, María Luisa Ponte, José Luis Alonso. El Imán 1977.

Haggerty, George E. Queer Gothic. Urbana and Chicago: University of Illinois Press, 2006.

Halbwachs, Maurice. La mémoire collective. Paris: Albin Michel, 1950.

Halper, Katie, dir. La memoria es vaga. Katie Halper, 2004.

Hardt, C.M., dir. Muerte en el valle. C M Pictures, 2005.

Haro Tecglen, Eduardo. "Así éramos en los años Cuarenta." El País Semanal 5 June 1994.

Herman, Judith Lewis. Father-Daughter Incest. Cambridge, Mass.: Harvard University Press, 1981

---. Trauma and Recovery. The Aftermath of Violence- from Domestic Abuse to Political Terror. New York: BasicBooks, 1992.

Herzberger, David K. Narrating the Past. Fiction and Historiography in Postwar Spain. Durham and London: Duke University Press, 1995.

Higginbotham, Virginia. Spanish Film under Franco. Austin: University of Texas Press, 1988.

Hirsch, Marianne. Family Frames. Photography, Narrative and Postmemory. Cambridge, Massachusetts: Harvard University Press, 1997.

Hodges, Devon. "Frankenstein and the Feminine Subversion of the Novel." Tulsa Studies in Women's Literature 2:2 (Autumn, 1983): 155-164.

Hodgkin, Katharine and Susanahh Radstone (eds.). Contested Pasts. The Politics of Memory. London and New York: Routledge, 2003.

Hopewell, John. El cine español después de Franco. 1973-1988. Madrid: Ediciones El Arquero, 1989.

---. Out of the Past. Spanish Cinema after Franco. London: British Film Institute, 1986.

Insdorf, Annette. "Spain also Rises." Film Comment 16:4 (July/Aug 1980): 13-17.

Jelin, Elizabeth. State Repression and the Labors of Memory. Minneapolis: University of Minnesota Press, 2003.

Johnson, Barbara. "Muteness Envy." The Feminist Difference. Cambridge: Harvard University Press, 1998.

---. "My Monster/Myself." Diacritics 12:2 (Summer 1982): 2-10.

Jordan, Barry and Rikki Morgan-Tamosunas. Contemporary Spanish Cinema. Manchester/New York: Manchester United Press, 1998.

Juliá, Santos. Historia de las dos Españas. Madrid: Taurus Ediciones 2004

---. Un siglo de España. Política y sociedad. Madrid/ Barcelona: Marcial Pons, 1999.

---, ed. Víctimas de la Guerra Civil. Madrid: Temas de Historia, 1999.

Kaplan, E. Ann. Trauma Culture. The Politics of Terror and Loss in Media and Literature. New Brunswick: Rutgers University Press, 2005.

---. Women and Film. Both Sides of the Camera. New York and London: Methuen, 1983.

---. and Ban Wang (eds.). Trauma and Cinema. Cross-Cultural Explorations. Hong Kong: Hong Kong University Press, 2004.

Kilgour, Maggie. The Rise of the Gothic Novel. London and New York: Routledge, 1995.

Kinder, Marsha. Blood Cinema The Reconstruction of National Identity in Spain. Berkeley, CA: University of California Press, 1993.

---. "The Children of Franco in the New Spanish Cinema." Quarterly Review of Film and Video, 8:2. (Spring 1983): 57-76.

Krauel, Ricardo. "Incesto y escritura en El sur de Adelaida García Morales" en Erotismo en la narrativa española e hispanoamericana actual, Elvira Huelbes (ed.). Cádiz: Junta de Andalucía; Fundación Luis Goytisolo, 2000. 207-14.

Kristeva, Julia. Powers of Horror: An Essay on Abjection. New York: Columbia University Press, 1982.

Labanyi, Jo. "Memory and Modernity in Democratic Spain: The Difficulty of Coming to Terms with the Spanish Civil War." Poetics Today 28: 1 (Spring 2007): 89-116.

---. Myth and History in the Contemporary Spanish Novel. Cambridge: Cambridge University Press, 1989.

---. (ed.). Constructing Identity in Contemporary Spain. Theoretical Debates and Cultural Practices. Oxford: Oxford University Press, 2002.

Labanyi, Jo and Helen Graham (eds.). Spanish Cultural Studies. An Introduction. The Struggle for Modernity. Oxford: Oxford University Press, 1995.

LaCapra, Dominick. Representing the Holocaust: History, Theory, Trauma. Ithaca, New York: Cornell University Press, 1994.

---. Writing History, Writing Trauma. Baltimore: Johns Hopkins University Press, 2000.

Laclau, Ernesto. "Universalism, Particularism, and the Question of Identity." October 61. The Identity in Question (Summer 1992): 83-90.

Laforet, Carmen. Nada. Barcelona: Destino, 1983.

Lazcano, Arantxa, dir. Los años oscuros. Perf. Eider Amilibia, Garazi Elorza, Klara Badiola, Carlos Panera. José María Lara P. C./ Euskal Media, 1993.

Levi, Primo. The Drowned and the Saved; translated from the Italian by Raymond Rosenthal. New York: Summit Books, c1988.

Lewis, Bernard. History. Remembered, Recovered, Invented. Princeton: Princeton University Press, 1975.

Leys, Ruth. Trauma. A Genealogy. Chicago: University of Chicago Press, 2000.

Liebman Jacobs, Janet. Victimized Daughters: Incest and the Development of the Female Self. New York: Routledge, 1994.

Loach, Ken, dir. Land and Freedom. Perf. Ian Hart, Rosana Pastor and Icíar Bollaín. BIM, 1995.

Martí-Olivella, Jaume (ed.). "Woman, History and Nation in the Works of Montserrat Roig and Maria Aurèlia Capmany." Catalan Review, 7:2 (1993).

Martín Gaité, Carmen. Usos amorosos de la postguerra española. Barcelona: Editorial Anagrama, 1987.

Martín Márquez, Susan. "Desire and Narrative Agency in El sur." Cine-Lit II. Essays on Hispanic Film and Fiction. Eds. George Cabello-Castellet, Jaume Martí-Olivella and Guy H. Wood.

---. Feminist Discourse in Spanish Cinema. Sight Unseen. Oxford: Oxford University Press, 1999.

Martín Patino, Basilio, dir. Canciones para después de una guerra. Turner Films, S.A., 1971.

---. Nueve cartas a Berta. Perf. Emilio Gutiérrez Caba, Antonio Casas, Mary Carrillo and Esa Baeza. Eco Films 1965.

Martínez-Carazo, Cristina. "El sur: de la palabra a la imagen." Bulletin of Hispanic Studies 74 (2) (1997): 187-96.

Matute, Ana María. Primera memoria. Barcelona: Destino, 1982.

Mazquiarán de Rodríguez, Mercedes. "Gothic Imagery, Dreams and Vampirism: the Haunting Narrative of Adelaida García Morales." Monographic Review/Revista Monográfica 7 (1992): 164-182.

Medina Domínguez, Alberto. Exorcismos de la memoria. Políticas y poéticas de la melancolía en la España de la transición. Madrid: Ediciones Libertarias, 2001.

Merino, Eloy E. and Rosi H. Song. Traces of Contamination. Unearthing the Francoist Legacy in Contemporary Spanish Discourse. Lewisburg: Bucknell University Press, 2005.

Mínguez Arranz, Norberto (coor). Literatura española y cine. Madrid; Editorial Complutense, 2002.

Mishra, Vijay. The Gothic Sublime. Albany: State University of New York Press, 1994.

Molloy, Sylvia. At Face Value. Autobiographical Writing in Spanish America. Cambridge: Cambridge University Press, 1991.

Montero, Rosa. Cinco años de país. 1977-1982. Madrid: Debate, 1982.

---. La hija del caníbal. Madrid: Espasa Calpe, 1998.

Morcillo, Aurora G. True Catholic Womanhood. DeKalb, Illinois: Northern Illinois University Press DeKalb, 2000.

Moreiras Menor, Cristina. Cultura herida. Literatura y cine en la España democrática. Madrid: Ediciones Libertarias, 2002.

Morris, Barbara. "Father's Death and the Feminine: The Writer's Subject in Adelaida García Morales' *El sur*." RLA: Romance Languages Annual 1 (1989): 559-564.

Navajas, Gonzalo. "El pasado utópico en *La voz melodiosa*." Revista Hispánica Moderna. 47:1 (1994): 210-220.

Neusner, Jacob, Frerichs, Ernest and McCracken Flesher, Paul Virgil (eds.) Religion, Science and Magic. In Concert and in Conflict. New York/Oxford: Oxford University Press, 1989.

Nimmo, Clare. "García Morales's and Erice's *El Sur*: Viewpoint and Closure". Romance Studies 26 (Autumn 1995): 41-49.

Ofer, Inbal. "Historical Models--Contemporary Identities: the Sección Femenina of the Spanish Falange and its Redefinition of the Term "Femininity." Journal of Contemporary History. 40:4 (2005): 663-674

Ordóñez, Elizabeth J. Voices of Their Own. Contemporary Spanish Narrative by Women. Lewisburg: Bucknell University Press, 1991.

Otero, Luis. He aquí la esclava del señor. De cómo la mujer fue educada para el sacrificio y la sumisión. Barcelona: Ediciones B, 2001.

Payne, Stanley. Fascism in Spain. 1923-1977. Madison: The University of Wisconsin Press, 1999.

Pérez, Janet. Contemporary Women Writers of Spain. Boston: Twayne Publishers, 1988.

Pérez-Illade, Carmen. "Cuento de hadas y discurso femenino a la manera de Adelaida García Morales." RLA: Romance Languages Annual 11 (1999): 571-74.

Pollack, Benny. The Paradox of Spanish Foreign Policy. Spain's International Relations from Franco to Democracy. New York: St. Martin's Press, 1987.

Poovey, Mary. "My Hideous Progeny: Mary Shelley and the Feminization of Romanticism." PMLA 95:3 (May 1980): 332-347.

Preston, Paul. The Spanish Civil War. 1936-1939. Chicago: The Dorsey Press, 1986.

Querejeta, Gracia, dir. Cuando vuelvas a mi lado. Perf. Mercedes Sampietro, Marta Belaustegui, Adriana Ozores, Jorge Perugorria, and Julieta Serrano. Sogepac, 1999.

Radstone, Susannah. Memory and Methodology. Oxford/New York: Berg, 2000.

Regás, Rosa. Luna, lunera. Madrid: Plaza y Janés, 1999.

Resina, Joan Ramón and Ulrich Winter (eds.) Casa encantada. Lugares de memoria en la España constitucional (1978-2004). Vevuert: Iberoamericana, 2005.

Resina, Joan Ramón (ed.). Disremembering the Dictatorship. The Politics of Memory in the Spanish Transition to Democracy. Amsterdam and Atlanta, GA: Rodopi, 2000.

Reverte Martínez, Jorge and Socorro Thomás. Hijos de la Guerra. Testimonios y recuerdos. Madrid: Ediciones Temas de Hoy, 2001.

Richards, Michael. "From War to Civil Society. Francoism, Social Change and Memories of the Spanish Civil War." History & Memory 14:1/2 (Fall 2002): 93-120.

Richmond, Kathleen. Women and Spanish Fascism. The Women's Section of the Falange 1934-1959. London and New York: Routledge, 2003.

Rivkin, Julie and Michael Ryan. Literary Theory: An Anthology. Oxford: Blackwell Publishers, 1998.

Robben, Antonius C. G. M. and Marcelo M. Suárez-Orozco (eds.) Cultures under Siege. Collective Violence and Trauma. Cambridge: Cambridge University Press, 2000.

Roca i Girona, Jordi. De la pureza a la maternidad. La construcción del género femenino en la postguerra. Madrid: Ministerio de Educación y Cultura, 1996.

Rodowick, D.N. The Difficulty of Difference. Psychoanalysis, Sexual Difference and Film Theory. New York and London: Routledge, 1991.

Roig, Montserrat. La veu melodiosa. Barcelona: Edicions 62, 1987

Roig, Montserrat. La voz melodiosa.. Barcelona: Ediciones Destino, 1987.

Russell, Diana. The Secret Trauma: Incest in the Lives of Girls and Women. New York: Basic Books, 1986.

Russo, Mary. The Female Grotesque. Risk, Excess and Modernity. New York and London: Routledge, 1994.

Sáenz de Heredia, José Luis, dir. Raza. Perf. Alfredo Mayo, Ana Mariscal and José Nieto. Cancillería del Consejo de la Hispanidad, 1941.

Saguaro, Shelley (ed.). Psychoanalysis and Woman. New York: New York University Press, 2000.

Santaolalla, Isabel. Los otros. Etnicidad y "raza" en el cine español contemporáneo. Madrid and Zaragoza: Prensas Universitarias de Zaragoza, 2005.

Sartorius, Nicolás and Javier Alfaya. La memoria insumisa. Sobre la dictadura de Franco. Barcelona: Crítica, 2002.

Saura, Carlos, dir. Ana y los lobos. Perf. Geraldine Chaplin, Fernando Fernán Gómez and Rafaela Aparicio, inter alia. Elías Querejeta P.C., 1971.

---. ¡Ay, Carmela! Perf. Carmen Maura, Andrés Pajares and Gabino Diego. Columbia Pictures, 1990.

---. Cría cuervos. Perf. Geraldine Chaplin, Ana Torrent, Mónica Randall and Héctor Alterio. Elías Querejeta P.C., 1976.

---. La caza. Perf. Ismael Merlo, Alfredo Mayo, José María Prada and Emilio Gutiérrez Caba. Elías Querejeta P. C., 1965.

---. La prima Angélica. Perf. José Luis López Vázquez, Lina Canalejas, Julieta Serrano and Fernando Delgado. Elías Querejeta P.C., 1973.

Scarlett, Elizabeth. Under Construction. The Body in Spanish Novels. Charlottesville and London: University of Virginia Press, 1994.

Schwaiger, Günter, and Hermann Peseckas, dir. Santa Cruz por ejemplo, 2005.

Schwartz, Nina. Dead Fathers. The Logic of Transference in Modern Narrative. Ann Arbor: The University of Michigan Press, 1994.

Segal, Robert A. The Blackwell Companion to the Study of Religion. Oxford: Blackwell Publishing, 2006.

Shelley, Mary. Frankenstein. New York and London: W. W. Norton & Company, 1996.

Showalter, Elaine. Hystories: Hysterical Epidemics and Modern Culture. New York: Columbia University Press, 1997.

Sifuentes-Jáuregui, Ben. Transvestism, Masculinity, and Latin American Literature: Genders Share Flesh. New York: Palgrave, 2002.

Silverman, Kaja. The Acoustic Mirror. The Female Voice in Psychoanalysis and Cinema. Bloomington and Indianapolis: Indiana University Press, 1988.

Six, Abigail Lee. "Men's Problems: Feelings and Fatherhood in *El sur* by Adelaida García Morales and *París* by Marcos Giralt Torrente." Bulletin of Spanish Studies 6, Nov. (1979): 753-70.

---. The Gothic Fiction of Adelaida García Morales: Haunting Words. Woodbridge: Tamesis, 2006.

Smith, Paul Julian. Desire Unlimited. The Cinema of Pedro Almodóvar. London and New York: Verso, 1994.

---. The Body Hispanic. Gender and Sexuality in Spanish and Spanish American Literature. Oxford: Clarendon Press, 1989.

Sommer, Doris. Proceed with Caution, When Engaged by Minority Writing in the Americas. Cambridge, MA: Harvard University Press, 1999.

Sopeña Monsalve, Andrés. La morena de la copla. La condición de la mujer en el reciente pasado. Barcelona: Crítica, 1996.

Sprengnether, Madelon. The Spectral Mother. Freud, Feminism, and Psychoanalysis. Ithaca and London: Cornell University Press, 1990.

Stanley, Maureen. "El sur: el descenso al laberinto de las pasiones edípicas." Tropos 22 (Spring 1996): 71-82.

Stewart, Melissa. "Constructing Catalan Identities: Remembering and Forgetting in Montserrat Roig's *La Veu Melodiosa*," Catalan Review. International Journal of Catalan Culture 2 (1993): 177-88.

---. "(De)Constructing the Text and Self in Ana María Moix's *¿Walter por qué te fuiste?* and Montserrat Roig's *La veu melodiosa*." Hispanofila (Hispano) 124 (September 1998): 23-33.

Tal, Kalí. Worlds of Hurt. Reading the Literatures of Trauma. Cambridge: Cambridge University Press, 1996.

Tsuchiya, Akiko. "Family Plots and Romances: Discourses of Desire in Adelaida García Morales' Narrative Fiction." Bulletin of Hispanic Studies (BHSt) 76 (1) (1999 Jan): 91-108.

Van der Kolk, Bessel A. Psychological Trauma. New York: American Psychiatry Press, 1987.

Vázquez Montalbán, Manuel. "Sobre la memoria de la oposición antifranquista". El País, 26 October 1988.

Vergés, Rosa, dir. Iris. Perf. Silke, Ana Torrent and Martirio. Ovideo, 2004

Versnel, H. S. "Some Reflections on the Relationship Magic-Religion." Numen 38.2 (Dec., 1991): 177-197.

Vetter, George B. Magic and Religion. Their Psychological Nature, Origin and Function. New York: Philosophical Library, 1958.

Vilarós, Teresa. El mono del desencanto. Una crítica cultural de la transición española, 1973-1993. Madrid: Siglo XXI, 1998.

Vizcaíno Casas. La España de la posguerra. 1939-1953. Barcelona: Editorial Planeta, 1978.

Walker, Janet. Trauma Cinema. Documenting Incest and the Holocaust. Berkeley: University of California Press, 2005.

Walters, D. Gareth. "Silences and Voices: Salvador Espriu, Montserrat Roig and the Experience of the Franco Years." Tesserae: Journal of Iberian and Latin American Studies (Abingdon, Oxfordshire). Dec 6 (2) (2000): 181-94.

Williams, Linda. "Film Bodies: Gender, Genre, and Excess." Film Quarterly 44:4 (Summer 1991): 2-13.

---. (ed.) Viewing Positions. Ways of Seeing Film. New Brunswick, NJ: Rutgers University Press, 1994.

Winter, Ulrich (ed.). Lugares de memoria de la guerra civil y el franquismo. Representaciones literarias y visuales. Vervuert: Iberoamericana, 2006.

Young-Bruehl, Elisabeth (ed.). Freud on Women. A Reader. New York/ London: W.W. Norton & Company, 1990.

Yraola, Víctor (ed.). Historia contemporánea de España y cine. Madrid: Ediciones de la Universidad Autónoma de Madrid, 1997.

Zamyatin, Yevgeny. We. New York: The Viking Press, 1972.

CURRICULUM VITAE
FLOR GRAGERA DE LEÓN

EDUCATION

2008- PhD in Comparative Literature- Rutgers, the State University of New Jersey.

2003- MA in Comparative Literature- Rutgers, the State University of New Jersey.

1999- MA in Comparative Literature- University College London (UCL, University of London).

1997- BA in Communication (Journalism)- University of Navarra (Spain).

WORK EXPERIENCE

2006-2007- Head of Course. Department of Spanish and Portuguese Languages and Cultures. Princeton University.

2004-2007- Lecturer. Department of Spanish and Portuguese Languages and Cultures. Princeton University.

2003-2006- Lecturer. Department of Spanish and Portuguese. Rutgers University.

2003-2004- Lecturer at the Comparative Literature Program. Rutgers University.

2000- Consultant at UNESCO, Youth Coordination Unit. Paris (France).

2000- Critic and Editor at La Guía del Ocio (Madrid) Spain. Area of drama.

1999-2000- Course Coordinator on European literature. Lateral Ediciones (Barcelona) and Ámbito Cultural (Madrid) Spain.

1997- Reporter and Editor at the Area of Culture and Society of the newspaper El Mundo, Spain.