

MHRA TEXTS AND DISSERTATIONS
VOLUME 50

Another Country
Sexuality and National Identity
in Catalan Gay Fiction

JOSEP-ANTON FERNÀNDEZ

MANEY PUBLISHING
for the
MODERN HUMANITIES RESEARCH ASSOCIATION

MODERN HUMANITIES RESEARCH ASSOCIATION

TEXTS AND DISSERTATIONS

(formerly Dissertation Series)

VOLUME 50

Editor

CATHERINE DAVIES

(Hispanic)

ANOTHER COUNTRY

Sexuality and National Identity
in Catalan Gay Fiction

ANOTHER COUNTRY

**Sexuality and National Identity
in Catalan Gay Fiction**

by

JOSEP-ANTON FERNÀNDEZ

MANEY PUBLISHING

for the

MODERN HUMANITIES RESEARCH ASSOCIATION

2000

This PDF scan of this work is licensed under CC BY-NC 4.0
© Modern Humanities Research Association 2025

ISBN 978-1-83954-688-4
doi:1059860/td.b598eca

Maney Publishing
for the
Modern Humanities Research Association

HONORARY TREASURER, MHRA
KING'S COLLEGE, STRAND
LONDON WC2R 2LS
ENGLAND

ISBN 1 902653 26 2

© The Modern Humanities Research Association 2000

All rights reserved; no part of this publication may be reproduced in any material form (this includes photocopying or storing it in any medium by electronic means) without the prior written permission of the copyright owner, except in accordance with the provisions of the Copyright, Designs and Patents Act 1988, or under the terms of a licence permitting restricted copying issued in the UK by the Copyright Licensing Agency Ltd, 90 Tottenham Court Road, London W1P 9HE, England, or in the USA by the Copyright Clearance Centre, 222 Rosewood Drive, Danvers, Mass. 01923. Application for the written permission of the copyright owner to reproduce any part of this publication must be made to the MHRA.

Produced in England by
MANEY PUBLISHING
HUDSON ROAD LEE LS19 7NE UK

CONTENTS

Acknowledgements	vii
Introduction: Another country	1

PART ONE: GENEALOGIES OF DESIRE

1	<i>EL DIA QUE VA MORIR MARILYN: GENEALOGY, SOCIAL REPRODUCTION, AND THE FAMILY ROMANCE</i>	13
	From history to genealogy	16
	Homosexual desire and the failure of social reproduction	27
2	<i>LA INCREADA CONSCIÈNCIA DE LA RAÇA: DISMANTLING OEDIPUS</i>	47
	Narcissism and the geometry of desire	48
	The anti-Oedipal melodrama	57

PART TWO: WRESTLING WITH THE CANON

3	<i>MÓN MASCLE: POSTMODERNISM AND THE MASOCHIST AESTHETICS</i>	73
	Eating the fetish	79
	Culture as a top, the author as a bottom	87
4	<i>LA CAIGUDA DE L'IMPERI SODOMITA: PERVERTING THE CANON</i>	101
	Camping about Sodom	104
	Surpassing cultural onanism	110

PART THREE: TRANSGRESSION'S LOST HISTORY

5	LLUÍS FERNÀNDEZ'S <i>L'ANARQUISTA NU</i> : TRANSGRESSION, BECOMING, AND DEATH	131
	Transgression, subversion, and becoming	134
	Presumed innocent	145
	Becoming-gay and the death of Man	152
6	BIEL MESQUIDA'S <i>PUTA-MARÈS (AHÍ)</i> : TRANSGRESSIVE STRATEGIES AND THE POLITICS OF LITERARY EXPERIMENTATION	165
	History made delirious	169
	Normalization gone crazy	177
7	TRANSGRESSION REVISITED: TRUTH, STRATEGY, AND IDENTITY IN LLUÍS MARIA TODO'S <i>EL JOC DEL MENTIDER</i>	188
	Dangerous liaisons	191
	Clever games, unexpected results	198
	Bibliography	213
	Index	231

ACKNOWLEDGEMENTS

This book is a revised version of the doctoral thesis I submitted to the University of Cambridge in October 1995. Although scholarly work is first and foremost a solitary endeavour, the present volume would have not been possible without the help of a number of people and institutions.

My greatest debt is undoubtedly to my Ph.D supervisor, Paul Julian Smith; I wish to thank him for his invaluable support and advice, for the freedom he gave me to develop my own approach, and for his patience. I am also grateful to my examiners, Chris Perriam and Arthur Terry, for their encouragement. King's College and the Department of Spanish and Portuguese, University of Cambridge, both provided exceptional environments for social and intellectual interaction. King's College and Dartmouth College (Hanover, New Hampshire) awarded me a grant to attend the School of Criticism and Theory in the summer of 1992; Eve Kosofsky Sedgwick's seminar was important in the early shaping of my ideas. Lluís Fernández and Lluís Maria Todó were good enough to meet me in Barcelona and discuss their work with me, and Biel Mesquida had the patience to hold long telephone conversations with me about his work. I am particularly indebted to Queen Mary and Westfield College, University of London, for granting me the sabbatical leave essential to complete this and other publication projects.

I would like to express my gratitude to those who helped me or encouraged me during the course of my work, or with whom I discussed my ideas, at one point or another, sometimes as part of an ongoing conversation: Aaron Balick, Jon Beasley-Murray, Josep Besa, Maurice Biriotti, Jesús Carrillo, Catherine Davies, Lisa Downing, Armand de Fluvià, Ra'anán Gabay, Berta Gaya, Robert Gillett, Carsten Heldmann, Oriol Izquierdo, Dominic Janes, Francesc Jaurena, Jo Labanyi, Philip Martin-Clark, Henrik Mouritsen, Josep Maria Orteu, Vicky Powell, Noam Raz, Joan Ramon Resina, Joan-Pau Rubiés, Katja Rudolph, Anna Venancio, Àlex Vilardell, David Vilaseca, Margaret Whitford, and Sarah Wykes, among others. I have also found inspiration in the Queer Theory Reading Group at the University of Cambridge and those who attended its meetings between 1991 and 1994; in the students of my course 'Introducció als estudis gais i lèsbics' at the Universitat Catalana d'Estiu (Prada de Conflent, Northern Catalonia) in the summer of 1999; and needless to say, in my colleagues and students, past and present, at QMW.

I would also like to thank the staff of the libraries where I conducted my research: Cambridge University Library; the British Library; King's College Library (Cambridge); University of London Library at Senate House; QMW Library; the Biblioteca de Catalunya (Barcelona); and the library at Casal Lambda (Barcelona) and the volunteers who run it. I am indebted to the following for providing me with material: Edicions 62, Edicions Destino, Editorial Anagrama, Editorial Empúries; Armand de Fluvià, Oriol Izquierdo, Jaume Subirana, Lluís Maria Todó, and Carles Torner. Vivienne Orchard, Sarah Wykes and Ian Craig made sure that my English was readable; and my editor, Catherine Davies (who has been the driving force behind the publication of this book), has transformed the task of providing camera-ready copy into a simple and almost enjoyable one. Thanks to all of them.

Parts of this book were presented at the conference on Questions of Homosexuality, Institute of Romance Studies (IRS), London, June 1991; Hispanic Research Seminar, New Hall, Cambridge, December 1991; the Third London Conference on Catalan Studies, IRS, December 1991; the postgraduate conference of the Association of Hispanists of Great Britain and Ireland, University of Birmingham, January 1993; the convention of the MLA, Toronto, December 1993; the First Scottish Conference on Contemporary Catalan Studies, University of Strathclyde, Glasgow, March 1994; International Conference on Censorship, Exile and Marginality in Hispanic Literatures, IRS and QMW, June 1994; Spanish History Research Seminar, Institute of Historical Research, London, January 1995; and the Hispanic Research Seminar, QMW, June 1995. I thank the organizers of all these events and those who attended for their feedback.

Portions of Chapter 4 were previously published, in a somewhat different form, in *Tesserae: Journal of Iberian and Latin American Studies*, 4 (1998), 67-76; and an earlier and much shorter version of Chapter 5 appeared in *Neophilologus*, 79 (1995), 263-71. I am grateful to the editors of these journals for their kind permission to reprint these pieces. Finally, I am happy to acknowledge that the research for the dissertation which is the basis of this book was carried out thanks to a British Academy 'Fees-Only' studentship (91/1273), and to a research studentship awarded by the Comissió Interdepartamental per a la Recerca i la Innovació Tecnològica (CIRIT), Generalitat de Catalunya (BE91-166, BE92-239).

Last but not least, this volume would not have been possible without Eirik Hektoen, who by now knows almost as much as I do about the authors I study, and whose love and support have been essential for the completion of my work. This book is dedicated to him.

INTRODUCTION

ANOTHER COUNTRY

This book studies the emergence, in the late 1960s and the 1970s, of a body of gay literature in Catalan, and examines the complex relation in it between the representation of homosexual desire and the discourses on national identity which have historically been the ideological basis of the Catalan literary institution.

Gender and sexuality as categories of analysis have so far received little attention in Catalan Studies, both in Catalonia and abroad. Exceptions to this trend are the relatively recent work by North-American feminist scholars on authors such as Caterina Albert, Mercè Rodoreda, Montserrat Roig, and Carme Riera, as well as the feminist literary studies that are currently emerging in the universities of the Catalan Countries. The question of homosexuality, by contrast, still remains in the academic closet of Catalan Studies. If Catalan Studies largely ignores gender and sexuality, it is to a great extent because the historicist paradigm around which it is methodologically structured depends heavily on the concept of national literature. For the most part, the object of this academic field is the history of Catalan literature and culture, understood as the history of the construction of a national culture and of its literary canon — a literary corpus which is both modern and rooted in a tradition, both specific to a national culture and universal in its contents. Moreover, many within the discipline see it as playing a role in this historical process.

Nationality is thus the central but usually undiscussed tenet of Catalan Studies, at the expense of almost any other category of identity. Yet one of the arguments of this book is that there is a tension between the nation and the body in Catalan literature: a nation under construction which monopolizes cultural discourse, and a heterogeneous body whose polymorphous desires are both inflected by national identity and a threat to the naturalization of the nation within the realm of sameness. Catalonia is another country, a nation different from Spain, a cultural and political minority in the European context; but the existence of sexual minorities within its boundaries reveals its inner complexity, which resists homogenization and the erasure of differences. Catalonia is thus another country in more ways than one.

My purpose in introducing homosexuality into the critical discourse of Catalan literary studies is neither to establish a 'homosexual tradition' in

Catalan literature, nor to search for any signs of ‘homosexual identity’ in the work of certain authors in order to claim their names for this gay tradition. This is because the former would in fact obscure the historical conditions under which homosexual identity is constructed, while the latter would carry the risk of unintentionally colluding with the medical and legal discourses that simultaneously demand the presence of homosexuality and attempt to discipline and conceal it. In holding such a perspective I am embracing Michel Foucault’s insight that homosexuality is not an essential, transhistorical phenomenon, but a cultural construct; and that sexuality, as the modern mechanism for the production of truth about the self, gives rise through a capillary network of power and knowledge to the constitution of sexual norms and perversions.¹ Thus, by studying contemporary Catalan gay writing I aim to raise questions such as the following: how do Catalan gay authors represent homosexuality? Do they grant homosexuality a political value? What is the relation in their texts between transgression, perversion, and norm? What are the implications of writing from a sexual margin? These issues suggest others which have a much larger scope: how do popular and mass culture affect gay cultural practice? In what ways can homosexual desire be the basis for cultural, social, and political change? Can homosexuality be a critical force able to bring about a renewed articulation of the social and the psychic?

All these questions, however, must be asked within a specific context; and the particularities of modern Catalan culture demand that the national dimension be included in any such inquiry. For Catalonia is a nation with its own language, culture, and institutions; but it is a nation without a state, a politically subordinated cultural minority, placed on the periphery but aiming to move towards a more central position — such is the discourse of Catalan nationalism since the late nineteenth century. However, there is little agreement about the ways in which this aim should be achieved. Some see in Catalan nationalism a bourgeois discourse-formation structured along class lines; others (including myself) see it as a reaction against catalanophobic prejudice and the Spanish state’s assimilationist project.² But to what extent do dominant definitions of the Catalan nation exclude sexual dissidents? Does homosexuality reveal in any way the constructed character of national identity? Is there a psychic, libidinal dynamic to national identity, as in the case of sexuality? On the other hand, for a Catalan writer, the choice of literary language has for many years been a political issue, one that gay authors cannot afford to avoid. I therefore examine the intersections present in the work of some Catalan gay authors between sexuality and nationality: a transgressive, marginal sexuality and a minority, peripheral, and subordinate nationality. How do these authors renegotiate the discourses of identity in

Catalan culture? What is their role, if any, in the construction of the canon of a peripheral national literature such as Catalan literature?

In this book, therefore, I propose to theorize the national from the standpoint of sexuality. I believe that this strategy gestures towards plurality and might be potentially enriching, for it will certainly refine our understanding of Catalan identity while producing a model of the Catalan nation which is more inclusive and progressive. Such an enterprise, however, needs the support of a theoretical framework. I have been deliberately eclectic in this respect, drawing on a variety of discourses. I have made considerable use of lesbian and gay theory (now also referred to as 'queer theory'), which has recently emerged as a discrete field of academic inquiry. This book is intended as a contribution to this newly defined field. Often based upon skilful readings of literary texts and mass-cultural production, lesbian and gay theory provides sophisticated analyses of sexual identity and of its relations with other categories of subjectivity such as gender, race, and ethnicity; queer theorizations of the political dimension of sexuality and identity have also been of great use.

However, the emphasis in this book on the interaction between the psychic and the social makes necessary a certain amount of allusion to two other kinds of discourse. Any theory of sexuality must make reference to Freudian psychoanalysis; but, as I will argue in some of the chapters, there is a level of tension between the relevance of psychoanalysis and its negative effects with regard to the discursive construction of homosexual identity. For this reason I have also applied aspects of Gilles Deleuze and Félix Guattari's philosophy, which provide an alternative model of subjectivity to that of Freud. This model, I believe, might prove more adequate for the interests of lesbian and gay theory. Particularly, its emphasis on the concepts of production and becoming may in the future form the basis of a new, positive lesbian and gay agenda. The second broad area of knowledge is cultural and social theory. I have based my understanding of national identity on Benedict Anderson's theory of the nation as an 'imagined community'. Pierre Bourdieu's theory of the cultural field has proved very helpful to account for the complex cultural dynamic in which the authors studied participate. I have also drawn on postmodernist theory and Anglo-American cultural studies to elucidate the implications of the authors' practice.

The choice of the period on which I have focused is not fortuitous. It was indeed during the 1960s and 1970s that Catalan culture began a process of reconstruction after many years of repression by General Franco's regime; this process, now institutionalized, is often referred to as 'linguistic and cultural normalization'. It was also during the 1970s that the first Peninsular gay liberation movement appeared in Catalonia, later extending to Spain; this

movement emerged at a moment of intense political activity, within the context of the resistance against Franco's dictatorship and the Restoration of the constitutional monarchy, and under the aegis of the *événements* of May 1968, the 1969 Stonewall riots in New York, and the example of the Gay Liberation Front (GLF) in Great Britain and the Front Homosexuel d'Action Révolutionnaire (FHAR) in France. Moreover, feminist, lesbian and gay, class, and nationalist issues were at that period linked in a single (albeit highly problematical) progressive agenda. Within this volatile climate, and for the first time in Catalan literary history, openly gay authors dramatized homosexuality in their works. New aesthetic and literary projects, often of a strong transgressive character, made their appearance at that period, thus creating an atmosphere of great effervescence and innovation in the cultural and ideological terrains; many of these projects, however, were not later assimilated into mainstream cultural practice or in a cultural canon.

Although I have been careful to place the authors I discuss and their works within their cultural and political context, this is not a historical study in any substantial way. It is certainly not a history of the Catalan lesbian and gay movement; nor is it a history of sexuality in Catalonia. On the other hand, and despite the general character of the title, this book is not an exhaustive survey. The most obvious observation to be made about the choice of authors is that I have not included any women. This does not imply in any way, however, that writing by lesbians or by women who represent lesbian desire is not worth examining. In fact, much work remains to be done in this area, on outstanding authors such as, for example, Maria-Mercè Marçal and Carme Riera. The motive for not including women authors is merely practical, so as to contain the scope of the book within coherent and manageable bounds. I have also focused on the study of fiction; in doing so, I wish to reflect the importance of narrative in the historical process of construction of national identities. I have therefore left out important poets, who are either openly gay or whose work has a homoerotic content, such as Jaume Creus, Blai Bonet, or Narcís Comadira.

On the other hand, I have not attempted to answer the question, 'What is a gay text?' To claim that there are certain formal characteristics that make a text 'gay' would be an essentializing gesture that would contradict my own approach. Rather, I have focused on fiction by openly gay authors who represent homosexuality. In doing so, I have been able to concentrate on examining the intersections between homosexual desire and national identity in these works. Again, this has restricted my choice: I have not examined the work of novelists (either gay or with an interest in homosexuality) such as Emili Teixidor, Blai Bonet, or Miquel Àngel Riera. The four authors on which

I have chosen to concentrate are Terenci Moix, Lluís Fernández, Biel Mesquida, and Lluís Maria Todó.

Terenci Moix is one of the most important contemporary Catalan novelists, and the first ever openly gay Catalan author. Born in Barcelona in 1943, and an autodidact, he is the author of many novels, both in Catalan and in Spanish, as well as autobiographical writing, journalism, theatre plays, books on cinema and comics, and travel literature. From the very start of his career in the late 1960s, Moix became a controversial figure, and a very successful and popular one: indeed, he is the winner of many important literary awards, a media personality, and currently the best-selling author in Spanish literature. Although Moix's work, given his importance, doubtless merits an entire volume devoted to the analysis of his works, here I have resolved to study him as part of a broader context, and to limit my scope to his Catalan oeuvre of the late 1960s and 1970s. Thus, chapters 1 to 4 are readings of three of Terenci Moix's novels and of a collection of short stories.

Chapters 5 to 7 focus on other authors who, despite their importance, have so far received little critical attention. Lluís Fernández, born in Valencia in 1945, is a journalist, director of underground films, novelist, and cinema critic. In 1978 he won the prestigious Premi Prudenci Bertrana with his novel *L'anarquista nu* ('The Naked Anarchist', 1979). This is his only novel in Catalan, but one that has been translated into several languages, and has somewhat acquired a cult status. Biel Mesquida (Castelló de la Plana, 1947), a Majorcan journalist, novelist, and poet, was instrumental in the introduction of post-structuralist theory to Catalonia in the late 1970s. His novel *L'adolescent de sal* ('The Adolescent of Salt', 1975) was hailed as the most important example of literary experimentalism of recent Catalan literature. In Chapter 6, I examine *Putà-Marès (Ahi)* (1978), a text in which Mesquida takes his experimental and transgressive project to the limit. Finally, I have included an author who has only started publishing fiction in the 1990s. Lluís Maria Todó, born in Barcelona in 1950, has for many years lectured in French literature, critical theory, and translation; in Chapter 7, I offer a reading of his second novel, *El joc del mentider* ('The Liar's Game', 1994). The inclusion of a novel published so long after the other texts studied here is justified by the fact that Todó dramatizes the cultural scene and the gay life of the late 1970s period, and thus provides a useful counterpoint from which to make a general assessment.

One of the problems (but also one of the advantages) of the subject matter of this book is the scarcity of criticism about the authors I study. In the case of Terenci Moix, this becomes particularly surprising, considering his objective importance: there is no single book devoted to his work in either Catalan or Spanish, and only a few scholarly articles or book chapters.³ For

this reason, I have chosen to concentrate on producing detailed readings of the individual texts I examine. I do not review the existing criticism at this point, since in the body of the book I try to establish a dialogue with the critics in order to discuss the position of the four authors (particularly of Moix) within the modern canon of Catalan literature.

In the remainder of this introduction I will give an outline of this book. My argument develops along three axes. Firstly, the axis of identity: I analyse how gay authors set out to renegotiate the discourses on identity of the Catalan literary institution, in which national identity has an overwhelming role, in order to introduce homosexuality into these discourses. I attempt to analyse the often destabilizing effects of this renegotiation. The second axis is that of literature and cultural politics: here I am particularly interested in the concept of canon construction, for this is, I argue, a crucial aspect of Catalan cultural nationalism. Thus, I examine the strategies gay authors have developed in their relationship with the literary institution and the canon this institution produces and seeks to reproduce and perpetuate. I also analyse the implications of the politics of 'cultural normalization', the discourse of contemporary Catalan cultural nationalism. Postmodernism and the divide between high culture and mass culture are also important aspects of my analysis. Finally, the axis of desire: my reading of the literary texts seeks to explore the interplay between the social and the libidinal; an important element in my argument is the distinction between perversion and transgression, their relationship with homosexual desire, and their political implications.

The book is divided into three parts. Part One focuses on Terenci Moix's 'realist' fiction, and deals with the way Moix attempted to break with dominant or traditional definitions of Catalan national identity by making an issue — probably for the first time in Catalan literature, at least with such an intensity — of sexuality in general, and of homosexual desire in particular. Here I study how Moix links together three seemingly disparate spheres. Firstly, Catalan history, and more specifically the construction of national identity, seen against the social background of the post-Civil War period. Secondly, the cultural transformations that Catalonia experienced in the 1960s, mainly the emergence of pop culture under the aegis of mass culture, and the rise of a new youth culture. Finally, homosexual desire and its disturbing effects on social reproduction. I present Moix as undertaking an effort to rewrite the history of modern Catalonia, against both the official version of Francoism and the para-official yet subaltern version of Catalan nationalism. However, Moix's rewriting of history is seen as a genealogy (in the Foucauldian sense) of Catalan culture, because it seeks to de-essentialize and 'de-mythify' Catalan history while giving the body, and its pleasures, sufferings, and desires, a central role in his account.

This part includes two chapters. Chapter 1, 'Genealogy, Social Reproduction, and the Family Romance', could in fact be read as an extended introduction to the whole book. It examines how modern Catalan history is articulated in *El dia que va morir Marilyn* ('The Day Marilyn Died', 1969) through the avatars of two families, as well as the role of social reproduction and legitimation in this history. The irruption of homosexual desire is presented as disrupting social reproduction, and as demanding a radical reformulation of notions of identity in Catalan society.

Chapter 2, 'Dismantling Oedipus', further explores Moix's introduction of desire into history. In *La increada consciència de la raça* ('The Uncreated Conscience of the Race', 1972), I argue, Moix takes the libidization of Catalonia's social and cultural history to the limit. In this novel Moix attacks what he sees as the primordial mechanism of social and cultural reproduction, the Oedipus complex, and proceeds to its active discursive dismantlement, in which homosexual desire has a crucial role.

Part Two seeks to explore the seeming paradox of Terenci Moix's position in Catalan literature. Despite the transgressive content of some of his novels, which would have understandably upset many in a rather conservative cultural milieu, from the very start of his literary career Moix was able to win important literary prizes, became hugely successful and is now considered one of the main, if not the most important, Catalan novelists of the 1960s and 1970s. On the other hand, Moix has achieved something that is not common in Western literatures, let alone in a literature so inflected by the national question as the Catalan: he is part of two literary institutions, the Catalan and the Spanish, which as coherent systems are mutually exclusive.

A reading of Moix's institutional position led by a hermeneutics of suspicion would probably assume that during the late 1960s and the 1970s Moix was telling the Catalan audience exactly what it wanted to hear, and that by playing up a certain 'enfant terrible' rebelliousness he was in fact legitimating a literary institution dominated by liberal nationalism. From this point of view, the 'revolutionary' or transgressive content of Moix's works would merely be an empty gesture relying on skillful self-promotion. However, my analysis of Moix's camp and 'fantasy' writing suggests another answer to this question.

In this part, I study Moix's position in the process of canon construction of Catalan literature and his use of mass culture and of marginal aesthetics such as Camp. I argue that Moix's institutional position and strategies are enormously complex, because they are articulated along two crucial axes: that of the distinction between mass culture and high culture, and that of the discourses on identity within a literary institution responsible for the continuation of the canon of Catalan literature (in the context of the exclusion,

as a matter of official policy, of Catalan literature from the educational system). I thus argue that Moix participates in this process of canon construction (a process directly linked to the construction of national identity), at the same time as he performs three different operations: he opens up alternatives for canon construction by blurring the distinction between mass culture and high culture; he introduces (homo)sexuality in the discourse on identity in Catalan literature; and he attempts to create a discursive position for gay authors in the Catalan literary institution. This strategy I call 'perverse', because Moix, while subjecting himself to the discipline of the literary institution, obtains pleasure (that is, the profit of being canonized) from this discipline, and subverts from within the order upon which the literary institution relies.

Thus, Chapter 3, 'Postmodernism and the Masochist Aesthetics', examines *Món Mascle* ('Macho World', 1971), Moix's fantasy of pop culture and masochism, in the context of the situation of Catalan culture during the 1960s and early 1970s, and in the light of theories of postmodernism and of sexual perversion. In this chapter the perspective on postmodernism is that of cultural theory, which defines the postmodern as a new discursive interplay between high and mass culture. Drawing on Gilles Deleuze's reading of Sacher-Masoch, I argue that from Moix's fantasy emerges an aesthetics which corresponds to a masochistic pattern: the conflicts inherent to the relationship between high and mass culture in postmodern culture, and the power relations that constitute the Catalan literary institution, are dealt with by means of applying the formal mechanisms of perverse sexuality to cultural discourse.

In Chapter 4, 'Perverting the Canon', I offer a reading of three short stories from *La caiguda de l'imperi sodomita* ('The Fall of the Sodomite Empire', 1976) and show how Moix, again by negotiating the conflicts between high and mass culture, constructs a position for gay authors and readers in the national canon of Catalan literature; and how, by disavowing the canon, he proposes ways of neutralizing its exclusive effects and of creating new, transversal and non-hierarchical relations in the cultural field.

Part Three turns the focus of this study to the late 1970s, the period of the Restoration of the constitutional monarchy in Spain and the emergence of a new gay culture in Catalonia. The title of this part is a reference to Jonathan Dollimore's book *Sexual Dissidence*, which includes a section entitled 'Perversion's Lost Histories'; there Dollimore undertakes the task of recovering the history of perversion prior to psychoanalysis.⁴ In this part I attempt to recover partially the lost history of gay experimental writing in the 1970s, and examine the relationship between counterculture, gay liberationist and radical politics, and literary experimentation, focusing on the theory and

practice of transgression, and in the context of the new politics of 'cultural normalization' that was starting to develop during that period.

I argue that post-Moix gay authors in Catalonia rejected the politics of perverse compromise practised by Moix, and adopted anti-establishment, transgressive strategies. These, however, were rejected and silenced by dominant sectors of the literary institution, with the subsequent disciplining and exclusion of these authors from the positions of legitimacy that may have allowed them access to the canon. I also argue that the fate of these authors and their works demands a rethinking of the nature and meaning of transgression, and a reassessment of its role in gay politics. Through a reading of the textual- and sexual-political projects of Lluís Fernàndez and Biel Mesquida I intend to extract from them positive contributions towards what could be a postmodern gay politics in Catalonia. This is developed through a reading of Lluís Maria Todó's novel, which reviews the politics of transgression of the 1970s from the vantage point of the early 1990s. I argue that lessons are to be learned from both Moix's perverse strategies and Mesquida and Fernàndez's radical positions, and that these make it possible to conceive of an anti-hierarchical, minority gay project. Such a project would involve the occupation of any available interstices in the discourse of national identity in order to create a position and a set of strategies from which Catalan gays and lesbians could queer the nation: that is, renegotiate the definition of Catalonia's national identity, away from the discourse of cultural normalization, and open up the possibility of a becoming-gay and a becoming-lesbian of Catalonia.

In Chapter 5, 'Lluís Fernàndez's *L'anarquista nu*: Transgression, Becoming, and Death', I analyse Fernàndez's novel in the light of theories of transgression, the subversion of identity, and becoming. I argue that transgression cannot constitute a positive basis for gay politics, and that the subversion of identity that the novel proposes, rather than being set in a transgressive framework, should now be conceived of as a starting point for a positive notion of identity as a process, that is, as becoming.

Chapter 6, 'Biel Mesquida's *Putà-Marès (Ahi)*: Transgressive Strategies and the Politics of Literary Experimentation', examines Mesquida's transgressive confrontation with Catalan cultural nationalism — in both its bourgeois and Marxist versions — and the relation between his discourse on the dissolution of a stable self and the practice of literary experimentalism. Placing Mesquida in his cultural and institutional context, I analyse the implications, as well as the limitations, of his attacks on the discourses of 'cultural normalization' that were then being developed, and that would later become the dominant cultural politics in Catalonia. I argue that Mesquida's analysis of these discourses was correct, but that his transgressive strategies

prevented him from achieving any real effects. I also argue, however, that his work can nevertheless provide a theoretical basis for the creation of a minority, micropolitical nationalism.

Finally, in Chapter 7, 'Transgression Revisited: Truth, Strategy, and Identity in Lluís Maria Todó's *El joc del mentider*', I study how the author represents the intellectual and sexual-political scene of the late 1970s in Barcelona, in particular the sexual revolution, the arrival of poststructuralist theory in Catalan culture and the links between theory, politics, and everyday life that were characteristic of that period. I examine Lluís Maria Todó's critique of the project of the subversion of identity and argue that, if there is a political side to the discourses on identity in lesbian and gay theory, it does not lie in the claims to truth inherent in these theories nor in their transgressive potential, but in their strategic aspect, which is not necessarily intentional or explicit. I also argue that this novel must be read against the background of the policies of linguistic normalization that have been developed since the 1980s, and that by creating the fiction of a Catalan society devoid of linguistic conflict, Todó's novel opens up the possibility of articulating a discourse on homosexual identity in a specifically Catalan context.

The conclusion of the last chapter should be regarded as the general conclusion of this book, in which I propose an alliance between queer and nationalist discourses. This, I believe, may well be an instrument to reconcile the body and the nation — not to neutralize the tensions between them, but to allow them to enter a productive interaction towards a future of (national, sexual) liberation and (social, political, cultural) change.

NOTES TO INTRODUCTION

¹ This is the argument developed in the first volume of *Histoire de la sexualité: La Volonté de savoir* (Paris: Gallimard, 1976).

² See, for example, Francesc Ferrer i Gironès, *Catalanofòbia: El pensament anticatalà a través de la història* (Barcelona: Edicions 62, 2000); and Josep Huguet, *Cornuts i pagar el beure: El discurs anticatalà a la premsa espanyola* (Barcelona: Columna, 1999).

³ On Moix's writing in Spanish, see for example: Robert Richmond Ellis, *The Hispanic Homograph: Gay Self-Representation in Contemporary Spanish Autobiography* (Urbana and Chicago: University of Illinois Press, 1997), pp. 90-105; and José Romera Castillo, 'Anacronismos lingüísticos con clara intencionalidad literaria en *Nuestro Virgen de los Mártires* de Terenci Moix', *Estudios de lingüística*, 3 (1985-86), 313-21. Other references are given in Chapters 1 to 4.

⁴ Jonathan Dollimore, *Sexual Dissidence: Augustine to Wilde, Freud to Foucault* (Oxford: Clarendon Press, 1991).

PART ONE
GENEALOGIES OF DESIRE

CHAPTER ONE

EL DIA QUE VA MORIR MARILYN: GENEALOGY, SOCIAL REPRODUCTION, AND THE FAMILY ROMANCE

We all lived together as a generation,
not as a family.

DEREK JARMAN

History, or to be more precise, the writing of history, is a field of struggles, a battleground on which definitions, methodologies, and interpretations are fought over. This is even more the case with Catalan historiography, a field so deeply inflected by ideology and politics (because of the background of oppression of Catalan culture, and because of its relations with Catalan and Spanish nationalism, as well as with Marxism) that its practice becomes almost inseparable from its political uses. A book by leading historian Albert Balcells, *La història de Catalunya a debat*,¹ offers a documented account of an often acrimonious debate that has been developing since the early 1980s around the different positions present in Catalan historiography. Roughly speaking, the two opposing positions in the debate are, on the one hand, that of those historians who favour a history written from a national(ist) perspective as a narrative of the national construction of Catalonia, and who consider historical teaching and research as a tool in the process of ‘cultural normalization’ of the Catalan nation; and, on the other hand, the position of Marxist historians who view Catalan history as a landscape dominated by class struggle, and nationalism as an ideological formation used by the Catalan, bourgeois dominant class in order to retain its power and privileges. One position, thus, favours the study of the construction process of an object called the Catalan nation, and strives to find the origins of this object, whereas the other position aims at disavowing this object as an idealist fantasy, and it does so in order to find a truly material object of analysis. Balcells’s book, itself a new development in this controversy, reveals a significant lack of consensus in the definition of what the Catalan nation is, and clearly shows the utter instability of the writing of history and of the narratives of national

identity that give society its cohesion as a nation, particularly during a period in which the conflicts between the centre and the periphery of Spain have once again been tackled.²

I begin this first chapter with a reference to this historiographical debate for several reasons.³ This debate reveals the existence of a profound crisis in the construction of the Catalan national identity, what Benedict Anderson has called the creation of an ‘imagined community’, that is, the process of collective identification whereby a society, through the complex workings of memory and forgetting, conceives of itself as a nation: ‘an imagined political community — and imagined as both inherently limited and sovereign’.⁴ In this respect, the controversy about Catalan history shows the effects of the enormous fracture provoked by General Franco’s dictatorship in the mechanisms of transmission of the Catalan historical and cultural tradition, a fracture that has affected virtually every aspect of Catalan life, and that has created a particularly uncomfortable cognitive space which has forced a redefinition of most notions of identity in the Catalan community. But the fracture created by Francoism also affects the development of Catalan literature in the last half century, and this is an acute problem, given the intimate relation between literature and the construction of Catalan national identity. Finally, and most importantly, the historiographical debate shows the extent to which the discourses on identity in Catalan culture are centred on nationality and class, at the expense of other crucial categories such as gender and sexuality. This chapter aims at exploring the implications of the considerations I have just set out, and argues that Terenci Moix’s novel *El dia que va morir Marilyn* (1969) offers the possibility of an integrated reading of these issues.

Most critics coincide in pointing out that the emergence of Terenci Moix in the Catalan literary scene was little short of a Copernican revolution. Joan Triadú, for example, argues that with the publication of Moix’s first book, *La torre dels vicis capitals* (‘The Tower of Capital Vices’, 1968, Premi Víctor Català 1967) ‘no sols s’obre una esquerra sinó un gran esvoranc’ in the practice of the predominant literary forms and styles favoured by authors and critics of the period.⁵ Thus, his emergence was widely perceived as a profound and provocative renewal of the conventions, scope, and practices of the Catalan literary institution; and, beyond this, Moix was the first openly gay Catalan author ever. As Enric Bou points out:

La seva provocació, personal i literària, serví per introduir una sèrie de temes i actituds del tot noves: la valoració de personatges i actituds marginals (especialment l’homosexualitat), la incorporació dels mass media, etc., eren alguns dels efectes espectaculars que provocaren una sensació de ‘canvi’ en les lletres del país.⁶

Furthermore, Moix's entrance in the literary scene was greeted with critical acclaim and with spectacular success among the readership. Not surprisingly, many of his works were awarded important literary prizes: after *La torre dels vicis capitals*, his novel *Onades sobre una roca deserta* ('Waves over a Desert Rock', 1969) received the Premi Josep Pla in 1968; *El dia que va morir Marilyn* was voted best novel of the period 1964-1970 in a survey of critics carried out by the Catalan cultural journal *Serra d'Or*; *Siro o la increada consciència de la raça* (1972) was awarded the Premi Prudenci Bertrana in 1971; and *La caiguda de l'imperi sodomita i altres històries herètiques* (1976) was granted the Premi de la Crítica *Serra d'Or* in 1976. Moix's success, however, was not limited to Catalan culture: he was almost immediately translated into Spanish, and was seen as a fundamental part of a 'new wave' of Spanish authors.⁷ In 1983 Moix decided to change language and institutional allegiances, and started writing in Spanish only, later becoming the best selling author in Spain and a media personality. However, almost a decade later Moix made a comeback into Catalan literature with the publication of the massive *El sexe dels àngels* ('The Sex of Angels', 1992). He later subjected *El dia que va morir Marilyn* to a thorough stylistic revision which also incorporated some of the passages deleted by Francoist censors; this revision resulted in the publication, in 1996, of the 'edició definitiva' of the novel that established Moix's reputation as an author.⁸

Critics have noted that Moix's works show two different styles or registers: a historical and realist one, in which he attempts to give a representative account of the experiences of his generation, and a 'registre fantasiós i imaginatiu en què Moix se sentia atret per situacions històriques que evidenciaven la seva predilecció per mons d'evasió' (Bou p. 400).⁹ To the first 'register' belong *El dia que va morir Marilyn*, *Onades sobre una roca deserta* and *Siro o la increada consciència de la raça*; and to the second, *La torre dels vicis capitals*, *Món Mascle* (1971), and *La caiguda de l'imperi sodomita*. Here I adopt this schema, which, albeit problematic, will allow me to articulate an argument on the relation in Moix's works between homosexuality, history, and national identity, on the one hand,, and between homosexuality, mass culture, and canonicity, on the other.

In this chapter, and in the following one, I study how Moix links together three seemingly disparate spheres: firstly, Catalan history, more specifically the construction of national identity, seen against the social background of the post-Civil War period; secondly, the cultural transformations that Catalonia experienced in the 1960s, mainly the emergence of pop culture under the aegis of mass culture, and the rise of a new youth culture; and finally, sexuality, and homosexual desire in particular. I present Moix as undertaking an effort to rewrite the history of modern Catalonia, against both the official

version of Francoism and the para-official (yet illegitimate and subaltern) version of Catalan nationalism. However, I will argue, Moix's rewriting of history is a genealogy (in the Foucauldian sense) of Catalan culture, because it seeks to de-essentialize and 'de-mythify' Catalan history while giving the body, and its pleasures, sufferings, and desires, a central role in his account. The irruption of homosexual desire in *El dia que va morir Marilyn* is presented as disrupting social reproduction, and as demanding a radical reformulation of notions of identity in Catalan society.

FROM HISTORY TO GENEALOGY

As an inquiry into the past, history necessarily depends on looking for the origin of things, either to discover the roots of a present that is seen as essentially identical to its ancestry, or to find the sources of a continuous process that would lead to a liberatory telos. In either case, looking for the origins of the present requires the belief in a subject that can reminisce and understand, a knowing subject whose conditions of existence are taken as axiomatic. In his article 'Nietzsche, la généalogie, l'histoire' (1971), however, Michel Foucault proposes a method of historical research that rejects the ideas of an immutable origin, a necessary destiny and a self-identical subject. Following Nietzsche, Foucault opposes genealogy to history; what characterizes the former is an inclination to

repérer la singularité des événements, hors de toute finalité monotone; les guetter là où on les attend le moins et dans ce qui passe pour n'avoir point d'histoire — les sentiments, l'amour, la conscience, les instincts; saisir leur retour, non point pour tracer la courbe lente d'une évolution, mais pour retrouver les différentes scènes où ils ont joué des rôles différents; définir même le point de leur lacune, le moment où ils n'ont pas eu lieu.¹⁰

What distinguishes genealogy from history, Foucault says, is that the former 's'oppose [...] au déploiement métahistorique des significations idéales et des indéfinies téléologies. Elle s'oppose à la recherche de l'origine' (p. 146). Genealogy, thus, is an anti-metaphysical form of history. Indeed, the genealogist is not interested in searching for a secure, fixed, and stable origin of things, because he or she knows that it does not exist. Genealogy does not look for original essences in history, because if a secret is to be found in things, it is not 'leur secret essentiel et sans date', but 'le secret qu'elles sont sans essence' (p. 148). Likewise, the search for an original identity is doomed to failure, because what can be found 'au commencement historique des choses, ce n'est pas l'identité encore préservée de leur origine,

— c'est la discorde des autres choses, c'est le disparate' (p. 148). Furthermore, if genealogy shows that there is no essence nor identity in history, it also reveals that origin is not solemn but 'bas [...] dérisoire, ironique, propre à défaire toutes les infatuations' (p. 149), and most importantly, that the truth that we assume in the historical origin of things is nothing but a legitimated error (pp. 149-50).

The fact that genealogy rejects the task of searching for the origin of historical realities does not mean, however, that looking into the past is an impossible task. Thus, Foucault proposes to replace 'origin' with two other Nietzschean terms in order to define what the object of genealogy is: these terms are descent (*Herkunft*) and emergence (*Entstehung*). Descent (in French, 'provenance') follows a diachronical line, but one that highlights discontinuities and accidents:

Rien qui ressemblerait à l'évolution d'une espèce, au destin d'un peuple. Suivre la filière de la provenance, c'est au contraire maintenir ce qui s'est passé dans la dispersion qui lui est propre: c'est repérer les accidents, les infimes déviations [...] c'est découvrir qu'à la racine de ce que nous connaissons et de ce que nous sommes — il n'y a point la vérité et l'être, mais l'extériorité de l'accident. (p. 152)

The analysis of descent fragments the Same and shows the heterogeneity of identity (p. 153), and reveals that the site of history is not the subject, but the body (p. 154). On the other hand, the study of emergence focuses on the forces that bring phenomena into being: the relations of domination and submission that regulate society, and the rules that govern the game of power relations.

As opposed to the historian, who fools himself with his belief in constancy (p. 160, pp. 164-67), the genealogist has a 'historical sense' that allows him or her to escape from metaphysics (p. 159); and it is this historical sense that helps the genealogist to combine the study of descent and emergence and thus practice an 'effective history':

L'histoire sera 'effective' dans la mesure où elle introduira le discontinu dans notre être même. Elle divisera nos sentiments; elle dramatisera nos instincts; elle multipliera notre corps et l'opposera à lui-même. Elle ne laissera rien au-dessous de soi, qui aurait la stabilité rassurante de la vie ou de la nature; elle ne se laissera porter par aucun entêtement muet, vers une fin millénaire. (p. 160)

For Foucault, thus, an effective history is one which, following its historical sense, destroys the reality we take for granted, dissociates our identity, and dissolves the subject which is supposed to be able to know about the past (p. 167-72).

The term 'genealogy' suggests the succession of generations, both in society and in literature, and it is in this sense that this term can be applied to *El dia que va morir Marilyn*. This novel can be said to be a piece of genealogical writing, according to Foucault's views, in at least three ways. Firstly, in *Marilyn* Moix seems to aim at writing the genealogy of his own generation, and at giving a complex account of its descent and emergence; from this point of view, it is highly relevant that he dedicates the novel to 'tots els que tenien vint anys el dia que va morir Marilyn' (p. 5, p. 6), those people who were about the same age as Moix and his protagonists in 1962. Secondly, *Marilyn* is a saga in which the history of modern urban Catalonia and the story of two upwardly mobile, middle-class families (the Quadrenys and the Llovets) are brought together, and shown mutually affecting one another, in such a way that it could be said that the novel presents a view of history based on the model of the nuclear family, with its privileging of social reproduction, the continuity of tradition, and patriarchal values. However, the novel does not present history as a harmonious succession of family generations. Rather, it presents the opposite, introducing a constant element of discontinuity and conflict in this historical narrative. The most obvious manifestation of discontinuity is provided by the actual layout of the novel, which is divided into five chapters — called, rather pompously, 'llibres' — each one assigned to a different narrator, and covering time spans that range between 1928 and 1962, often overlapping with one another. Furthermore, what the reader is confronted with here is a narrative of generational clashes in which the process of disintegration of the two families culminates with the violent irruption of homosexual desire into the scene, and the subsequent flight of the two protagonists, Bruno Quadreny and Jordi Llovet. To some extent, and despite these discontinuities, overlaps, and conflicts, *Marilyn* is, like Foucault's non-genealogical or 'ineffective' history, a teleological narrative: everything leads towards this dramatic ending, which will be discussed in the last section of this chapter. However, I would argue that this ending, far from being the dialectical resolution of conflicts in a Catalan society subject to a speedy process of modernization, involves a crisis of the conditions that make social reproduction possible.

The third way in which *Marilyn* is a genealogy has to do with the use of the narrative voice. Moix writes his genealogical account by means of a narrative that both himself and the critics have called realist, but as opposed to the traditional conventions of the realist novel, here there is no third-person, extra-diegetic, omniscient narrator to give coherence to a master narrative. In the case of *Marilyn*, we find four different narrators (Bruno Quadreny, his parents Amèlia and Xim, and Bruno's best friend Jordi Llovet) who sometimes comment on, confirm or contradict one another's accounts.

Thus, Moix produces a kaleidoscopic effect by means of this plurality of voices and points of view, which suggests the conception of genealogy as 'un savoir perspectif' (Foucault p. 163).

The characters' narrative thrust is mobilized by a desire to give their own accounts of history, to bear witness to the history of a world that is disintegrating, or to recover a history that has been denied them. This desire is prompted by a series of historical events that articulate individual and collective experiences: the Civil War, with its utter destruction of a social order; the post-war period, which brought with it, among other things, a complete breakdown in the transmission of the Catalan tradition; the authoritarian modernization put in practice by General Franco's regime and subsequent social mobility; and the crisis of Catalan national identity brought about by the great waves of immigration of the 1950s and 60s.¹¹ But what gives *Marilyn* its originality in modern Catalan literature is that here, as opposed to the body of fiction dealing with the trauma of the civil war and the defeat of the Catalans, Moix presents the post-war as a childhood (Triadó p. 222), not as the mourning of a lost national and political paradise, an apology of the defeated, or a discursive retaliation against the official history of Francoism.

In any case, the accounts of the four narrators reveal two different experiences of modern history, the older generation indulging in its nostalgia for bygone times and wishing to fix the past on a once and for all basis, the younger heroes struggling to recover a history hidden from them. These different experiences will determine the way in which they will produce their narratives. Thus, the disenchanting account of Jordi and Bruno, inheritors of a social and cultural legacy of which they are highly critical, and which they will eventually reject, vividly contrasts with Amèlia and Xim's rather idealized narratives. Amèlia, for example, evokes a working-class Barcelona untainted by social unrest, in which '[f]ins i tot el treball semblava més bonic' (p. 30, p. 27): she presents her own youth as a harmonious world whose order will be shattered by the war and the revolution. Similarly, in his narrative, Xim reminisces about his youth, during which the interiorization of familial authority (which involved relinquishing his artistic interests in the name of the family business) was compensated for by an unproblematic assumption of traditional, patriarchal masculinity, as it provided the pleasures of 'les nits esbojarrades d'una joventut borratxa, putera, golfa pel sol fet de ser jove' (p. 244, p. 213). This contrast notwithstanding, the four narrators share a perception of history as a force that ruthlessly destroys any order that may have been imposed on an ever-changing world.¹²

But if history is perceived as a destructive force, Moix presents it as a battleground on which different personal and historical narratives compete

with one another to achieve truth-value, and shows the unstable and discontinuous result of this struggle. This becomes clear as Amèlia recounts an event towards the end of the war, in which a group of priests has been killed by the republican militias (pp. 52-56, pp. 45-49). The killing has taken place in a mental asylum, and Amèlia, having heard the news of the massacre, walks to the site in order to confirm the rumours by herself. On her arrival at the old hospital, she witnesses the crude spectacle of the mad inmates playing with the bodies of the priests, while airplanes drop their bombs on the city. Amèlia then forces herself to watch the horrible scene, so that she can fix, preserve, and transmit the horror of that breakdown of social order: 'Vaig obrir molt els ulls, intentant de conservar aquell moment per a tot el meu futur' (p. 52, p. 46).¹³ At the end of this episode, however, in a passage deleted from the 1996 edition, Bruno intervenes in his mother's account:

Molt bé, mama. És tot allò que me n'has sabut explicar. Un recull d'estampes goiesques, no pas mancades d'un excel·lent ritme èpic [. . .] Però jo em nego a acceptar que aquella trencadissa només es va produir perquè se'n pogués nodrir tota una generació de novel·listes [. . .] Jo, particularment, vull que m'esbrinis què s'hi va guanyar i què s'hi va perdre, per tal com jo i els meus amics venim precisament d'aquella història i tenim tot el dret que ens sigui explicada netament [. . .] I si sempre m'has de contar aquesta mena de retaule expressionista, aleshores més val que callis. I miraré d'assabentar-me'n jo mateix. (p. 49)

Bruno (the mother-obsessed protagonist) is thus resisting Amèlia's version of the events, and his resistance, as well as his curiosity, was triggered by the discovery, in his childhood, that the Civil War had indeed taken place, and that the details of that story had been hidden from him and the other members of his generation, not only by their parents, but also by the educational system and the political regime, all of whom succeeded in giving a specific historical moment the value of an absolute beginning:

[E]n raó de la nostra pròpia creixença, la guerra va deixar de significar enderrocament d'un món i passà a voler dir construcció d'un altre: aquell en el qual vivíem. Era, amb tot, un món en la construcció del qual no havíem tingut res a veure, que ni tan sols vam tenir ocasió de desitjar: ens el van fer així, i així ens el vam trobar; era una realitat aliena a qualsevol impuls nostre. (p. 179, p. 157)

In fact, any generation could say exactly the same thing about the world they inherit. But if we adopt a genealogical perspective, we will not try to ascertain whether a discontinuity has occurred; rather, we will look for the specific circumstances under which it has been produced. And if in the case of Bruno and Jordi the story of the civil war has been kept away from them during the

post-war, it was because that story, in Xim's words, 'no té gens d'importància, comparat amb els avantatges que hem obtingut després de la guerra. [...] [M]ai no havíem estat tan bé com ara' (p. 180, *pp.* 157-58). This discontinuity is thus related to economic prosperity and social mobility.

Since the novel is itself the effort of a generation to understand the conditions that brought it to existence (and of course, that made it possible for that generation to conceive of itself as such), what is at stake here, I would suggest, is to establish the *descent* of this generation. Foucault defines descent as 'la vieille appartenance à un groupe — celui du sang, celui de la tradition, celui qui se noue entre ceux de même hauteur ou de même bassesse' (p. 151). From this point of view, it is hardly surprising that *Marilyn* should take the form of a family saga, more precisely the epic of a family's social ascension, because the novel strongly emphasizes class and a complex social process (which in fact accounts for the descent of the two heroes) that changed the face of Catalonia during the post-war. This is a threefold process of *social reproduction* (the perpetuation of family structures and of certain forms of social organization, national identity, and so on), of *legitimation* of the families of the heroes and their newly acquired social position, and of *resistance* to both social reproduction and legitimation, a resistance exerted by the younger heroes.¹⁴

The importance of the familial institution in the creation and maintenance of a social order cannot be overstated,¹⁵ and it has been highlighted by Pierre Bourdieu in his book *Raisons pratiques* (1994). Bourdieu argues that the legitimate, nuclear family is a fiction that, 'sous apparence de la décrire, construit en fait la réalité sociale'.¹⁶ It is a fiction because it constructs itself as a reality transcendent to its members, and which presents itself as a permanent, stable, and natural space, a loving and caring universe of privacy 'où sont suspendues les lois ordinaires du monde économique' (p. 136). But this fiction, says Bourdieu, is also a principle constituting collective reality, 'parce qu'elle est (à peu près) universellement acceptée, et admise comme allant de soi' (p. 137). Most importantly, one of the main roles of the family is to guarantee social reproduction: 'La famille joue en effet un rôle déterminant dans le maintien de l'ordre social, dans la reproduction, non pas seulement biologique, mais sociale, c'est-à-dire dans la reproduction de la structure de l'espace social et des rapports sociaux' (p. 141). Furthermore, Bourdieu argues, this function entails a tendency towards self-perpetuation: '[L]a tendance de la famille [...] à perpétuer son existence en assurant son intégration est inséparable de la tendance à perpétuer l'intégrité de son patrimoine, toujours menacé par la dilapidation ou la dispersion' (p. 142).

This last point is directly relevant to *Marilyn*, for one of the main conflicts in the novel is the refusal of the young protagonists to take over their families'

businesses. This conflict is set in contrast with an earlier context, found in Amèlia and Xim's narratives, in which social reproduction (particularly in its economic aspects, but also with regard to gender and national identity) would be guaranteed by the family; and any attempt at contesting this would be met with authoritarian violence, as in the case of Xim's brother Sebastià (pp. 239-40, pp. 209-10). Xim also explains how the family's living space coincided with the working space, and how the running of their business informed family life (pp. 240-41, pp. 210-11). On the other hand, having successfully internalized familial authority and the principle of social reproduction, and having survived the Civil War, Xim expects his sons to continue nurturing their newly found prosperity:

I no cal dir que a partir de la prosperitat es va imposar la idea que el Bruno i el Carlitus — qualssevol que fossin les seves inclinacions — serien els continuadors de la nostra potència acabada de néixer. I si calia que renunciessin a la pintura, als llibres, la música o la poesia, ningú no hauria de titubejar a l'hora d'imposar-los el sacrifici: ells hi renunciarien, de la mateixa manera que cinc nens s'havien vist obligats a fer-ho, anys enrera, com el nostre món ho demanava; com ho volia la continuïtat, el preu que calia pagar, de tantes generacions ençà, per tal de donar supervivència al nostre gran somni econòmic. (p. 265, p. 230)

Similarly, Amèlia's account reveals how Catalan families, in the pre-war context, guaranteed the transmission of a traditional way of life. Indeed, just before marrying Xim, Amèlia meets her future mother-in-law, who encourages her to become 'una esclava no pas pel ximple del meu fill, sinó per a la conservació i la perpetuïtat d'una llar cristiana i catalana' (p. 68, p. 60), and to consider sex as 'el martiri que ens cal sofrir per servir Déu portant fills al món' (p. 70, p. 61).

However, in Moix's narrative of descent, the transmission of values and practices from generation to generation is far from harmonious. In fact, its narration corresponds to the Foucauldian genealogical inquiry: 'La recherche de la provenance ne fonde pas, tout au contraire: elle inquiète ce qu'on percevait immobile, elle fragmente ce qu'on pensait uni; elle montre l'hétérogénéité de ce qu'on imaginait conforme à soi-même' (Foucault p. 153). In *Marilyn*, Moix shows how fragile and unstable a business social reproduction is. In the novel, the threat to the perpetuation of the family structure is not only effected, at the level of the story, by Bruno and Jordi's refusal to accept their inheritance and to take up a reproductive role. The continuity of a traditional family, supposedly eternal and immutable, is disavowed in the first place by Amèlia's own desires to climb up the social ladder, by her wishes to get an education, and by her efforts to become acquainted with the good society of Barcelona. Indeed, after her marriage

Amèlia dreams of living in ‘un pis de senyors’ (p. 73, p. 64) and spends afternoons ‘a una taula de Rigat, un local reputat de “chic”, tot endrapant pastes de te i passant bugada selecta amb Gabriela Mir, Cuca Antúnez o Fefè de Gensana’ (p. 107, p. 95).

But if Moix dramatizes the attempts at self-legitimation of a lower-middle class enriched during the post-war which endeavoured to achieve aristocratic credentials for their offspring, he also dramatizes the resistance of the younger generation to these discourses of legitimation. Thus, for example, Bruno reminisces about the contrast between his mother’s new, sophisticated social life, and the vulgarity of her behaviour within the private domain: ‘A les nits, la mama abandonava les seves pretensions d’elegància i es tornava dropa: prenia una actitud de deixadesa, una mena de lassitud putera’ (p. 104, p. 91). On the other hand, Jordi, the son of a rich publisher and of a ‘burgeseta de l’Eixample’ (p. 208, p. 181), believes that his parents’ tolerance of his plans to become an artist is due to their view of education as a source of social status, and of culture and art as a means of gaining the crudest social legitimacy (pp. 206-08, p. 180). And for Bruno, the clearest sign of the delegitimation of his family arrives when Amèlia fulfils her dreams of moving to a flat in the respectable parts of Barcelona. In a passage heavily edited in 1996, Bruno says: ‘Tota la família s’havia entaulat per celebrar la inauguració del pisot nou [...] Hi érem tots, aquell dia: els Quadreny, tribu canibal, falòrnia destructora, mena de niu d’escurçons que fan veure que s’estimen, que fingeixen necessitar-se els uns als altres’ (p. 120). By achieving social legitimacy, the Quadreny family loses, in the eyes of their *hereu*, all legitimacy as a space of disinterested nurture and of transmission of an *esprit de famille*.

A highly significant detail (also edited out in the 1996 version) in this double process of legitimation and delegitimation is that, when Amèlia recounts her plans for social promotion after the privations of the war, Bruno (or at least we assume it is him) irreverently interferes in her narrative and quotes Scarlet O’Hara’s vow in *Gone with the Wind* not to be hungry ever again (p. 74). This detail is relevant because it raises the issue of mass culture, which plays such an important role in Terenci Moix’s fiction, and which is examined in detail in Chapters 3 and 4 of this book. In the context of *Marilyn*, mass culture is a crucial element in two different ways.

The first one has to do with the relation between mass culture and high culture, legitimation, and national identity. As is well known, General Franco’s regime dismantled the cultural infrastructure in Catalan that had been built up over a century, notably during the Modernisme and Noucentisme periods. At the same time, as a result of the modernization process enforced by the regime, Spanish mass culture became a new, crucial element in the cultural landscape of Catalonia. Both phenomena had enormous

implications in the evolution of Catalan national identity, something that *Marilyn* clearly shows. As they themselves explain, Bruno and Jordi have been educated in Spanish, and have been thoroughly exposed to the influence of Francoist (and Hollywood) mass culture. However, they later rediscover their Catalan background precisely by becoming aware of the existence of Catalan literature and art, and they articulate their views on history, albeit in different ways, by means of this discovery. Thus, Bruno revalues Catalan language and literature as a promise of a freer, truer identity, and this gives an impulse to his interrogation of history (pp. 325-28, 280-81), whereas Jordi becomes fascinated as a teenager with romanesque art (pp. 198-99, p. 173), which stimulates his search for a link with a discontinued tradition which he has idealized.

Jordi's fascination with the Catalan tradition is all the more interesting because it will put him in touch with the people who attempted the construction of a Catalan high culture in the pre-war period, and with the actual dynamic of the colonized Catalan cultural field (his father is a publisher). It is Joaquim Benlloc — an author working for Jordi's father, and a character sometimes bearing a close resemblance to Josep Pla — who provides Jordi with a bridge between his present and the cultural glory of a Catalonia destroyed by Francoism. However, Benlloc also communicates to Jordi his utter disappointment with Catalan society:

Jo havia cregut en una Catalunya immensa; era com una Història nova, que el destí ens havia posat a les mans per tal que l'escrivíssim nosaltres. Era la retrobada amb una possibilitat que només havia estat atorgada als grans imperis: aconseguir materialment un somni espiritual que no tenia límits, crear un món de cultura i polidesa inimitables, fet a la imatge rampant de la gran civilització hel·lènica. Vosaltres, això, no ho arribareu a entendre mai: els temps han canviat, i ja hi ha hagut qui s'ha esgargamellat per fer-vos escoltar un ideal ben diferent. [...] L'oblit dels mots és la darrera ganivetada, la definitiva, que hom pot clavar a les ments insignes que crearen el Gran Somni. I el drama, per a mi, no s'acaba en aquest crim: el drama comença en el fet que moltes d'aquelles grans ments que adoràvem eren més fàcils de subornar i substituir que no em pensava. I que aquesta societat nostra no era una societat, que potser no érem ni tan sols un poble. (p. 205, pp. 178-79)

Benlloc's lament refers to the momentary disappearance of the construction of Catalan high culture as the grand narrative of emancipation and empowerment that legitimates Catalan nationalism, and Jordi shares with Benlloc the mourning of a period of active myth-making.¹⁷ However, Jordi's narrative, like Benlloc's, is also one of myth-breaking. He has access to his father's publishing house (the business he was expected to inherit), and in showing the actual functioning of his father's publishing activities — the

exploitation of authors, the corrupt practices, the complicity with the censors in Madrid, and the commodification and devaluation of high literature (pp. 194-96, pp. 169-70) — Jordi shatters one of the most active myths in Catalan culture: that of the publisher-as-hero who ‘disinterestedly’ furthers the advancement of culture in a country with poor reading habits.

The second way in which mass culture is relevant to *Marilyn* has to do with its reception in specific contexts. What I am referring to here goes well beyond the way in which Moix dramatizes the contrast between generations in terms of their means of acquisition of cultural capital and their strategies of legitimation (the cultural aspect of the generational clash he portrays being derived from the fact that the younger generation have been simultaneously exposed both to higher education and high culture, and to mass culture). Even more relevant, I would argue, is the fact that Moix presents his characters as ‘real people’ who articulate and interpret their ‘experiences’ by means of mass-produced, mainly cinematic, images and narratives. Thus, it should not be surprising if Bruno recalls his childhood as a fragmented narrative seen on the flat surface of a cinema screen: ‘Vegades. Instants per crear paraules noves. Moments. Ganyotes de rostres que es convertiran en vegades. [...] Convertides en barreja, sobreposades en una pantalla de cinema feta per a nens tristos’ (pp. 171-72, p. 151).

Furthermore, the narratives that the characters construct are narratives of *desire*. It is mass culture, in fact, that allows the protagonists to articulate their desires: Jordi’s viewing of *Quo Vadis?* will trigger his fascination with the male body and his introduction to the gay subculture (p. 130, p. 114); and for Bruno, Marilyn Monroe becomes an icon, the signifier for a whole generation’s desires:

Tota una generació es feia gran amb la mort de Marilyn. En va tenir prou d’entreobrir la boca perquè tota una generació descobrís el desig. [...] Tot aquest sistema de desig engegat des de la platea de tants cines de barriada formava part de la nostra història. (p. 361, p. 309)

The icon of Marilyn Monroe, I would argue, cannot be simply taken as a generational emblem, and its value cannot be reduced to its representational aspect. This is because his generation, Bruno says, experiences a desire for Marilyn, and desires through Marilyn; and this libidinal dynamic constitutes a ‘sistema de desig’ in its own right, culturally specific and materially determined by its mode of production, namely mass culture. At the same time, this system of desire is historically specific, as it is a part ‘de la nostra Història’. It must be noted, however, that Moix’s attempt at giving a historical account is quite special: on the one hand he does not simply account for the

material conditions of Catalan history (which would involve presenting his characters as representative or typical of a certain class, and subject to the dialectic of class struggle),¹⁸ and, on the other hand, in his novel *Moix* does not produce an essentialist, idealist account of Catalan identity. It is in this sense that *Marilyn* is a piece of genealogical writing: Moix libidinizes history,¹⁹ he introduces into it the category of desire, and the body with it — and this brings us back to Michel Foucault. For genealogy, says Foucault, posits the body as the site of history:

Le corps: surface d'inscription des événements (alors que le langage les marque et les idées les dissolvent), lieu de dissociation du Moi (auquel essaie de prêter la chimère d'une unité substantielle), volume en perpétuel effritement. La généalogie, comme analyse de la provenance, est donc à l'articulation du corps et de l'histoire. Elle doit montrer le corps tout imprimé d'histoire, et l'histoire ruinant le corps. (p. 154)

Foucault has often been criticized for giving a version of the body as passive and necessarily subject to the damaging effects of reactive forces, that is, a body practically devoid of agency.²⁰ In the above quotation he does present as the normative goal of genealogy the need to show the body as being ruined by history, rather than intervening in it. However, what I am interested in here is Foucault's assertion that genealogy, as the analysis of descent, is at the point of articulation of history and the body. In this respect, a particularly revealing scene in *Marilyn* shows how, in the late 1940s, Xim Quadreny and Emili Llovet, the fathers of the two protagonists, meet at a brothel for the first time after the Civil War (pp. 251-61, pp. 219-26). It is there that, during a long conversation, they set up their plans for a far from clean economic growth and for social climbing. But this scene ends in an orgy (pp. 258-61, pp. 224-26) during which a prostitute going upmarket sings the popular anthem *L'emigrant* ('Dolça Catalunya, pàtria del meu cor, / quan de tu s'allunya, d'enyorança es mor. . .') for a drunken audience made up of sex workers, transvestites, and respectable punters (p. 260, pp. 225-26). Leaving aside metaphorical or allegorical readings, this scene suggests that social legitimation is neither a question solely of individual success nor a smoke screen hiding a dialectical process of class relations, and that national identity is not merely a matter of superstructural ideology, nor an unchanging essence untainted by material reality. In *Marilyn*, Moix presents both of them as having a libidinal dimension and bound up with the body, by both sexuality and reproduction. Moix's position, I would argue, coincides with that of Gilles Deleuze and Félix Guattari when they express in *L'Anti-Œdipe* their mistrust of the Marxian concept of ideology: 'Ce n'est pas un problème

idéologique, de méconnaissance et d'illusion, c'est un problème de désir, *et le désir fait partie de l'infrastructure*'.²¹

HOMOSEXUAL DESIRE AND THE FAILURE OF SOCIAL REPRODUCTION

In *El dia que va morir Marilyn*, Catalan history is viewed at a micro-historical level; rather than reproducing the macro-narratives of social dialectics and national essence, it focuses on a set of micro-narratives of desire. The novel thus places itself at the intersection of history and desire, the social and the psychic. But what characterizes *Marilyn* and makes it a turning point in Catalan literature is that the conflict which mobilizes the story is related to the irruption of homosexual desire into a familial space (which in dominant, patriarchal discourses becomes a synecdoche for society as a whole) presumed heterosexually and normatively governed by compulsory heterosexuality. From this point of view, homosexuality is central to the genealogical project Moix undertakes, a project that aims at encapsulating the collective experience of a whole historical period. Some critics, however, have found Moix's strategy unconvincing; for example, Joan Triadú writes:

[A]quest propòsit de representar un anhel col·lectiu i els mites de tota una edat se salva en el sentit que tota l'obra, malgrat la seva esplèndida extensió, és recorreguda per un clam i travessada per una interrogació: el clam d'una manca d'amor i l'interrogant del per què d'una desfeta. En canvi, la singularitat del problema dels 'cadells' — l'homosexualitat — redueix en part la representativitat a benefici d'un interrogant encara més punyent sobre la naturalesa humana.²²

In his assessment of the novel, Triadú appears to be rather ambivalent about Moix's overall achievements. On the one hand, he unequivocally acknowledges that *Marilyn* aims to represent an age, in the sense of both portrayal and truthful model; and for him this aim is fulfilled by the two main aspects of the novel, its character of *Bildungsroman* and its national epic element. On the other hand, however, the novel's focus on homosexuality makes it, for Triadú, simultaneously less and more representative: less, because it is centred around a 'problem' which is too 'singular', and more, because by discussing homosexuality the novel becomes an inquiry into 'human nature'. For Triadú, thus, homosexuality in *Marilyn* occupies a paradoxical position: it is simultaneously marginal and central, a minority concern and a universal phenomenon.²³ But the effects of Triadú's argument are rather perverse. In fact, this argument could be reduced to the following premises: (1) an account of Catalan history and society should not represent homosexuality, as this would reduce its possibilities of becoming

representative of that society; and (2) the representation of homosexuality is an inquiry into human nature, and therefore is not specifically and directly relevant to Catalan culture. *Ergo*, in its essence, and despite Moix's efforts, Catalan identity remains untainted by homosexuality.

Triadú's comment suggests two questions on the role of homosexuality in *Marilyn*. The first question is related to the fact that this novel, which to a great extent follows realist conventions, places homosexuality at the centre of a narrative of social reproduction and family relations: how could such a novel be representative of, and represent, Catalan society, when it places itself outside the norm that would make it intelligible as such, since it would only achieve this goal by privileging heterosexuality? In other words, what is the relation in *Marilyn* between representation, social reproduction, and homosexual desire?

The second question is derived from homosexuality's paradoxical position as both central and marginal, singular and universal, and is related to the fact that the final crisis in *Marilyn* is due to the disclosure of Jordi's homosexual tendencies: what is the relation in the novel between the dynamic of power and knowledge (and of secrecy and disclosure) that determines the position of homosexuality as illegitimate, and the process of social (de)legitimation dramatized by Moix?

The first question I have formulated has a direct relationship with psychoanalytic sexual theory, and with certain reformulations and critiques of Freudian theory. In a brief but highly influential essay, 'Family Romances' (1909), Sigmund Freud describes the fantasies whereby children begin to challenge their parents' authority, starting a process which will culminate in these children becoming adult individuals. This process of 'liberation of an individual, as he grows up, from the authority of his parents' is a painful but necessary one, and success in completing this process will lead to 'a normal state'. Furthermore, the importance of this process lies in the fact that 'the whole progress of society rests upon the opposition between successive generations', and those 'having failed in this task' will become neurotics unable to satisfactorily take up the same role their parents exerted.²⁴ The 'family romance' is thus a precondition and a guarantee of social reproduction. The mechanism used by psychoanalysis to account for social reproduction is the Oedipus complex, which for Freud is the source of all sexual desire. By virtue of an Oedipus that is presented as universal, both the development of sexuality and the progress of society are assumed to be dependent on a familial narrative.

Freud's model has been strongly criticized from a radical perspective which places psychoanalysis in its historical context and links it to its material determinations. Gay theorist Guy Hocquenghem, for example, has written:

'At a time when capitalist individualisation is undermining the family by depriving it of its essential social functions, the Oedipus complex represents the internalisation of the family institution'.²⁵ Hocquenghem's argument derives from Deleuze and Guattari's critique of Freud in *L'Anti-Œdipe*, which could be summarized as follows.²⁶

According to Deleuze and Guattari, all societies have a stake in restricting desire, in order to make it compatible with the maintenance of a social order. In other words, desire — which Deleuze and Guattari consider to be *production* of fluxes — must be encoded so that social production can safely remain at work. Capitalist society, however, by its very nature blurs these social codes so that libido, labour, and capital are allowed to flow freely; this process is termed *detrterritorialization*. But capitalism, they also claim, has its own means of restricting desire when confronted with its schizophrenic tendency: it is at this point that Freud enters the scene. For psychoanalysis, which is credited with having discovered the unconscious, also invents the Oedipus complex, which restricts or *reterritorializes* the fluxes of desire into the familial triangle of 'mum-dad-me'. Thus, desire, which is the production of fluxes, is said by psychoanalysis to originate in lack (for all desire is the desire to fill in the void left by the lost mother), and its fluxes are reterritorialized in representation — a familial image instead of a desiring flux: 'Toute la *production* désirante est écrasée, soumise aux exigences de la *représentation*' (Deleuze and Guattari p. 63). Moreover, for psychoanalysis there is nothing but chaos outside Oedipus: 'Œdipe nous dit: si tu ne suis pas les lignes de différenciation, papa-maman-moi, et les exclusives qui les jalonnent, tu tomberas dans la nuit noire de l'indifférencié' (p. 93). Thus, it subjects the modern consciousness to a kind of sexual blackmail: 'Le chantage freudien consiste en ceci: ou bien vous reconnaissez le caractère œdipien de la sexualité infantile, ou bien vous abandonnez toute position de sexualité' (p. 119). Modern capitalist society thus produces its inverts, pervers, and neurotics in order to guarantee social reproduction.²⁷ As Hocquenghem says:

The direct manifestation of homosexual desire stands in contrast to the relations of identity, the necessary roles imposed by the Oedipus complex in order to ensure the reproduction of society. Reproductive sexuality is also the reproduction of the Oedipus complex; family heterosexuality guarantees not only the production of children but also (and chiefly) Oedipal reproduction, with its differentiation between parents and children. (p. 106)

(In the next chapter I shall discuss further the relation between Oedipus and homosexuality, as well as Deleuze and Guattari's critique of Freud.)

El dia que va morir Marilyn is a family romance; it describes the process whereby the protagonists become autonomous individuals, and deals with social reproduction. But as a family romance, in the literal sense of the term, it only reveals a total and tragic failure, for the lineage of both the families on which it focuses will be discontinued. Thus, Bruno Quadreny is a neurotic who is in love with his mother, and who refuses to inherit his father's business; Bruno's brother, Carlitus, is keen on being assimilated by the system, but he was born crippled and will die as a teenager; and Jordi, the only child of the Llovetts, is a homosexual who has chosen to be an artist. To what extent, then, is *Marilyn* subject to the representational tyranny of Oedipus? In other words, is the failure of social reproduction represented here merely a narrative of heterosexual neurosis and homosexual narcissism, or does it reveal, through the representation of this failure, the possibility of an alternative genealogy of Catalan society?

Perhaps surprisingly, Moix privileges the heterosexual genealogy of Bruno: the novel opens with his return to Barcelona twenty years after having left for Paris with Jordi. Bruno, moreover, is the character with the greatest narratorial authority in the book, particularly as he is responsible for the crucial last chapter, 'Els cadells', which contains the events in 1962 leading to the final crisis. However, and despite its inextricability from the historical and political events that frame it, Bruno's is an Oedipal genealogy. Indeed, his entire narrative seems to derive from his 'unresolved' Oedipus complex: as a child, he experiences strong feelings of sexual rivalry towards his father (p. 105, p. 93), and his sexuality seems to have been structured around the recurring image of his parents having sex in the shower (p. 163, p. 144). Even as a twenty year-old, Bruno is in love with Amèlia (p. 314, p. 271), and this Oedipal desire for the mother has prevented him from making 'normal', stable and reproductive bonds with other women, or indeed to love anybody other than his mother — notably Jordi, whose advances Bruno always rejects (pp. 299-301, pp. 259-60; pp. 316-17, p. 273).²⁸ Furthermore, his refusal to take up his father's position in society and carry on with the family business is also, and to a large extent, a result of his Oedipal rivalry with Xim. The row, narrated by Xim, between him and his fourteen year-old son about the latter's refusal to accept his inheritance is evoked by Bruno with feelings of jealousy and recriminations of lack of parental love (pp. 281-85, pp. 244-47). But above all, Bruno's genealogy is Oedipal because the four narrators in the novel follow a '3 + 1' structure:²⁹ the Oedipal triangle of mum (Amèlia), dad (Xim) and me (Bruno), plus the odd one out (Jordi), the homosexual who would confirm the heterosexual norm.

When it comes to a genealogy of sexual definition, however, there is an event in the novel which 'va ser decisiu per al destí de tots dos' (p. 130, p.

114), a crucial event for the future of both Bruno and Jordi. This is the episode, mentioned earlier, in which Bruno's gay cousin Arturu takes the two adolescents to watch *Quo Vadis?* and then introduces them to his friend Andreu Perramí, who will later become Jordi's lover. This episode is crucial for Jordi, as it will mark his adoption of a gay identity, but it has also a relevance for Bruno: 'va ser el moment que les nostres inadaptacions es van separar definitivament i, cadascuna per la seva banda, van continuar revoltant-se contra l'ordre natural de la nova societat' (p. 130, p. 114). This moment in the story reveals an important discontinuity: from now on, Jordi and Bruno will resist the 'natural order of society' (social reproduction) along two different axes (homosexuality and the desire to commit incest). Both their 'inadaptacions' share the same starting point, homosexuality, which suggests the intimate relation between heterosexuality and homosexuality both in their psychoanalytic understanding and in their historical, discursive genesis. What must be noted here, however, is that the emphasis is not put on the family in this episode, but rather on popular culture and the existence of an underground gay subculture which the novel makes visible.³⁰ This poses a problem as to the relation between the revolt against the 'natural order of society' and the interpretation of history: does Moix's libidization of history — his gay genealogy — have to be confined within the limits of a family romance? Or, to put the same question in Deleuze and Guattari's terms:

La rupture avec les familles doit-elle être tenue pour une sorte de 'roman familial' qui, précisément, nous ramènerait encore aux familles, nous renverrait à un événement ou à une détermination structurale intérieure à la famille elle-même? Ou bien est-ce le signe que le problème doit être posé tout autrement, [...] en dehors de la famille? [...] Est-ce que l'histoire a pour signifiant le père mort? (p. 106)

I would suggest that, if we want to achieve an understanding of *Marilyn* which does not consider the outcome of the novel as a failure to 'resolve' the Oedipus complex, Moix's genealogy needs to be read from the point of view of Jordi, precisely the odd one out, the central character who does not belong to the Quadreny family, whose fortunes constitute the core of the novel. Like Bruno's, Jordi's narrative is a genealogy, but it is not, I would suggest, the genealogy of his family, but *his own* (I shall come back to this point later). It could be said that this only reinforces the Freudian understanding of homosexuality as narcissistic, but I would argue, against this, that Jordi's narrative leaves behind the Oedipal romance in order to go out into the open field of the social.

Bruno and Jordi have different roles in the breakdown of social reproduction dramatized in the novel. Bruno does not become a 'responsible

citizen' because he is trapped in a form of desire which is forbidden. Jordi, however, truly represents the end of his family: he is his family's only child, the heir who will not continue his father's publishing empire; as an artist, he is obsessed with the past not the future, and he is not interested in producing material goods; and as a homosexual he refuses to adopt a reproductive role. In the following passage, Guy Hocquenghem relates all these issues:

Homosexual desire is the ungenerating-ungenerated terror of the family, because it produces itself without reproducing. Every homosexual must thus see himself as the end of the species, the termination of a process for which he is not responsible and which must stop at himself. [...] The homosexual can only be a degenerate, for he does not generate — he is only the artistic end to a species. The only acceptable form of homosexual temporality is that which is directed towards the past, to the Greeks or Sodom; as long as homosexuality serves no purpose, it may at least be allowed to contribute that little non-utilitarian 'something' towards the upkeep of the artistic spirit. (pp. 107-08)

Hocquenghem thus brings together reproduction, aesthetics and degeneracy, and historicity; but within his account (one which aims at contributing to a 'revolution of desire') the relation of homosexuality with art and the past can only have a negative value, since the position he describes would not allow a standpoint for homosexuals to look towards the future. I would argue, however, that *Marilyn* leaves room for a reading of these issues which contains a radically affirmative potential.

Firstly, the figure of Jordi suggests that reproduction in society is not only a question of biology, but primarily a matter of how symbolic value is produced. Hence Moix's emphasis on production rather than on reproduction: indeed, Jordi is a painter (someone who, despite being fascinated by mass culture, *produces* images), whereas his father is a publisher (someone who *reproduces* texts) whose business empire Jordi will not inherit. Significantly, during a conversation on the 'resistance' of the young male generation to marry their female peers, it is (disingenuously) suggested that Jordi 'ens ha sortit misogin', to which Jordi's mother replies, jokingly: 'Ens ha sortit artista, que encara és pitjor' (p. 389, p. 332). Furthermore, and somehow paradoxically, it is Jordi's insistence on artistic production and his resistance to economic reproduction that may have given back to his class some of the cultural legitimacy that Emili Llovet, by commodifying written culture, has made it lose.

Secondly, Moix embraces, rather stereotypically, the Proustian theme of the 'accursed race' of degenerate and corrupt homosexuals. During his adolescence, Jordi tries to sublimate his gay desire and resist 'la corrupció' inherent in homosexuality, and his relationship with Andreu is all geared to

this end. All his guilt-ridden efforts, however, will prove useless when he falls into temptation and indulges in sexual trade in the seedy gay bars of general Franco's Barcelona: 'Ara ja estic definitivament perdut, ja he baixat fins a l'últim punt de la meva condició. Ja no hi valen sublimacions' (p. 233, p. 202), he confesses in a letter to Bruno.³¹ But, despite feeling guilty of his 'pecat', Jordi displaces guilt onto 'society':

[A]quest és el camí que he escollit i em fa la impressió que [...] no deixa de ser natural. [...] [L]a corrupció no és solament dintre meu, sinó en el desordre que s'ha apoderat de tots nosaltres. [...] [E]l desordre triomfa sempre per damunt de l'ordre que la societat ens vol imposar. I aleshores potser és la societat que no està bé del cap, no pas nosaltres. (p. 234, p. 203)

Jordi's words echo Deleuze's reading of Proust; as Steven Shaviro says, summarizing Deleuze: 'From the point of view of heterosexual normality, homosexual desire can only be stigmatized as a guilty secret. But this biblical or patriarchal curse is merely the counterpart of a deeper truth: that this secret is everybody's, [...] that *all desire is homosexual*'.³² Jordi's loss of innocence is not really that, for he is breaking an order that does not really exist. In fact, he claims that '[l]a societat em pot fer sentir culpable, però jo sé que sóc innocent' (p. 221, p. 192). Moix presents homosexuality as a degeneracy, as a chaotic form of desire which does not fit into the order of society; simultaneously, however, the order of society is presented as imposed, and homosexuality is seen as more in accordance with the true nature of things, 'el desordre'; as Joaquim Benlloc puts it to Jordi, 'el teu ordre és el caos' (p. 222, p. 193). In other words, the problem is not chaos (homosexuality), but the order imposed on desire (heterosexuality). Jordi can thus make claims to a radical innocence and purity, away from the guilt derived from Oedipus.

Finally, and most importantly, Jordi seeks this radical innocence in art and in a particular relation to the past. Jordi's fixation with the past, however, could be read as a form of regression: 'Si el passat pogués vèncer el present, Bruno!', he says, 'Si només poguéssim viure el passat. . .' (p. 386, p. 329). The history Jordi is fascinated by is, it seems, an essential, non-dialectic history, or in Bruno's words, 'una Edat Mitjana abstracta' (p. 322, p. 278). But visiting the village of Taüll, with its romanesque masterpieces, Jordi's reaction is not simply fascination, or critical appreciation of art, or even the construction of a metaphysical narrative of Catalan identity: he identifies with history in a way that could perhaps be described as delirious:

[J]o hi vaig viure una vegada, i vaig morir, i només he tornat a viure per tornar-hi algun dia. Era el baró. L'hereu del baró, suposo; i en algun instant de la meua vida vaig fer venir un arquitecte de Brescia perquè dissenyés aquestes esglésies... En fa molt, de temps, però me'n recordo [...] com d'alguna cosa que sempre he pressentit. (p. 324, p. 279)

Jordi's historical lineage, thus, is radically anoedipal: he makes his 'tous les noms de l'histoire, et non pas le nom du père' (Deleuze and Guattari p. 103). Furthermore, what must also be noted here is that the past towards which Jordi's homosexual temporality is directed is not 'Sodom or the Greeks', as Hocquenghem says, but precisely the *Catalan* past. And in the context of Catalan culture under Franco, and from a Catalan-identified point of view, Jordi's relation to the Catalan past can only invite a positive reading. Whereas Bruno's relation to history is strictly critical and materialist, and his narrative's investment is in the delegitimation of his own class, Jordi assumes the heritage of the Catalan tradition in an artistic, that is, productive, manner, not in order to reproduce a narrative of essential national identity, to carry the torch of the succession of generations, or to express an Oedipal guilty secret, but rather as a manifestation of a will to power. What Jordi's narrative suggests, I would argue, is the possibility of an alternative genealogy, one that is not Oedipal but social, cultural, and inherently (albeit not explicitly) political.

At this point we should go back to Joan Triadú's assessment of the novel; for him, the centrality of homosexual desire in *Marilyn* makes it less representative, perhaps because the character with the highest commitment to Catalan culture is gay and not 'normal'. The problem with Triadú's argument, however, is that it conflates representation and representativity. I would argue that, if Triadú finds *Marilyn* not representative enough, it is because the representation of history, within an Oedipal, normative, and normalizing frame, belongs to the model of the legitimate family (the succession of generations). However, it is only fair to acknowledge that *Marilyn* does represent and is representative of the profound transformations of post-war Catalan society, and if these changes are to be taken into account, what is needed is a new genealogy of Catalan culture, a new set of narratives of identity beyond those of nation-building, cultural normalization, or social emancipation which erase the complex texture of everyday life and ignore the role of the body in history. If instead of Bruno's narrative of reproductive failure we adopt Jordi's homosexual perspective, perhaps we will be more interested in *producing* an alternative genealogy of Catalan culture, rather than *reproducing* one which, from a normalizing or a critical point of view, is more 'representative'. The only reason why the novel could not be seen as representative, I would claim, is that it dispenses with the legitimate,

heterosexual family and the legitimacy of which it is a source — the legitimacy that Jordi, as a gay narrator, does not enjoy.

The problem of the legitimacy of homosexuality, which is such an important issue in the novel (and one always related to terms such as sublimation, purity, salvation, and so on), cannot however be separated from the question of social and cultural legitimation (and delegitimation) that I have discussed earlier; and it is in bringing these two together that Moix opens up the possibility of an alternative genealogy of Catalan culture. As I have already argued, this alternative is suggested by Jordi's narrative, which, as I claimed earlier, is not his family's genealogy, but his own: his account, as opposed to Bruno's, gives his family a role to play, but not the main one. *Marilyn*, thus, is a family romance, but one that contains a story that is not determined by the family: 'Un roman familial exprime un effort pour sauver la généalogie œdipienne, mais aussi une libre poussée de généalogie non œdipienne' (Deleuze and Guattari p. 149). I would suggest that Jordi's narrative amounts to a non-Oedipal genealogy because it is, strictly speaking, the demystifying story of Jordi's descent as an artist, a bourgeois, and a gay man; that is, his genealogy is narrated in social and cultural terms.

In fact, it could be said that Jordi not only has a father and a mother, but also two additional fathers, Joaquim Benlloc and Andreu Perramí. Jordi's rejection of the 'Imperi' that his father has built as '*patrimonio para Jordi y la mujer que escoja para esposa*' (p. 210, p. 183; italics in the original) does not take place without acknowledging that his father's wealth has allowed him to be 'cultivat', have 'gustos selectes' and a good education, and speak good Catalan (p. 211, p. 184). But in Jordi's descent, Benlloc and Andreu play a much more important role than his parents. Benlloc, 'el meu veritable Pigmalió' (p. 212, p. 184), introduces him to Catalan high culture, and helps him articulate an almost impossible position as an artist in Catalan society. Andreu, who would later become his lover, opened the way for him to discover 'les meves primeres troballes en el món de la cultura' (p. 214, p. 186) in a way that no teacher could have ever managed. Andreu 'es va fer estimar i respectar molt més que no pas qualsevol mestre dels que, a l'escola, ens afusellaven amb llargues i complicades lliçonetes', helping him understand 'els punts que jo no entenia i que aleshores eren molts i de moltes coses' (p. 214, p. 186). He also introduces Jordi to the underground gay scene of Barcelona, thus paving his way to sexual autonomy. Jordi's narrative, however, is also 'una desmitificació total' (p. 212, p. 184) of his first lover and mentor, which involves a radical questioning of his own cultural upbringing and of the people who intervened in it: Jordi agrees with Bruno that 'si l'Andreu era la personificació dels petits fracassos intel·lectuals d'una

certa classe mitjana, en Benlloc representava tota l'estafada cultural de la burgesia' (p. 212, p. 185).

The cultural and educational character of Jordi's narrative raises several important issues. Firstly, it suggests the insight of modern gay theory that homosexuality is not a unitary, stable phenomenon, as it is constantly inflected with class, gender, and national identity, and that, rather than an essential feature of human nature, homosexuality is a cultural construct.³³ Secondly, by focusing on education (and particularly on Andreu's role) Moix restores an important historical element of male same-sex desire, namely the pedagogic element of pederasty and the sexualization of the transmission of knowledge, which evoke the master-pupil relationship and its power dynamic. Thirdly, Moix relates homosexuality's legitimacy to the social legitimation of an upwardly-mobile middle class. Thus, at the same time that he delegitimizes the taste of this class and presents its cultural enterprises (the Llovet 'empire') as 'prostitution', he disavows the attempt at legitimation, via the acquisition of cultural capital, of the gay subculture, and presents Jordi as a putative member of 'una mena d'aristocràcia' (p. 189, p. 165), because his legitimation as a gay man is not bound to his assimilation to bourgeois values, and because he presents himself as a 'disinterested' (that is, legitimate) producer of high culture. Whereas Andreu and his friends are 'homes [...] de discos de Bach i Haydn que mai no podíeu escoltar perquè la Sara Montiel us robava tot el temps', Jordi 'somniava l'infern de Rimbaud i Verlaine com a realització d'un sentiment bastit sobre l'afany creatiu d'ànimes veritablement selectes, d'un amor que poguéu anar més enllà d'aquell ghetto amb pretensions de selectivitat que tots plegats us havíeu construït' (p. 229, p. 199). Finally, the novel also suggests the relationship between education and authority, and between culture and authorship: Andreu, a tailor ('modista'), aims at sublimating his artistic frustration by becoming 'un creador [...] d'èssers humans' (p. 169, p. 149), and he makes authorial claims over the creation of Jordi's personality. Jordi, however, will reject his subjection to Andreu's authorship, for, as Bruno says, 'és d'imbècils pretendre que Jordi fos una creació de l'Andreu, sent com era l'Andreu una creació de Jordi' (p. 317, p. 274). This last point again suggests the anoedipal character of Jordi's genealogy: if Bruno's story dramatizes his struggle to liberate himself from the authority of his parents, Jordi's shows how he became an autonomous artist, his life being his own work of art.

The question of the legitimacy of homosexuality, precisely because it is a struggle fought in the social and cultural fields, brings about the second object of genealogy. Emergence (*Entstehung*) is 'le point de surgissement', 'le principe et la loi singulière d'une apparition' (Foucault p. 154). If the analysis of descent is concerned with the discontinuities in a lineage and the effects of

history upon the body, that of emergence is concerned with the dynamic of forces in the social field. As Foucault says:

L'émergence, c'est donc l'entrée en scène des forces; c'est leur irruption, le bond par lequel elles sautent de la coulisse sur le théâtre, chacune avec la vigueur, la jeunesse qui est la sienne. [...] [L]'émergence désigne un lieu d'affrontement [...] En un sens, la pièce jouée sur ce théâtre sans lieu est toujours la même: c'est celle que répètent indéfiniment les dominateurs et les dominés. (p. 156)

Genealogy shows that power relations — the never ending play of domination and resistance — are not subject to a regime of truth, but governed by rules and interpretations which are in the hands of those who exert domination; and legitimacy belongs to those who control these rules.

What makes its emergence in *Marilyn* is, on the one hand, a new generation who refuses to obey the rules of social reproduction and demands their reformulation; and on the other, homosexuality, which will now become visible in the social landscape and will enter, through the novel, into the literary discourse of Catalan culture. And the play of forces that governs their emergence is directly related to a struggle whose stake is legitimacy and the possibility of social reproduction. If the descent of the two protagonists, as I argued earlier in this chapter, was marked by a process of social reproduction, legitimation, and resistance, the emergence of the new generation and of a newly visible homosexuality is articulated through a double conflict of legitimation whose terms are asymmetrical. The first term is the middle class to which Jordi and Bruno belong, a class trying to legitimate itself as dominant and whose public efforts are critically read and delegitimated by the protagonists' private narratives; and the second term is homosexuality, which oscillates between sublimation, social acceptance or containment within a ghetto, and the thrust towards dispensing with legitimation altogether, and which is always confronted with the limit of its own public presence, its visibility. The space on which this struggle is fought is, in fact, a non-space, because the fight takes place 'dans l'interstice' (Foucault p. 156): the permeable border that defines the public and the private spaces, what is said and what is not said, what is known and acknowledged and what is publicly ignored.

The fact that homosexuality plays such a crucial role in the emergence of the new generation that *Marilyn* dramatizes should not come as a surprise, for at least three reasons. Firstly, homosexuality in Moix's novel reveals a fault in a system of social reproduction that is presumed monolithic; secondly, it is pervasive yet contained, and so its presence, which is never to be avowed, is required to act as the negative term against which the

legitimacy of the reproductive family will be measured; and finally, as a consequence of this second point, homosexuality is a crucial element in the regimes of power and knowledge that make it possible to conceptualize a particular division between public and private spaces upon which the normative, disciplinary regime of social reproduction (the assumption of a reproductive role within the system of compulsory heterosexuality) is based.

Homosexuality thus occupies a paradoxical position as both marginal and central: central, because it provides the key to a normative frame which guarantees social reproduction; and marginal, because as a minority concern it bears the mark of illegitimacy. As Eve Kosofsky Sedgwick has argued in *Epistemology of the Closet*, in our culture 'same-sex desire is still structured by its distinctive public/private status, at once marginal and central, as *the open secret*',³⁴ and so it constitutes the core of a highly unstable epistemological space, the gay closet, which acts as a distinctive mechanism of control and oppression. Furthermore, Sedgwick argues that homosexuality, being a privileged site for the production of knowledge about the self, has a close relation 'to wider mappings of secrecy and disclosure, and of the public and the private, that [. . .] are critically problematical for the gender, sexual, and economic structures of the heterosexist culture at large' (p. 71). Therefore, an act of disclosure which is beyond the control and the authority of those holding a legitimate position will profoundly disturb, even if it is at a micropolitical level, the fragile balance of the disciplinary regime of this heterosexist culture. This is precisely what takes place at the end of the novel, when the open secret of Jordi's homosexual tendencies becomes apparent to his and Bruno's families.

Indeed, this disclosure triggers, in Bruno's words, the start of a 'procés de desintegració' of both families, beginning with Jordi and Bruno's flight to Paris, and culminating 'quan la cosina Neus penjà els hàbits i fugí a l'estranger amb la mortal tortillera Gloria Consolador' (p. 386, p. 329). However, the relation between homosexuality and the threat of a breakdown in social reproduction has not only an epistemological and a political dimension. As one of the main characteristics of *Marilyn* (and indeed of Moix's writing in general) is the libidization of history, social relations, and cultural practice, there must also be a libidinal dimension to this social process. This dimension can be found in the sexual dynamic of the distinction between the public and the private, which, for Guy Hocquenghem, is related to the role of the anus:

The anus has no social position except sublimation. [...] The constitution of the private, individual, 'proper' person is 'of the anus'; the constitution of the public person is 'of the phallus'. [...] The anus does not exist in a social relation, since it forms precisely the individual and therefore enables the division between society and the individual to be made. (pp. 96-97)

If the phallus is that which is transmitted from father to son and thus founds the public space, the anus is what must be sublimated, thus establishing the private space. Therefore, de-privatizing the anus, restoring it its desiring function or bringing it into the public space will challenge the private/public distinction and the socio-sexual identity it creates. (Hocquenghem's insights on anal sexuality will be further discussed in Chapter 6.)

Marilyn shows a high level of anal sublimation. Indeed, in the 'edició definitiva' there are only four mentions of the anus or of anal sexuality (pp. 168, 332, 334, 356). Francoist censorship, moreover, made sure that there was only one single mention of this organ in the first edition, and one that is not within a sexual context; but significantly, it occurs at a moment that signals the beginning of the Quadrenys' decline, the death of Bruno's brother Carlitus who, in his last agony, bleeds through the anus (p. 356, p. 305). On the other hand, the reader of Moix's novel can never be sure as to whether Andreu and Jordi's relationship is sexual at all, for it seems to evolve exclusively around pedagogy, identity, and sublimation. However, Jordi's sexual debut in the gay scene will lead to his breaking up with Andreu, to his rejection of an Oedipal, sublimated homosexuality, and to a gay desire free of guilt and defined not as lack but as 'creació i fantasia' (p. 336, p. 289).

To what extent, then, is the emergence of homosexual desire in *Marilyn* related to the breakdown of social reproduction that the novel portrays? In other words, can desire be said to pose a threat to social order in any way? According to Deleuze and Guattari, desire is by its own nature revolutionary:

Le véritable danger est ailleurs. Si le désir est refoulé, c'est parce que toute position de désir, si petite soit-elle, a de quoi mettre en question l'ordre établi d'une société: non que le désir soit a-social, au contraire. Mais il est bouleversant [...] Il est donc d'une importance vitale pour une société de réprimer le désir, et même de trouver mieux que la répression, pour que la répression, la hiérarchie, l'exploitation, l'asservissement soient eux-mêmes désirés. C'est tout à fait fâcheux d'avoir à dire des choses aussi rudimentaires: le désir ne menace pas une société parce qu'il est désir de coucher avec la mère, mais parce qu'il est révolutionnaire. [...] Le désir ne 'veut' pas la révolution, il est révolutionnaire par lui-même et comme involontairement, en voulant ce qu'il veut. (p. 138)

In what way does the emergence of homosexual desire involve some kind of revolutionary fracture in the social world of Moix's novel? I would argue that this fracture occurs at two different levels: firstly, at the diegetic level, in the final crisis provoked by the disclosure of Jordi's homosexuality; and secondly, at the level of Moix's writing and his libidinization of history.

The novel ends on Christmas Day 1962. Bruno and Jordi have been discussing the possibility of leaving for Paris so they can liberate themselves from their families and their city, for '[n]omés sortint de Barcelona arribarem a fer alguna cosa de profit' (p. 383, p. 326). However, they are now sitting at the Christmas lunch table with their extended families, reluctantly partaking in the joy, togetherness, and love that belong to the spirit of Christmas celebrated in so many Hollywood films. As Eve Kosofsky Sedgwick has pointed out (in the context of an analogy she establishes between monolithic definitions of family and sexual definition), Christmas is the time when all legitimate institutions in society speak with a unanimous voice, and the subject of their discourses is the family:

[T]he pairing 'families/Christmas' becomes increasingly tautological, as families more and more constitute themselves according to the schedule, and in the endlessly iterated image, of the holiday itself constituted in the image of 'the' family. [...] They all — religion, state, capital, ideology, domesticity, the discourses of power and legitimacy — line up with each other so neatly once a year, and the monolith so created is a thing one can come to view with unhappy eyes.³⁵

The monolithic institutional setting in this final episode is reinforced by the almost dream-like scenery created by the big snowfall of 1962 in Barcelona: if the unusual White Christmas evokes the fantasies of familial harmony so intimately attached to the holiday, it also suggests a social environment isolated from the rest of the world, coming to a standstill, and fixed (reterritorialized) in a private space. And this private space is now enjoying its momentum of social legitimacy: as lunch proceeds, the old generation, exerting 'el seu despotisme basat en l'extrem amor familiar' (p. 386, p. 330), chastise their (male) offspring with a debate on their failure to settle down with the nice girls of their generation, 'que han anat a les monges i a més han estat catequistes i combreguen tots els divendres' (p. 339, p. 332). The legitimate family, fixed in the territory of its glorified private space, demands its reproduction in the public space.

The crucial moment, however, arrives when Jordi's ex-lover, Andreu, comes to beg that their relationship be resumed, and in the havoc created by their confrontation it becomes apparent to the extended family that Jordi is gay. This disclosure — that is, the crossing of boundaries between the private and the public — then starts a blazing process of ruthless delegitimation and

failed relegitimation that has been building up throughout the novel. This process affects all those who had a stake in the narratives of sublimation and legitimation. Andreu, the socially acceptable homosexual, now ‘*podia a alcohol. Feia dies que no s’havia afaitat i la neu li regalimava rostre avall com si fossin mocs. Tenia els ulls rebotits. Anava sense maquillatge i les arrugues de la cara se li marcaven de manera espantosa*’ (p. 392, p. 334). Andreu’s self-humiliation and bodily degradation is met with a reaction on the side of the legitimate family that makes it lose all its legitimacy, for their behaviour bluntly contradicts the spirit of nurture and generosity that supposedly characterizes Christmas as a celebration of family life: confronted with the (unspoken) fact of Jordi’s homosexuality, his mother ‘*gemegava: “Això no, Senyor, això no...!”*’, en un to de gallineta perduda que va perjudicar la probable qualitat tràgica de la situació’ (pp. 392-92, p. 334); Emili Llovet, who ‘*no va necessitar fer cap pregunta*’, assaults Jordi ‘*amb una bestialitat com jo no esperava que pogués quedar a un home tan prostituït*’ (p. 393, p. 334). Delegitimation, however, also affects the whole extended family and the class to which it belongs:

La moral de la nostra classe iniciava aleshores un esclafit que no contenia ni una espurna de pietat. Allí estava la meva família, tota reunida. Hi havia aquell que havia renunciat als seus ideals, aquell que havia traït, aquell que s’havia venut l’ànima per tenir una torreta a Sitges. Hi havia l’adulteri amagat, la maledicció contra els germans, la sacrosanta necessitat d’assegurar una bona tranquil·litat de consciència. Totes les claudicacions dels Quadreny i dels Llovet trobaven, ara, la diana més escaient per a ignoro quina mena de venjança. (p. 393, pp. 334-35)

Jordi thus becomes the sacrificial victim who takes on his body the consequences of the failure of ‘*un gran somni*’, the dream of a reproduction that would have ensured ‘*la pròpia continuïtat*’ of his family (p. 394, p. 335); and he endures his martyrdom with great dignity, without ever crying.

If until now the tension between the legitimation of two families engaging in social mobility and their delegitimation in Bruno and Jordi’s eyes was played in the private space of narrative and against the background of an almost monolithic public legitimacy, now the public and private spaces see their boundaries disturbed. Indeed, it is at this point that neighbours, attracted by the tumult, are let into the Quadreny’s flat (p. 393, p. 335), and Jordi’s victimization becomes a spectacle in which all family members play their role, in an attempt to relegitimate their position in the public space. Thus, Bruno’s grandmother, expressing ‘*el sentiment de tothom*’, expels Andreu from the hearth ‘*amb un gest de gran teatre*’ (p. 394, p. 335). Bruno’s gay cousin Arturu further humiliates Andreu ‘*buscant una reputació que tothom havia posat en dubte*’ (p. 394, p. 336). Amèlia Quadreny puts it to Jordi that

‘nosaltres érem una família cristiana i la nostra llar era l’imperi de la decència’ (p. 394, p. 336). And Emili Llovet keeps saying that, because he had a queer son, ‘allò seria la seva ruïna’ and ‘el seu nom quedaria ultratjat’ (p. 394, p. 336).³⁶

However, the play of relegitimation that the Quadrenys and the Llovetts are trying to put together is neither an epic nor a tragedy which results in a cathartic resolution of conflict: the family romance in which generations confront one another is a ‘drama’ (in the first edition, significantly, an ‘esperpento a la catalana’) that degenerates into a ‘sainet’ (p. 394, p. 336). And Bruno’s part in the play, his ‘numeret’, consists in announcing to his family that Jordi and he are leaving, and that they are rejecting ‘aquesta història vostra’, thus embarking in ‘aquella fugida que no té solució’ (p. 395, p. 336). If the disclosure of Jordi’s homosexuality had destroyed any prospects of social reproduction, and his martyrdom had utterly delegitimated both families, Bruno’s ‘numeret’ forecloses any possibility of relegitimation, as it removes the stakes from the game and thus makes the whole project of social reproduction not only impossible, but irrelevant.

The novel thus closes with the flight of the protagonists. Does their ‘fugida’ make any difference, however? In other words, do the mechanisms of social reproduction portrayed in the novel experience any change? *Marilyn* opens with Bruno coming back to his native country after twenty years in Paris, only to realize that society has continued its course and that the changes it has experienced are merely superficial (pp. 7-19, pp. 7-18). Thus Joan Triadú and Enric Sullà are perhaps right when they claim that Jordi and Bruno’s flight is an admission of defeat (Triadú 1982, p. 223, Sullà p. 114). The protagonists have failed at the two possibilities they had available: the transformation of a situation they disliked, on the one hand, and their integration into the system of social reproduction, on the other.

But it would of course be naïve to expect revolutionary changes from a novel. The real significance of *El dia que va morir Marilyn* must be sought, I believe, in the fact that Terenci Moix brings together history, society, and desire into a single narrative. Apart from any assessment of the last episode and its consequences, the flight of the protagonists reflects Moix’s operation in the field of writing: like Jordi and Bruno, Moix deterritorializes a set of identity discourses that had been reterritorialized within the traditional family as the model for society and the nation. This is the main result of the strategy that Moix, as I have argued throughout this chapter, carries out in *Marilyn*: the libidinalization of Catalan history, the shift from history to genealogy. However, precisely because Jordi and Bruno’s flight can be perceived as a defeat, it is necessary to look for other contexts in which Moix’s operation achieves a higher level of success, both breaking away with the Oedipal

frame and producing a positive agenda. As I argue in the next chapter, *Siro o la increada consciència de la raça* may well provide such a context.

NOTES TO CHAPTER ONE

¹ Albert Balcells, *La història de Catalunya a debat: Els textos d'una polèmica* (Barcelona: Curial, 1994).

² However, it is necessary to point out that, although this debate must be read in the context of the period following the monarchic Restoration of the late 1970s, it should also be considered the latest development in a larger process. For example, a recent article on the historian Jaume Vicens i Vives shows how tensions between nationalist and anti-nationalist historians also existed in 1930s Catalonia: see Josep M. Muñoz i Lloret, 'La història que flueix davant nostre: A propòsit de Vicens Vives', *El contemporani: Revista d'història*, 3 (1994), 11-13. Albert Balcells and Josep M. Muñoz Lloret are parties in the controversy, both on the 'nationalist' side.

³ For a perceptive analysis of this historiographical debate, see Joan Pau Rubiés, 'L'historiador i el problema del nacionalisme: el cas català', unpublished paper given at the 41st Annual Conference of the Anglo-Catalan Society, Cambridge, September 1995.

⁴ Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, rev. edn. (London and New York: Verso, 1991), p. 6.

⁵ Joan Triadú, *La novel·la catalana de postguerra* (Barcelona: Edicions 62, 1982), p. 221. On *La torre dels vicis capitals*, see Giuseppe Grilli, 'Return a *La torre dels vicis capitals*', *Estudis de llengua i literatura catalanes*, 16 (1988), 181-98.

⁶ Enric Bou, 'La literatura actual', in *Història de la literatura catalana*, XI, ed. by Joaquim Molas (Barcelona: Ariel, 1988), pp. 355-419 (p. 400). This 'sensació de canvi' is also shared by Enric Sullà, 'El viatge a Àtica: Reflexió entorn de la novel·listica més recent', *Els Marges*, 3 (1975), 108-15 (p. 108).

⁷ See, for example, Gene Steven Forrest, 'El mundo antagónico de Terenci Moix', *Hispania*, 60 (1977), 927-35.

⁸ I quote from the 'edició definitiva' of the novel: Terenci Moix, *El dia que va morir Marilyn* (Barcelona: Edicions 62, 1996). I give, however, the page numbers of both the definitive edition (in round type) and the 1969 version (in italics), in this order. I use the following reprint of the first edition: Terenci Moix, *El dia que va morir Marilyn* (Barcelona: Edicions 62, 1969; repr. 1985).

⁹ Moix himself has used the same principle to classify his narrative works: see *Antologia de la narrativa catalana dels 70*, ed. by Jaume Martí i Olivella, Carme Rey i Grangé and Albert Porcheras-Mayo (Barcelona: Publicacions de l'Abadia de Montserrat, 1980), p. 21.

¹⁰ Michel Foucault, 'Nietzsche, la généalogie, l'histoire', in Suzanne Bachelard and others, *Hommage à Jean Hyppolite* (Paris: Presses Universitaires de France, 1971), pp. 145-72 (p. 145).

¹¹ See Albert Balcells, *Història del nacionalisme català: Dels orígens al nostre temps* (Barcelona: Generalitat de Catalunya, 1992), pp. 175-89; and Manuel Risques and others, *Història de la Catalunya Contemporània* (Barcelona: Pòrtic, 1999), pp. 342-408.

¹² Hence Moix's constant insistence on the theme of chaos or *desordre*. Significantly, the title of Moix's first version of *Marilyn*, written in Spanish, was *El desorden*; see Terenci Moix, *Preguntar no és ofendre* (Barcelona: Proa, 1975), pp. 67 and 143.

¹³ The first edition adds: 'i sobretot per al vostre' (p. 46).

¹⁴ For an account of the intergenerational transmission of the social order and its legitimation, see Peter L. Berger and Thomas Luckmann, *The Social Construction of Reality: A Treatise in the Sociology of Knowledge* (Harmondsworth: Penguin, 1985).

¹⁵ On the importance of the family in modern society see, for example, Michèle Barrett and Mary McIntosh, *The Anti-Social Family* (London and New York: Verso, 1983); and the chapter on the family in the collective book by the Frankfurt Institute for Social Research, *Aspects of Sociology* (Boston, Mass.: Beacon Press, 1972), pp. 129-47.

¹⁶ Pierre Bourdieu, 'L'Esprit de famille', *Raisons pratiques: Sur la théorie de l'action* (Paris: Seuil, 1994), pp. 135-45 (p. 135).

¹⁷ It is important to point out that the construction of an institutional setting for high culture as an element in the legitimation of Catalan nationalism is an ongoing process, and one that indeed both defines and constitutes modern Catalan culture. Interestingly, Moix was writing this novel during the next step in this process, characterized by a timid but important expansion of the editorial market. The new cultural landscape created in the 1980s, which is often referred to as linguistic and cultural normalization, is the latest step in the same process, but one that is directly confronted with the need to find a balance between high and mass culture. The common element to all these periods, however, is the relation between Catalan culture and nationalism, from which the need to create a set of productive myths derives, both as patterns of behaviour and as objects of identification to be shared by a whole national community. On myth-making in Catalan culture, see Joan-Pau Rubiés, 'The Idea of Empire in the Catalan Tradition: From Ramon Muntaner to Enric Prat de la Riba', *Journal of Hispanic Research*, 4 (1995-96), 229-62. On the post-war Catalan novel as a myth-making process, see Joan Triadú, 'Mite i realitat a la novel·la catalana de postguerra', in *Problemes de llengua i literatura catalanes: Actes del II Col·loqui internacional sobre el català, Amsterdam 1970* (Barcelona: Publicacions de l'Abadia de Montserrat, 1976), pp. 355-71.

¹⁸ This point also constitutes the main difference between Foucault's genealogy and Marxist or sociological history; see Simon Daring, *Foucault and Literature: Towards a Genealogy of Writing* (London and New York: Routledge, 1992), p. 126.

¹⁹ As I argue in Chapters 3 and 4 below, libidinalization is a crucial element of Moix's literary and cultural practice, one that affects the realms of aesthetics and of intersubjective and class relations.

²⁰ Scott Lash, 'Genealogy and the Body: Foucault/Deleuze/Nietzsche', in *The Body: Social Process and Cultural Theory*, ed. by Mike Featherstone, Mike Hepworth and Bryan S. Turner (London: Sage, 1991), pp. 256-80 (p. 261).

²¹ Gilles Deleuze and Félix Guattari, *L'Anti-Œdipe* (Paris: Minuit, 1972), p. 124.

²² Triadú, *La novel·la catalana de postguerra*, p. 224. Some critics of the period also raise the issue of the representativity of Moix's novel; see Joan Anton Benach, 'Bajo el mito de Marilyn', *El Correo Catalán* (21 May 1970).

²³ On the paradoxical position of homosexuality in culture, see Jonathan Dollimore, *Sexual Dissidence: Augustine to Wilde, Freud to Foucault* (Oxford: Oxford University Press, 1991), esp. pp. 103-230.

²⁴ Sigmund Freud, 'Family Romances', trans. by James Strachey, *On Sexuality: Three Essays on the Theory of Sexuality and Other Works* (Harmondsworth: Penguin, 1991), pp. 217-25 (p. 221).

²⁵ Guy Hocquenghem, *Homosexual Desire*, trans. by Daniella Dangoor (Durham, NC: Duke University Press, 1993), p. 74. On Hocquenghem's work, see Michael Moon's introduction (pp. 9-21) and Jeffrey Weeks's preface (pp. 23-47) to *Homosexual Desire*; and especially Bill Marshall, *Guy Hocquenghem: Theorising the Gay Nation* (London: Pluto, 1996).

²⁶ On Deleuze and Guattari's philosophy, see Ronald Bogue, *Deleuze and Guattari* (London and New York: Routledge, 1989); *Gilles Deleuze and the Theater of Philosophy*, ed. by Constantin V. Boundas and Dorothea Olkowski (New York and London: Routledge, 1994); André Colombat, *Deleuze et la littérature* (New York, Bern, Frankfurt and Paris: Peter Lang, 1990); Philip Goodchild, *Deleuze and Guattari: An Introduction to the Politics of Desire* (London: Sage, 1996); and Brian Massumi, *A User's Guide to Capitalism and Schizophrenia*:

Deviations from Deleuze and Guattari (Cambridge, Mass.: MIT Press, 1992). More specifically on Deleuze and Guattari's theory of sexuality, see Steven Shaviro, 'Appendix: Deleuze and Guattari's Theory of Sexuality', *The Cinematic Body* (Minneapolis and London: University of Minnesota Press, 1993), pp. 67-80.

²⁷ To a large extent Deleuze and Guattari's position in *L'Anti-Édipe* coincides with that of Michel Foucault in the first volume of *Histoire de la sexualité, La Volonté de savoir*.

²⁸ Bruno's ambivalence towards women, particularly his girlfriend Sílvia, and the dynamic of social bond and sexual attraction between him and Jordi suggest Eve Kosofsky Sedgwick's analysis of the relations between male homosociality and male homosexuality, and between these and the regulation of the gender system of relations between men and women; see Eve Kosofsky Sedgwick, *Between Men: English Literature and Male Homosocial Desire* (New York: Columbia University Press, 1985).

²⁹ On the Oedipal family as a '3 + 1' structure, see *L'Anti-Édipe*, pp. 86-89 and 114-21.

³⁰ From a sexual point of view, however, the gay subculture is not the only thing Moix brings into the field of vision: 'Moix gosava de presentar un món de depravació i violència mental (adulteris, relacions heterosexuals [sic], sadomasoquisme, visites al bordell) en un escenari perfectament conegut' (Bou p. 404). On the problematic of gay visibility and invisibility, see Guy Hocquenghem, 'On Homo-Sex, Or Is Homosexuality a Curable Vice', and Bill Marshall, 'Commentary: "On Homo-Sex"', *New Formations*, 39 (1999-2000), 70-74 and 75-79 respectively.

³¹ Significantly, in 1996 Moix adds to the end of Jordi's confession letter to Bruno: 'Sóc, per fi, un maricon que està molt content de ser-ho' (p. 234).

³² Shaviro, *The Cinematic Body*, p. 75.

³³ On this subject, and generally on lesbian and gay theory, see Denis Altman and others, *Homosexuality. Which Homosexuality?: International Conference on Lesbian and Gay Studies* (Amsterdam: Uitgeverij An Dekker/Schorer; London: GMP, 1989); Leo Bersani, *Homos* (Cambridge, Mass., and London: Harvard University Press, 1995); Michael Bronski, *Culture Clash: The Making of Gay Sensibility* (Boston, Mass.: South End Press, 1984); Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (New York and London: Routledge, 1990); Ed Cohen, 'Who Are "We"? Gay "Identity" as Political (E)motion (A Theoretical Ruminantion)', in *Inside/Out: Lesbian Theories, Gay Theories*, ed. by Diana Fuss (New York and London: Routledge, 1991), pp. 71-92; *Coming On Strong: Gay Politics and Culture*, ed. by Simon Shepherd and Mick Wallis (London: Unwin Hyman, 1989); Alexander Doty, *Making Things Perfectly Queer: Interpreting Mass Culture* (Minneapolis and London: University of Minnesota Press, 1993); Lee Edelman, *Homographesis: Essays in Gay Literary and Cultural Theory* (New York and London: Routledge, 1994); *Fear of a Queer Planet: Queer Politics and Social Theory*, ed. by Michael Warner (Minneapolis and London: University of Minnesota Press, 1993); Diana Fuss, *Essentially Speaking: Feminism, Nature, and Difference* (New York and London: Routledge, 1989); *El gai saber: Introducció als estudis gais i lèsbics*, ed. by Josep-Anton Fernández (Barcelona: Llibres de l'Índex, forthcoming 2000); Elizabeth Grosz, *Space, Time, and Perversion: Essays on the Politics of Bodies* (New York and London: Routledge, 1995); David M. Halperin, *One Hundred Years of Homosexuality and Other Essays on Greek Love* (New York and London: Routledge, 1990); David M. Halperin, *Saint Foucault: Towards a Gay Hagiography* (New York and Oxford: Oxford University Press, 1995); Annamarie Jagose, *Lesbian Utopics* (New York and London: Routledge, 1994); *The Lesbian and Gay Studies Reader*, ed. by Henry Abelove, Michèle Aina Barale and David M. Halperin (New York and London: Routledge, 1993); *The Lesbian Postmodern*, ed. by Laura Doan (New York: Columbia University Press, 1994); Eve Kosofsky Sedgwick, *Epistemology of the Closet* (Hemel Hempstead: Harvester Wheatsheaf, 1991); Steven Seidman, 'Deconstructing queer theory or the undertheorization of the social and the ethical', in *Social Postmodernism: Beyond Identity Politics*, ed. by Linda Nicholson and Steven Seidman (Cambridge: Cambridge University Press, 1995), pp. 116-41; Paul Julian Smith, *Laws of Desire: Questions of Homosexuality in Spanish Writing and Film 1960-1990* (Oxford: Clarendon, 1992); and Monique Wittig, *The Straight Mind and Other Essays* (Boston, Mass.: Beacon Press, 1992).

³⁴ Eve Kosofsky Sedgwick, *Epistemology of the Closet*, p. 22.

³⁵ Eve Kosofsky Sedgwick, *Tendencies* (Durham, NC: Duke University Press, 1993), pp. 5-6.

³⁶ The first edition adds: 'i l'empresa se n'aniria en orris' (p. 336).

CHAPTER TWO

LA INCREADA CONSCIÈNCIA DE LA RAÇA: DISMANTLING OEDIPUS

I feel sorry for a man who never
wanted to go to bed with his father.

EDMUND WHITE

Like *El dia que va morir Marilyn* and *Onades sobre una roca deserta*, Siro o *la increada consciència de la raça* (1972; Premi Prudenci Bertrana 1971)¹ is a novel of deterritorialization; its author has been defined as ‘the writer of nomadism and hybridity’.² The theme of the flight from an oppressive familial situation, the genealogical critique of an essential national identity, and the introduction of homosexual desire reappear in *La increada*. But if in *Marilyn* the protagonists, Jordi and Bruno, reject the reproductive role inherited from their families and leave their country, and if in *Onades* we read of Oliveri’s drift through Europe, *La increada* is the story of a return: that of Siro Alexandre Artigas i Peretti, a half-Catalan, half-Italian, narcissistic gay youth who comes back to his native Catalonia to search for a coherent sense of identity based on authenticity and beauty.

In this novel Moix insists on bringing the history of modern Catalonia into the frame of the family romance: but now the family has become an empty structure. Siro’s parents are divorced, his father Carles has married Virginia, and both father and step-mother have male lovers; the familial triangle has started to proliferate and another geometrical figure, the social circle, threatens to become dominant. This social circle, that of the sophisticated *gauche divine* of 1960s Barcelona, is a bourgeois circle which reappropriates everything that might challenge it. Having to face this structure, however, Siro’s quest for identity results in a disruptive, subversive crime that cannot be assimilated by the dominant order: after seducing his step-mother, he reverses the Oedipal narrative and commits incest with his father.³

La increada was to be the first novel in a trilogy called ‘Una Història Catalana’,⁴ a Catalan story, but also a Catalan history. In the novel,

homosexual desire is again linked with history and aesthetics, and with larger questions of subjectivity, especially sexuality and national identity. The story is set in the 1960s and 70s, when Catalan culture was being reconstituted after the harshest period of Franco's dictatorship. But if in *Marilyn* Moix's goal was, as I argued in the previous chapter, to produce a set of narratives that might constitute an alternative genealogy of Catalan culture, in *La increada* he sets out to tackle the different discourses on the relation between the bourgeoisie and Catalan cultural nationalism, precisely at the time when the reconstruction of Catalan culture was confronted with the need to define models upon which to base its expansion. Moix's critique of these models, I argue, derives from the new forms of libidinal politics that saw the light in post-May 1968 European culture, and the link he again establishes between homosexuality and national identity now takes the form of an attack on theories of homosexual desire as narcissism and on the Oedipus complex. Thus, in this chapter I will first discuss the role of narcissism in the novel and the motif of the mirror. I will then pay some attention to geometry and examine the figures of the proliferating triangle and the social circle, as well as the interplay between fluxes and stasis. Finally, I will give an account of Moix's anti-Oedipal melodrama. In my conclusion, I will suggest that the subversive potential of homosexual desire as it is presented in *La increada consciència de la raça* needs to be read in the context of the author's problematic position in relation to the canon of Catalan culture.

NARCISSISM AND THE GEOMETRY OF DESIRE

As is well known, narcissism plays a central role in Freudian psychoanalytic theory, since it is one of the cornerstones of Freud's account of the constitution of the ego, and of the relations between this ego and its object choices. In his essay 'On Narcissism: An Introduction' (1914), Freud describes a 'primary narcissism' which can be found in every child prior to the development of its ego; this form of narcissism will be crucial in the process of formation of the child's ego, as it will form the basis of its transition from cathecting its own body (still felt as the undifferentiated mother-child dyad) to loving its mother as a separate object, and therefore will allow the child to become a subject and have a relation to the Other. Freud does not consider this primary narcissism pathological; he does detect, however, another kind of narcissism which comes at a later stage and that is associated with neurosis. This is the form of narcissism that, according to Freud, affects (male) homosexuals:

We have discovered, especially clearly in people whose libidinal development has suffered some disturbance, such as perverts and homosexuals, that in their later choice of love-objects they have taken as a model not their mother but their own selves. They are plainly seeking *themselves* as a love-object, and are exhibiting a type of object-choice which must be termed 'narcissistic'.⁵

In other words, for Freud the (male) homosexual is someone who has failed to reach the normal or normative form of libidinal interest in the Other, as he is looking for himself in others and remains trapped in a narcissistic object-choice which is ultimately a type of auto-eroticism. But the self-love of the homosexual is one of a special kind, for what he desires is an ideal ego against which his own ego is measured:

This ideal ego is now the target of the self-love which was enjoyed in childhood by the actual ego. The subject's narcissism makes its appearance displaced on to this new ideal ego, which, like the infantile ego, finds itself possessed of every perfection that is of value. [...] He is not willing to forgo the narcissistic perfection of his childhood; and when, as he grows up, he is disturbed by the admonitions of others and by the awakening of his own critical judgement, so that he can no longer retain that perfection, he seeks to recover it in the new form of an ego ideal. What he projects before him as his ideal is the substitute for the lost narcissism of his childhood in which he was his own ideal. (Freud p. 88)

Thus, Freud's narcissistic homosexual is looking for what he himself would like to be; or, as Freud says elsewhere, he 'identifies himself with the mother, and looks about for objects in whom he can re-discover himself, and whom he might then love as his mother loved him'.⁶

At first sight, this description of male homosexual desire seems to be quite appropriate for the protagonist of *La increada*. In fact, Siro has much to be desired for, and it should not be surprising that he may be in love with himself: the only child of one of Barcelona's best families, Siro is eighteen, intelligent and creative, wealthy and sophisticated, strangely blond for a southern European, and strikingly beautiful. The novel starts as he arrives in Barcelona in September 1970 after eight years of absence, which he spent with his mother and step-father in Rome. Siro has left his Italian lover Livio, who is dying of cancer, at the airport in Madrid, and is now returning to the fashionable Port Serrat, where his father's family have spent their holidays for decades. Port Serrat is, in fact, a fictionalization of Cadaqués, in the Costa Brava, the place that in the 1960s replaced Sitges as the chic holiday town for the upper middle class of Barcelona and for the intellectuals of what was then known as *gauche divine*. Port Serrat is also, in Moix's fiction, close to the place where, according to myth, the Greeks decided to settle in order to

found a perfect race. During his very brief visit of only two days — his last visit before leaving for evermore, as the narrator often reminds us — Siro expects to find his father's love, his national identity, the spirit of his class; but above all, he wants to find himself because he cannot 'transcend himself' and relate to the Other. As he arrives at the variegated *modernista* mansion owned by his father, Carles Artigas, Siro gets ready for the exclusive yet very well attended party that Carles and Virginia, Siro's step-mother, are hosting that evening.

In the bathroom, as he prepares for the party, Siro contemplates his own image in the mirror, and realizes that 'aquell rostre que hauria considerat d'una altra persona, estimava apassionadament el cos flexible i rotund alhora, el qual exhibia, ben complagut, una nuesa satisfactòria' (p. 44). After having a bath, he indulges, somewhat mechanically, in autoerotic fondling, and still in front of the mirror he complacently starts to get dressed until he looks perfect (pp. 44-47).

The sculptural perfection of Siro's body evokes the ego-ideal of psychoanalysis. In his essay 'Le Stade du miroir comme formateur de la fonction du *Je*', Jacques Lacan develops Freud's theory of the development of the ego further, and argues that, from the age of six months, children engage in play with their reflection in the mirror in order to 'ramener, pour le fixer, un aspect instantané de l'image'.⁷ This phase of the child's development, which Lacan calls the 'mirror stage', is crucial for the constitution of an ego-ideal, which the subject will only achieve 'asymptotiquement'. The *Gestalt* extracted from the mirror gives the child 'une relation de l'organisme à sa réalité', but this relation, due to the child's lack of control over its body, is troubled 'par une Discorde Primordiale que trahissent les signes de malaise et l'incoordination motrice des mois néonataux' (p. 96). For this reason, Lacan says, the process whereby the child achieves a degree of consciousness of his own body and of his own self, is a painful one, and the ego resulting from this process will not be coherent and unified, but split and alienated:

[L]e stade du miroir est un drame [...] qui [...] machine les fantasmes qui se succèdent d'une image morcelée du corps à une forme que nous appellerons orthopédique de sa totalité, — et à l'armure enfin assumée d'une identité aliénante, qui va marquer de sa structure rigide tout son développement mental. (p. 97)

The formation of the self, thus, is a fight taking place symbolically on 'deux champs de lutte opposés où le sujet s'empêtre dans la quête de l'altier et lointain château intérieur, dont la forme [...] symbolise le *ça* de façon saisissante' (p. 97).⁸

An internal fight against the image in the mirror also takes place during Siro's narcissistic contemplation of his own body. As he watches his face in the mirror, Siro feels 'la mateixa sensació d'impotència que l'inspirava l'univers objectal, al qual no havia aconseguit mai d'integrar-se' (p. 43), and his feelings of disempowerment and alienation regarding his relationship with the external world make him evoke 'la història dels Miralls de Xina', a tale his grandmother used to tell him as a child: 'Fa molt anys, nen meu, el món dels miralls i el món dels homes no estaven separats com ara. Eren diferents d'allò més: no coincidien ni en els éssers, ni els colors, ni les formes' (p. 43). Despite being completely different, however, these two worlds coexisted peacefully: 'Tu podies entrar al mirall, i no hi trobaves el teu rostre, sinó el d'una criatura que hi vivia; i això mateix podia fer ell' (p. 43). One night, however, the inhabitants of both worlds turned bad and started to fight. The creatures in the mirror's world invaded the Earth, and after much fighting and bloodletting, the war was won by the Earth's Emperor: 'Ell els empresonà dintre dels miralls i els condemnà a repetir, segle rera segle, tots els actes que fessin els homes. [...] Els deixà convertits en simples reflexos servils' (pp. 43-44). But some day, the story goes, the creatures of the mirror will free themselves and reconquer the Earth.

As Siro evokes this story and contemplates himself, he fantasizes about the two creatures of the mirror that will impetuously conquer his body, the Fish and the Tiger:

Mentre s'acariciava treia el llavi cap endavant, conscient que totes les formes podrien despertar i que els seus propis llavis ja no serien una imitació, sinó una altra realitat d'ell mateix que saltaria sobre el seu rostre, ansiós de besar-lo. Perquè les formes s'estaran d'assemblar-se a nosaltres, ja no ens imitaran. Les cuixes saltaran les barreres del vidre, del metall, de la tranquil·la superfície dels estanys i, com ara el Peix o el Tigre del Mirall, emetran el brogit d'armes al qual ens sotmetrem. Les cuixes de Siro, que ara estan repetides sobre la superfície del mirall, saltaran de cop i volta, se li nuaran al coll. I el Peix triomfarà i lliscarà dolçament sobre el seu rostre i sabrà trobar-hi el camí cap als llavis. (p. 45)

In attaining the perfection of his body, however, Siro repeats the victory of man over the mirror creatures; if earlier on, when he started looking at himself in the mirror, his body 'tornava a semblar clos en un camafeu' (p. 44), now he overcomes the mirror and recovers 'tot el món objectal que la criatura del mirall li negava' (p. 46). However, his integration into the world of the Other (the world of the subject and of representation) is never quite successful:

En llur immobilitat bàsica, els objectes formaven un espectacle de vides preservades, una representació tranquil·la com la mort, i de la qual li hauria agradat formar part. Però només reeixia d'integrar-se en un món fet d'ambigüitats i en el qual s'enfonsava apàticament, en cerca dels miralls que li havien estat negats en tant que reialme. De vegades, aconseguia de transcendir-se ell mateix envers una repugnància molt poderosa, i tan bon punt s'hi havia instal·lat, es deixava portar per una marea grisa, dintre de la qual només podia sentir una gran pietat per les pròpies limitacions: sobretot, la de no poder-se transcendir completament i arribar a ser una part d'aquella immobilitat envejable que l'envoltava. (p. 46)

Several observations must be made here. Firstly, what Siro confronts in his fight with the mirror is not an 'orthopaedic form of his totality' that his fragmented body is trying to master, but something — not exactly an image — that threatens to take him over, and although Siro does defeat the creatures in the mirror, these creatures are not an imitation of himself, but 'una altra realitat d'ell mateix'. Secondly, as he contemplates himself, Siro is perfectly conscious that the creatures he fantasizes with belong to the world of myths, and thus the image the mirror returns to him is that of his own body, one of sculptural perfection. What Siro is yearning for, however, is not this ideal of himself, but those excessive creatures of his fantasy. Thirdly, as the passage I have just quoted suggests, the dilemma for Siro seems not to be to 'solve' his object-choice problem (to love either himself or other people) but to make a crucial choice: to become a self which is radically other (like the fish in the mirror) or normatively to 'transcend himself' and embrace the symbolic world of representation, which he sees as static. And finally, it is important to note that, in Siro's fantasy, what is contained in the mirror is not a simple reflection of the human, but the animal, the non-human, a force of desire which is pre-personal and pre-individual. Rather than the ego-ideal that homosexuals are seeking in other people, I would suggest, the mirror in the novel evokes psychoanalysis's reduction of desire to representation. As I have pointed out in the previous chapter, Gilles Deleuze and Félix Guattari acknowledge that psychoanalysis discovered the unconscious, but argue that at the same time it turned the factory of desire into the theatre of the Oedipal scene: desire, which is a production of fluxes, has been fixed in an image, or in Deleuze and Guattari's terms, reterritorialized by psychoanalysis.

In *La increada*, however, the very motif of the mirror deterritorializes itself and starts to proliferate, bringing the psychoanalytic single reference into a whole intertextual universe. Among the plural references Moix invokes in the novel are Alice's adventures, suggested by the story of the Chinese mirrors, and Oscar Wilde's portrait of Dorian Gray (at the end of the first part, when Carles Artigas forces his lover Lluís Perramí to see his grotesque, old-looking face in the mirror [p. 126]). But Moix also gives two other important

intertextual references: Valle-Inclán's distorting mirror of the *esperpento* and Stendhal's definition of the novel as 'un miroir qui se promène sur la grande route'; these citations (p. 186) are particularly significant because both are commentaries on literature as a means of representing the social world, either by abiding, like Stendhal, by the conventions of realism (thereby sharing a belief in the capabilities of language to express the real faithfully) or by turning, like Valle-Inclán, a distorting gaze onto an already excessive reality so that a truer picture can be obtained. A further reference that Moix only implicitly exploits is that of the society of the spectacle and its never-ending simulacra.

Moix's intertextual mirrors suggest a relation between narcissism, modern representation, and the social. In his essay 'Homo-Narcissism; or, Heterosexuality', Michael Warner argues that the modern system of gender and sexuality is based, on the one hand, on 'a disposition to interpret the difference between genders as the difference between self and Other', and, on the other, on a normative and teleological vision of heterosexuality as the form of desire expressing an interest in the Other, thereby identifying homosexuality with narcissism.⁹ This system, whose main discursive pillar is psychoanalysis, rests upon assumptions which are deeply problematic and that, rather than containing a truth value, 'seem to be linked to the structure of modern liberal society' (Warner p. 192). For Warner, these assumptions — which are at the roots of the oppression of gays and lesbians — can only be challenged from a critique of the theory of narcissism. Thus, in his brilliant reading, Warner detects a tension between Freud's different theories of the formation of the ego, a tension which seems to reside in a reduction of the social world to the nuclear family. When discussing the theory of the ego-ideal, Warner points out that, in 'On Narcissism', 'by foregrounding the development of critical judgment and the admonitions of others, Freud places the subject in a context much larger than that of the restricted family' (p. 193); this larger context is the subject's social environment. However, Warner notes, in the later essay 'The Ego and the Id' (1923) Freud relates the issue to the Oedipus complex:

Now, in the later work, Freud writes that the 'origin of the ego-ideal' lies in 'an individual's first and most important identification, his [*sic*] identification with the father in his own personal prehistory'. The difference is that Freud has now introduced the Oedipus complex in order to explain the developmental path that leads to heterosexuality. (p. 195)

Freud's resort to Oedipus (the identification with the father which homosexuals have failed to make) is, Warner says, completely arbitrary, as

Freud himself admits in a footnote to his essay.¹⁰ By postulating the Oedipal roots of the ego-ideal, he argues, Freud creates a completely arbitrary pattern of identification and desire that posits heterosexuality as the norm; but this pattern is itself problematic:

Freud has presupposed that the child's identification and its object attachment will be assigned to different genders. [...] Freud consistently supposes that identification desexualizes the parental image, that the positive Oedipus complex cancels out the object choice of the negative complex and vice versa. This is partly because he presupposes that the parents' heterosexual choices will be internalized along with their images, so that identification with the father will simply transfer the father's gendered desire to the boy. (To explain himself in this way, however, would amount to an admission that heterosexual desire is only a status quo.) (p. 197)

In the second section of this chapter I will show the relevance of this last point to *La increada*. What interests me for the moment, however, is Warner's insistence on the social throughout his essay. For *La increada* is not only a genealogy of Siro's homosexuality, but also a larger comment on Catalan society and culture which develops along geometrical lines: the Oedipal triangle in which Siro's narcissistic fondness for mirrors originates is inscribed on a circle.¹¹ If the ego-ideal which homosexuals cathect makes its appearance due to 'critical judgement and the admonitions of others', in *La increada* both the larger social context and the critical function it exerts over the subject find a suitable correlate in the recurring figure of the social circle.

Narcís Llaudó is one of the characters who most partakes of the effects of the social circle (and his circularity is also shown by the fact that he appears in other novels by Moix, such as *El dia que va morir Marilyn* and *Onades sobre una roca deserta*, as well as in other books such as *El sadismo de nuestra infancia*). Formerly Siro's tutor and now one of Virginia's lovers, Narcís (to some extent like Bruno in *Marilyn*) is an angry young Marxist historian devoted to disavowing the myths of Catalan history, and to finding the historical reasons for Catalonia's missed chances and failures, especially those for which the mediocre Catalan bourgeois are responsible. Narcís is of lower-middle class origin, and his father, a republican during the Spanish Civil War, was killed in the Battle of Ebro before Narcís was born. In 1968, Narcís took part in the events of May in Paris (where he had met Oliveri, the protagonist of *Onades*), and was strongly committed to revolutionary change in society. But back in Catalonia, in times of economic enthusiasm and extraordinary social mobility, Narcís has been assimilated into the bourgeois social circle organized around the Artigases. The circle, reflects Narcís, is the most tyrannical of all geometrical figures, for it encloses everything and leaves

no escape, and it is constituted by a complex tension between dissolution and cohesion, attraction and abjection, schizophrenia and paranoia, flux and representation:

Algú havia explicat a Narcís, alguna vegada de les de l'escola, que el cercle pot ser la figura més angoixosa de tot l'univers geomètric perquè és, precisament, aquella que menys es pot passar dels puntets que la componen. [...] El lligam que manté units aquells punts és la seguretat que la pèrdua d'un serà no solament la pèrdua total del cercle, sinó de tots els altres companys. I la disciplina geomètrica es converteix, així, en un fet de pietat o en un fet de tirania. (p. 92)

In a world dominated by mass-media and communication, the social circle of Port Serrat and the fashionable society of the bourgeoisie and the *gauche divine*¹² is a circle of social prestige in which the *potin* (a snobbish way of designating gossip) operates as the critical instance of public opinion Michael Warner refers to. Moreover, within the social circle everyone is talked about, everyone has to have a place and have an identity (that is, be someone worth talking about).¹³ Accordingly, Siro's arrival raises an extraordinary interest among the attendants to the party: he is the sphinx everybody is trying to decipher.

If in *Marilyn Moix* had presented the history of modern Catalonia through the vicissitudes of two families, in such a way that a risk of misreading this history as an Oedipal genealogy was always present, in *La increada*, by dissolving the nuclear family and placing the characters in a larger social context, he debunks the Oedipal dependence of the articulation of the social and the psychic. This dependence, established by psychoanalysis, is nowhere clearer than in the link Freud postulates between narcissism and Oedipus: if on the one hand this link creates a normative, developmental pattern of sexuality, in which heterosexuality becomes the 'normal' object-choice, and provides a means of reconciling social and sexual reproduction, on the other hand it is a misrecognition of the factors that intervene in these processes, since the broader social, cultural, and political elements of these processes have been neutralized in favour of the legitimate family. The effects of such misrecognition are so powerful that now Oedipus becomes the master narrative that is projected onto the real. Thus, desire becomes an unfillable lack, and all social and political issues are now simply a reflection of the primal scene: according to the logic of Oedipus, then, the resistance against Franco could be described in terms of a rivalry with the father, and the struggle of Catalan nationalists for civil, linguistic, and cultural rights under the dictatorship and later could be interpreted as a desire for the lost mother.¹⁴ On the other hand, a materialist analysis of society and culture that does not take on board the libidinal and the psychic will be flawed, for it will not be

able to account for the role of subjectivity in social and historical processes. However, as Deleuze and Guattari proclaim in *L'Anti-Œdipe*, these two spheres, the libidinal and the social, are not contradictory, but rather are in a perpetual interaction:

Nous disons que le champ social est immédiatement parcouru par le désir, qu'il en est le produit historiquement déterminé, et que la libido n'a besoin de nulle médiation ni sublimation [...] pour investir les forces productives et les rapports de production. *Il n'y a que du désir et du social, et rien d'autre.*¹⁵

For Deleuze and Guattari, however, the relation between desire and the social cannot be enclosed in the rigid frame of the Oedipus complex, for desire is production not representation, and the unconscious they define is 'matériel, au lieu d'idéologique; [...] non figuratif, au lieu d'imaginaire; réel, au lieu de symbolique; [...] productif, au lieu d'expressif' (*L'Anti-Œdipe*, p. 130). In their book *Kafka: Pour une littérature mineure*, Deleuze and Guattari develop further their argument and claim that, in his writing, Kafka counteracts the Oedipal, psychoanalytical reterritorialization (subjection) of desire into the family, by comically enlarging Oedipus and unleashing a proliferation of triangles:

Bref, ce n'est pas Œdipe qui produit la névrose, c'est la névrose, c'est-à-dire le désir déjà soumis et cherchant à communiquer sa propre soumission, qui produit Œdipe. Œdipe, valeur marchande de la névrose. Inversement, agrandir et grossir Œdipe, en rajouter, en faire un usage pervers ou paranoïaque, c'est déjà sortir de la soumission, redresser la tête, et voir par-dessus l'épaule du père ce qui était en question de tout temps dans cette histoire-là: toute une micro-politique du désir, des impasses et des issues, des soumissions et des rectifications. [...] Déterritorialiser Œdipe dans le monde, au lieu de se reterritorialiser sur Œdipe et dans la famille. Mais pour cela, il fallait agrandir Œdipe à l'absurde, jusqu'au comique, écrire la Lettre au père.¹⁶

I would argue that in *La increada* Moix performs a similar operation: if the social circle is tyrannical because it encodes and restricts its members, it is also the site of desiring proliferation. In the novel, indeed, the familial triangle 'mum-dad-me' disappears, and, like the mirror, the triangle proliferates and becomes a multiplicity of triangles which are not reterritorialized within the family, but which deterritorialize themselves toward the outside, toward the social. The comic triangular proliferation in Kafka, Deleuze and Guattari argue, has the effect of discovering 'derrière le triangle familial (père-mère-enfant) d'autres triangles infiniment plus actifs, auxquels la famille elle-même emprunte sa propre puissance, sa mission de propager la soumission, de

baissier et de faire baisser la tête' (*Kafka* p. 20). In fact, the familial triangles Carles Artigas-Nadia Peretti-Siro and Carles-Virginia-Siro are inactive and almost totally irrelevant, and are replaced with a whole new series of triangles. Among the newly created triangles in *La increada* I would mention Carles-Lluís-Virginia (a triangle that encompasses the asymmetries of hetero- and homosexuality), Carles-Virginia-Narcís (which problematizes the relation between bourgeois and intellectuals), Virginia-Narcís-Siro (which establishes a link between gender, class, and politics), Carles-Lluís-Siro (which reveals the conflict between different practices of homosexuality), and the key triangle of the novel, Carles-Narcís-Siro.

However, perhaps even more important than the tension between circle and triangles is, I would argue, the tension between fluxes and stasis that takes place in *La increada*, which has already been suggested in the story of the Chinese mirrors. The novel contains plenty of examples of this tension. For instance, Siro fluctuates between a Catalan and an Italian national identity; most people call him Siro, but some others, notably his father, address him as Lex; and he is constantly reminded by other characters that the way he pronounces the *r* (and *r* is a liquid consonant) is not quite Catalan. In some scenes, wind blows furiously and shakes the characters' hair, or removes Virginia's wig (p. 113), but Virginia is always trying to keep her hair in place (p. 134). In the desiring mirror, Siro's gracious blond hair becomes a flux of dark, curly hair (p. 143). Narcís, a Marxian rationalist, has written 'un libre furiós sobre barres de sang que rajaven com una menstruació aigualida' (p. 183), and in a delirious flash-back he throws vomit, blood, snot, piss, and shit over Barcelona, Paris, the emblematic ruins of Port Serrat and the whole world (p. 153). Barcelona, says the narrator, is a narcissistic city that suffers 'el gran complex de ciutat-melic-del-món' (p. 61) and is therefore unable to go beyond its own ideals; but against a constipated society that is constantly navel-gazing, *La increada* reveals a desublimated anus in the overwhelming production of desiring fluxes that challenge their reterritorialization in a fixed representation, in a stable identity, in an unchanging social order.

THE ANTI-OEDIPAL MELODRAMA

What is the result of this tension in *La increada consciència de la raça* between fluxes and stasis, between desire as deterritorializing production and desire as reterritorialized representation? This question, however, needs to be asked within the social context of the novel: for Siro's quest for identity is both an attempt to identify with his father (the title of the first part of the novel is indeed 'Telèmac'), and an effort to avoid assimilation by the social

circle organized around his father. Thus, moving the terms of the question into another sphere, what is the outcome of Siro's struggle against the social order represented by his father?

'La révolte contre le père est une comédie, pas une tragédie', say Deleuze and Guattari quoting Kafka (p. 20). Moix doesn't really write a comedy: against the Oedipal Drama, Moix proposes an Anti-Oedipal Melodrama — not by chance the title of the Spanish translation of the novel is, indeed, *Melodrama*.¹⁷ The use of cinematic models was already present in *Marilyn*, but here these models become even more explicit. As Moix said in an interview, the incest episode with Wagner as background music (which I shall discuss later) 'és fet a la manera del *Senso* de Visconti',¹⁸ and virtually every moment in the plot — notably Siro and Livio's love story among the ruins of some ancient monument in Rome (pp. 135-39) — follows a melodramatic pattern. There are two characteristics of the family melodrama that may explain Moix's use of it. In the first place, as Thomas Elsaesser has argued, 'melodramatic effects can successfully shift explicit political themes onto a personalised plane',¹⁹ thereby making it possible for Moix to explore the connexions between the libidinal and the social he seeks to dramatize. And secondly, this genre seems to suit particularly well Kafka's assertion that the revolt against the father is not a tragedy:

Melodrama is often used to describe tragedy that doesn't quite come off: either because the characters think of themselves too self-consciously as tragic or because the predicament is too evidently fabricated on the level of plot and dramaturgy to carry the kind of conviction normally termed 'inner necessity'. (Elsaesser p. 65)

The self-consciousness of the melodramatic character to which Elsaesser alludes here suggests the narcissistic thematic of the novel, as well as the inherently self-reflexive character of the society Moix is depicting.

However, the social and political aspect of Moix's novel, manifested in its efforts to undertake an analysis of contemporary Catalan society, and Moix's emphasis on representation and agency, require us to ask what the function of Moix's melodrama is. This question is also prompted by the fact that *La increada*, like *Marilyn*, is a genealogy of modern Catalan culture, but in this case the contrast between history and genealogy (between critique and active demolition) is even more explicit and seems to respond to a much better defined programme. And, since *La increada* is an anti-Oedipal melodrama (as will become apparent later), an analogy between Kafka's writing (in Deleuze and Guattari's reading) and Moix's novel seems appropriate. As Deleuze and Guattari say, in his novels Kafka connects his literary machine with a social

machine (a machine being a dynamic system, as opposed to a structure), and *dismantles* the latter. The verb ‘to dismantle’ is crucial here, for Kafka transcribes the dynamic of the social field into what Deleuze and Guattari call an *agencement*, in order to dismantle it, thereby going beyond critique or dialectical analysis:

Cette méthode de démontage actif ne passe pas par la critique, qui appartient encore à la représentation. Elle consiste plutôt à prolonger, à accélérer tout un mouvement qui traverse déjà le champ social: elle opère dans un virtuel, déjà réel sans être actuel [...] C’est un procédé beaucoup plus intense que toute critique. (*Kafka* pp. 88-89)

The proliferation of triangles I discussed earlier follows the lines of a social dynamic whose mechanisms Moix seeks to dismantle; and the fact that here, as in *Marilyn*, he libidinizes history suggests that the contrast between Siro and Narcís (a mirror image of that between Jordi and Bruno) corresponds to an opposition between historical inquiry as a dialectical critique and a fictional procedure akin to the one Deleuze and Guattari describe. But in order to understand what the rationale behind Moix’s generic choice is, we must take into account that, as Robert Lang states, ‘[t]he melodrama [...] is first a drama of identity’.²⁰ Indeed, *La increada* narrates Siro’s quest for identity as a Catalan, as a bourgeois and as a gay man; in doing so (and by taking up the motif of the mirror and developing the issues of narcissism, history, and tradition) it makes extensive comments on the construction of sexual identities, and of the relations between class and nationality in Catalonia. I would therefore argue that if Moix’s melodrama attempts to dismantle something, it is the complex machine of Catalan identity: a machine which connects class and nationality and has sexuality as its excluded third, its unspoken limit.²¹ The main procedure whereby Moix’s literary machine works is the connection of these three elements.

As I pointed out in my introduction, *La increada* was to be the first part in a trilogy called ‘Una Història Catalana’ — a Catalan story, but also a Catalan history. What is Catalan about this story? We know already that Siro has come back to Catalonia to come to terms with his own identity. He knows that he belongs to the *haute bourgeoisie*, the ruling class responsible for the great achievements of modern Catalonia; he knows that he is from a country that was very powerful in the Middle Ages; and he also knows that he desires other boys. Siro is thus in a perfect position to carry the torch of his class and the national culture his class underwrites. He perhaps idealizes this heritage, but he desires it because he needs to make his a legacy ‘que pogués guiar els meus actes i donar-los un sentit’ (p. 188). Indeed, Siro needs to find

a coherent sense of identity in order to overcome his narcissism. He cannot achieve a sense of self because of the ‘joc de miralls que separava Siro d’un món on tots els éssers, totes les idees, totes les lluites, quedaven reduïts a una mera categoria objectal’ (p. 179), and so he cannot transcend himself and realize a clear difference between self and Other. But if he is to conquer a discrete identity and embrace the heritage of his class and his nation, he wants to do so by assuming the conscience of his race, the active, creative principle that made possible the achievements of his ancestry. He therefore wants to ‘tornar a un estat selvatge [*sic*], com en una alba de la creació i, sobretot, de l’esperit’ (p. 109).

Siro is thus confronted with a heritage that he desires but that, as we will see later, is also limiting. Inheritance is, in fact, a crucial element in the novel, and the main device of the machine of Catalan identity that Moix aims to dismantle discursively. Inheritance, on the other hand, suggests the dynamic of the Oedipus complex, which according to Freud is transmitted from parents to children. As Freud says in ‘The Dissolution of the Oedipus Complex’ (1924), Oedipus is inherited:

Although the majority of human beings go through the Oedipus complex as an individual experience, it is nevertheless a phenomenon which is determined and laid down by heredity and which is bound to pass away according to programme when the next pre-ordained phase of development sets in.²²

But the heritage Siro receives, like the desire originated by Oedipus, is negative: the Oedipus complex, in Freud’s words, ‘would go to its destruction from its lack of success, from the effects of its internal impossibility’ (p. 315). Siro’s class and national identity, like the libidinal pattern defined by psychoanalysis, is an ideal to be reached and never achieved, a norm to be followed and never accomplished. Thus, Carles says to Siro towards the beginning of the novel: ‘T’estimo molt, Siro. Encara que estiguessis molt lluny, *viviem de tu*. No ens decebis, per favor. [...] Eres com una esperança de realització. L’única que em quedava. I encara ho ets’ (pp. 41-42). Siro is being asked to accept an inheritance and continue a tradition in order to accomplish a project. This request also suggests the dynamic of the literary canon, which is transmitted from generation to generation, and in which new authors must not ‘disappoint’ the ‘hopes of accomplishment’ put on them. (I shall return to this point later.)

Within an Oedipal framework, inheritance must not only be accepted, but *desired*: one has to desire the place of the father. Siro is actually keen on carrying this torch. He does believe the myths of Catalan history that he has inherited: the beautiful tales of the Greeks founding his native country, the

epics of the Catalans ruling the Mediterranean sea in the Middle ages, the narratives about the modern bourgeoisie producing a solid and prestigious high culture. Coming back from Italy (a ‘normal’, ‘civilized’, and ‘developed’ European country), and wishing to find the continuum between his own life narrative and his historical background, Siro believes in these myths sincerely, perhaps also naïvely, because behind all these achievements there must be a creative principle, an essential conscience that expresses a will to power, even if this conscience is as yet uncreated. Carles’s request, however, reveals the existence of a failure that Siro may redress or repeat, and this is what Narcís Llaudó tries to make Siro understand. At daybreak, after a delirious all-night car ride with Virginia, they are both contemplating a beautiful building in Port Serrat, a Renaissance market that, for Siro, could be an example of the will to power of Catalonia’s ruling class. For Narcís, however, the same building merely reflects the mediocrity of the Catalan bourgeoisie:

És això, el que em sembla que no enteneu. I amb tot, jo ho tinc tan clar! Aquesta terra oberta a totes les mentides, perquè la seva classe dirigent ja va néixer mentidera de mena! [...] Aquest Renaixement realitzat a altres terres més sortoses i importat, aquí, per servir d’orgull als senyorassos d’un poblet que ni tan sols consta als mapes. I ara fan el mateix, me n’adono perfectament. Ara tapen la gran ruïna col·lectiva amb quatre miralls d’or... i jo et dic que fan trampa, que la faran sempre. Tots ells, industrials i banquers, intel·lectuals i tecnòcrates, reaccionaris i progressistes... I tu el primer, m’entens? Tu, sí, que em vénis a parlar del bressol grec i t’embarques en una nau que busca platges verges i no t’adones que allò que ens cal són pales i pics ben forts que ens ajudin a treure la runa de tanta Història! [...] Que no ho veus, que la nostra consciència és una derrota? [...] ¿No ho veus, que el que volen és una consciència sempre verge, una Història que sempre estigui a punt de crear-se i no es creï mai? (pp. 216-17)

Siro, thus, has inherited the failure of his class in building a modern national culture. His class, moreover, has created a number of myths — the ideological corpus of conservative Catalan nationalism — to justify its mediocrity, to assimilate everything that threatens it, and to avoid social and cultural change, and it has finally believed its own fictions. For Narcís, the Catalan bourgeoisie has failed at becoming a proper, ambitious ruling class, and therefore has not been successful in modernizing Catalonia, in giving the country a coherent structure, and in sponsoring the construction of a prestigious and effective modern cultural canon. If something has to change, and if a consciousness has to see the light, what the nation needs, Narcís says, is not more myths, ideals, and fantasies, but a hard-line materialist analysis.

Thus, if Siro finds it difficult to come to terms with his class and national identity, Narcís has previously offered him ‘una alternativa’. Rather than digressing about essences, they should just ‘parlar de classes socials’ (p. 111). Siro, however, is not fully satisfied with Narcís’s alternative: he still thinks that art and beauty, and the principle of creation in which they have their origin, can be a revolutionary weapon (p. 141). He does indeed want to be a ‘heretic’ and debunk both the logic of inheritance that governs his class and the logic of assimilation that supports it. But these two logics (assimilation and inheritance) have an enormous power that Siro links to Oedipus. His family is not restricted to the home, for in any cultural or political intervention by his class he discovers ‘bifurcacions’ of his own family that place ‘membres simbòlics de la família’ everywhere Siro looks (p. 142). Thus, one of the main issues in Siro’s quest for identity is how to avoid assimilation:

[E]ls trobava en l’acte d’engolir-se qualsevol intent de revolta, posant-se al dia i convertint-se [...] en els perfectes deformadors de revolucions que havien nascut per excloure’ls. [...] Li pagarien la revolta, li pagarien els pecats, tot allò amb què ell volgués ultratjar-los sense arribar-los a matar. En certa manera, o potser de totes les maneres, no hi havia escapatòria. (p. 142)

However, the historical failure of his class is not the only thing Siro has inherited from his father, or the only source of a risk of being assimilated by the social circle. Siro, interested in the possibility of an absolute beginning and a creation that cannot become solidified within an artistic or literary canon, is deeply concerned about having ‘inherited’ his father’s ‘tara’ (defect), for this could be a sign that he will indeed follow the same path as his ancestors. As he says to Narcís Llaudó:

Però, mestre meu, la tara dels Artigas, des del germà de l’avi fins al meu pare, m’assegura que seguiré pam a pam totes les altres tares de la raça. [...] Pertanyo, mig i mig, a la raça dels poderosos i a la dels damnats. Per part de mare, per part de pare, per part de madrastra i per part de... bé, no sé quin parentiu pot tenir en Lluís. I si la Història es vol repetir, jo seré tots ells alhora, una altra vegada. (p. 110)

(One might in fact say that Siro is like Scarlet O’Hara in *Gone with the Wind*, because he has also inherited Tara.) His father’s ‘tara’ is homosexuality, and as he too belongs to the ‘accursed race’ of homosexuals, Siro fears that his assimilation will be complete and unavoidable, and that the only practical possibility of practising his desire is to pretend he is living a ‘normal’, heterosexual life (like his father), or to become a socially acceptable, stereotypical queen (like his father’s lover, Lluís Perrami). Siro believes, however, that homosexual desire can be a subversive, disturbing, and creative

force, and he wants to resist the social assimilation of his desire. His step-mother Virginia disagrees, and her advice shows that the sole practice of Siro's sexual choice has nothing subversive about it: '[N]o t'emboliquis la vida [...] A casa teva hi ha una llarga tradició d'amor entre senyors, i ningú se n'ha escandalitzat mai. Creu-me: gaudeix-la i no ens vinguis amb innovacions. Deixa't estar de conyes de l'esperit' (p. 194). The key word here is 'tradition': Siro refuses to inherit a tradition (to be reterritorialized within a stable identity) which, far from being simply a familial dirty secret, goes well beyond the family. Moreover, Siro cannot but establish a link between sexuality, class, and nationality. The sexual 'tradition' represented by his father goes hand in hand with that of a ruling class who in the eyes of historians was never ambitious enough, a nation desperately trying to come into actual existence, and a culture that is constantly struggling to construct a modern canon without ever reaching the ideals set by its intellectuals. But if some traditions are a modern invention,²³ a possibility exists for Siro to create new ones — both sexual and cultural — beyond his family's tradition.

Virginia's advice seems to contain an unsolvable conflict between the libidinal and the political: Siro should accept and 'enjoy' this (national, social, sexual) tradition without making any political connections. The same conflict shapes Narcís's Marxist, materialist perspective, which labels as sheer ideology the subjective, the libidinal and national identity, and excludes them from his analysis of Catalan history (and indeed, for Narcís, Siro's homosexuality does not make any difference whatsoever, as it would be perfectly integrated into the network of privileges Siro, as a member of the dominant class, already enjoys [p. 250]). For Siro, however, neither of these two positions is satisfactory: the first implies the reproduction of an inheritance that restricts the productive character of desire, whereas the second position simply communicates subjection. Siro's alternative is a positive action that liberates desire and that cannot be either abjected and excluded or socially encoded and assimilated.

This alternative takes place at the end of the novel. After the delirious car ride from and back to Port Serrat, during which Narcís, Virginia, and Siro have been tracing circles around their own positions in society, Siro decides to enact his final act of revolt before leaving forever. First he refuses to be absorbed into the stereotypical and socially accepted group of the 'Morenetes', the 'Catalan queens' led by Lluís Perrami: he confronts Lluís (a.k.a. La Perrichola) in a 'battle of the queens' choreographed to Rossini's aria of the fighting cats (pp. 227-33). He then resolves to commit a horrible crime, an act of incest — a bodily act that would break the logic of inheritance and shortcircuit the mechanisms of social assimilation. However,

after seducing his step-mother Virgínia, he realises that this was not enough (pp. 247-49).

It is precisely at this point that *La increada* becomes an anti-Oedipal melodrama. On the one hand, this is because, although Siro is tormented by ‘la qüestió de si preferia ser un fill perfecte o un amant com cal’ (pp. 236-37) (the problem of identification with and desire for the father), the Primal Scene that should be the origin of this question is one of a very special kind. What Siro remembers, and what tortures him, is his childhood memory of having seen Carles and Lluís having sex (p. 236); here both identification and desire are gendered as masculine. On the other hand, Moix’s story, like Siro himself, disobeys ‘els comandaments inexorables de l’estètica del melodrama’ (p. 248). According to Thomas Elsaesser, the family melodrama usually ends in resignation:

The family melodrama [...] records the failure of the protagonist to act in a way that could shape the events and influence the emotional environment, let alone change the stifling social milieu. The world is closed, and the characters are acted upon. (p. 55)

Furthermore, the most a melodramatic character could aspire to is to adapt him/herself to the dominant culture, for ‘even the most violent protestations of the melodrama are not a call for radical change’ (Lang p. 9). But in *La increada* this is clearly not the case: rather than accepting castration (that is, assuming that he is impotent in his confrontation with the dominant society), Siro dismantles the logic of castration; rather than being acted upon, he exerts his agency in a strategic manner (and this is clearly shown by the fact that incest is committed not once but twice, and that it does not merely respond to an incestuous desire, but to a sexual-political impulse); and rather than letting himself be assimilated by the social circle, he sets out to attempt a radical change, even if it is only at a micropolitical level.

After seducing Virgínia, Siro has found himself at an impasse, because he has realized that his act of pseudo-incest will be just one more dirty little secret to be confided in the salons of the beautiful society of Port Serrat (pp. 248-49). But Siro quickly finds a way out of the impasse. Unlike Narcís’s obsolete politics, whose Marxian dogmatism ‘és de l’any de la picor’, he intends to put into practice a new form of libidinal politics (p. 251), a micropolitics of desire. Thus, he says to Narcís:

Però ara arribo jo, trenco tots els miralls i destrueixo tots els principis de la Creació ocupant el lloc de la mare. [...] Digues-los que jo seré, avui, un nou Èdip que ocuparà el lloc de Jocasta. M'agradarà saber com reaccionen. Corre! Explica-ho a la primera festa, pregona-ho per totes les mansions, al Liceu, al Polo, veurem si són capaços d'assimilar-ho. (p. 252)

An outraged Narcís tries to deter him and begs: 'no hi barregis la Història, no hi emboliquis el país' (p. 253). But Siro enters the bedroom where his father is sleeping under a big stained-glass window which projects on his body the four red stripes of the Catalan flag. Siro takes up the role of his mother and step-mother, and, like a martyr, has sex with his father: 'I la llum del sol, en estrafer-se, projectava sobre el seu cos llis i sobre els músculs rotunds de Carles Artigas quatre barres de sang que anaven regalimant com una menstruació aigualida. . .' (p. 254). By dismantling the Oedipal logic of inheritance and assimilation, Siro has broken the mirrors of narcissist identity; and the nation Narcís wanted to preserve from Siro's action reappears here: Catalan national identity, far from being obliterated, has become a bodily fluid, a libidinal, unfixed flux materially inscribed over two male bodies.

Siro, his body having become a postmodern war machine, does not aim to kill the Father symbolically, but wants his action to have its effect somewhere else, outside the household, in the social circle. In so doing, he turns the narcissism of which he is allegedly a victim into a critical weapon. But, significantly, it is Narcís who, at the open end of the novel, makes public use of Siro's action. Is it by chance, however, that, being a heterosexual, Narcís's name is precisely *Narcís*? Narcís, the rabidly heterosexual historian is, I would argue, the Homo-Narcissist: for Narcís, who assumes that he knows Siro better than he himself does, and who believes that Siro's homosexuality is a mirror that prevents him from understanding the social factors in his constitution as a self with a consciousness and an agency, cannot see that 'the theorization of homosexuality as narcissism is itself a form of narcissism peculiar to modern heterosexuality' (Warner p. 202).

La increada closes with Narcís Llaudó starting to reveal the *potin* of Siro's final action. Before that, however, he has made some painful observations on the inherent failure of Catalan culture and society to become a reality: 'Són les coses mai realitzades, que ens han fet com som. És aquest cony de terra, que sembla maleïda des de sempre. Mal llamp qui m'hi féu néixer!' (p. 261). Catalonia is a failure, thinks Narcís, and it has made it impossible for its citizens to develop their egos fully. Thus, the only possibility left is to

construct one's self by measuring it against its own ideals: '¿què ens pot salvar, què pot salvar aquesta terra nostra si no és el somni d'anar-nos autocreant com millor puguem fins que un bon dia la Història ens acabi donant una petita almoina d'esdevenidor?' (p. 264). So Narcís ends up by closing the circle. The answer to the problem of narcissism lies not in Siro's homosexuality, but in Catalan society's own (heterosexual) ego-erotics. As Michael Warner argues:

Heterosexuality deploys an understanding of gender as alterity in order to mobilize, but also to obscure, a self-reflexive erotics of the actual ego measured against its ideals. In a modernity constituted by multiple sites of ego erotics, sex ceases to be complacently patriarchal and becomes heterosexual, mystifying its own imaginary register with its liberal logic of difference. Homosexuality, however, engages the same self-reflexive erotics, without the mechanism of obscuring it. The homosexual who makes the choice of 'what he himself would like to be' expresses the utopian erotics of modern subjectivity. This utopian self-relation, far from being the pathology of the homosexual, could instead be seen as a historical condition and, in the perverse and unrecuperated mode of homosexual subjectivity, the source of a critical potential. This is why modern heterosexuality needs a discourse about homosexuality as a displacement of its own narcissistic sources. (p. 206)

If Warner's argument (that narcissism is a constitutive element of the construction of heterosexual subjectivity in modern liberal societies) is correct, then three conclusions emerge from *La increada consciència de la raça*: first, the relation Moix establishes between homosexuality and Catalan national identity is not gratuitous, but has a solid theoretical foundation; second, Narcís Llaudó, the critic who reflects on Catalan culture's failure to construct an adequate canon, shows a crucial element in the discursive machine of modern Catalan culture: its narcissistic desire to find 'what it itself would like to be' and the subsequent, constant effort to constitute a modern canon that is always in the process of failing, unaware that the very dynamic of the canon (the culture's ideal) necessitates this failure; and finally, Siro Artigas — half-Italian, half-Catalan, in between 'Europe' and the Mediterranean — reveals that homosexuality can be a source of critical agency through which to understand the dynamic of the Catalan cultural field, because he shows that national identity, like any other psychic and cultural phenomena, is perhaps not only a matter of ideology, but also of desire.²⁴

Like *Marilyn*, *La increada* is a genealogy of sexual and national desire: by libidinizing history and social relations, Moix opens up a whole new perspective in the analysis of Catalan culture. But it would be naïve to think that *La increada* achieved a real change just by its anti-Oedipal stance. After all, it was published in 1972, the same year as Deleuze and Guattari's *L'Anti-*

Edipe, and so it could easily be said that he simply incorporates into the discourse of Catalan culture the philosophical fashions of Paris,²⁵ thus colluding with the manoeuvres of the Catalan bourgeoisie he himself criticizes in his novel.

A further question should therefore be asked: what happened to Moix's own crime, that of revealing the links between sexuality and the construction of Catalan identity? Perhaps it would be useful to compare two different statements by Moix himself on the scandalous anti-Oedipal scene. In an interview published in the early 1970s, Moix said that this episode 'té una significació política molt clara', and one that is close to the discourse of the emergent gay liberation movement in the United States;²⁶ in another interview of the same period, he complained that his novel had not been properly understood.²⁷ However, in an interview published in 1989 in the literary magazine *Lletra de Canvi*, and significantly entitled 'I am the centre of the world', Moix told the critic Julià Guillamon:

A La increada consciència de la raça, al final, el fill dona pel cul al pare, i està explicat d'una manera que vol semblar la caiguda de la classe burgesa. Havia descrit un pare i un fill guapíssims. Era fantàstic que es donessin pel cul. Però ho havia de vestir amb sociologia. Tenies mala consciència perquè el fet de tenir passaport i que no te l'haguessin retirat volia dir que no eres resistent. I a mi el passaport, gràcies a Déu, no me'l van retirar mai.²⁸

In his obliteration of the social, Moix here seems to have followed Virginia's advice: enjoy your perverse desire and your passport, but don't make any connections, political or otherwise. Moix appears to have preferred to neutralize the political content of his own novel, to keep the passport to success contained in the canonical figure of the liberal artist, and to become a star in the spectacle of Spanish culture. But such a conclusion would be unfair, because the effects of Moix's genealogy go far beyond any immediate political effects his novels may have. As I concluded in the previous chapter, Moix's transformative potential must be found in his literary and cultural practice, and, since his anti-Oedipal dismantling of the narcissistic discourse of Catalan culture seems directly related to the process of canon construction of this very culture, I believe that Moix's political energy must be sought in his seemingly anomalous or paradoxical position within the canon of modern Catalan literature. This is what I intend to do in Part Two of this book, 'Wrestling with the Canon'.

NOTES TO CHAPTER TWO

- ¹ I use the following edition of the novel: *Siro o la increada consciència de la raça* (Barcelona: Edicions 62, 1972; repr. 1975).
- ² Paul Julian Smith, *Laws of Desire: Questions of Homosexuality in Spanish Writing and Film 1960-1990* (Oxford: Clarendon, 1992), p. 42.
- ³ On this novel, see Josep Fauli, 'Los años 60, con Moix', review, *Diario de Barcelona* (25 March 1972), p. 13; Guillem-Jordi Graells, review, *Serra d'Or* (April 1972), p. 291; Manuel Nadal, 'Operación 00-Terenci', review, *El Correo Catalán* (6 April 1972); and Joan Triadú, *La novel·la catalana de postguerra*, pp. 227-28.
- ⁴ This trilogy remains incomplete. *Leonard o el sexe dels àngels* was a favourite candidate to a prestigious literary prize during the 1970s, but some of the members of the jury thought it offensive, and the prize was awarded to another novel, a decision which provoked a certain scandal. Moix shelved his novel, which was only published in 1992, after it won the Premi Ramon Llull, as *El sexe dels àngels* (Barcelona: Planeta, 1992). The third novel in the trilogy, *Ramiro o el Ben Plantat*, has never been published. On *El sexe dels àngels*, see Josep Miquel Sobrer, 'Ironic Allegory in Terenci Moix's *El sexe dels àngels*', *Bulletin of Hispanic Studies* (Liverpool), 75 (1998), 339-56.
- ⁵ Sigmund Freud, 'On Narcissism: An Introduction', trans. by James Strachey, *On Metapsychology: The Theory of Psychoanalysis* (Harmondsworth: Penguin, 1991), pp. 59-97 (p. 81).
- ⁶ Sigmund Freud, 'Some Neurotic Mechanisms in Jealousy, Paranoia and Homosexuality', trans. by James Strachey, *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, XVIII (London: Hogarth Press, 1973), pp. 223-32 (p. 230).
- ⁷ Jacques Lacan, 'Le Stade du miroir comme formateur de la fonction du *Je* telle qu'elle nous est révélée dans l'expérience psychanalytique', in *Écrits* (Paris: Seuil, 1966), pp. 93-100 (p. 94).
- ⁸ For a clear and accessible account of narcissism and of Lacan's theory of the mirror stage, see Elizabeth Grosz, *Jacques Lacan: A Feminist Introduction* (London and New York: Routledge, 1990), pp. 24-49.
- ⁹ Michael Warner, 'Homo-Narcissism; or, Heterosexuality', in *Engendering Men: The Question of Male Feminist Criticism*, ed. by Joseph Allan Boone and Michael Cadden (New York and London: Routledge, 1990), pp. 190-206 (p. 190).
- ¹⁰ On the relation between narcissism and Oedipus, see also John Fletcher, 'Freud and His Uses: Psychoanalysis and Gay Theory', in *Coming On Strong: Gay Politics and Culture*, ed. by Simon Shepherd and Mick Wallis (London: Unwin Hyman, 1989), pp. 90-118; and Guy Hocquenghem, *Homosexual Desire*, esp. pp. 79-81.
- ¹¹ On the relation between geometry, desire and psychoanalysis, see Victor Burgin, 'Geometry and Abjection', in *Psychoanalysis and Cultural Theory: Thresholds*, ed. by James Donald (London: Macmillan, 1991), pp. 11-26.
- ¹² On the *gauche divine*, see Josep Maria Carandell, 'Arqueologia de la gauche divine', *Lletra de Canvi*, 22 (1989), 7-11; and Marta Nadal, 'Joan de Sagarra: No tornaria al 68 per més copes que em pogués prendre de franc al Bocaccio', interview, *Lletra de Canvi*, 22 (1989), 27-32.
- ¹³ This dynamic of gossip and criticism also suggests the dynamic of power and knowledge around the open secret that Eve Kosofsky Sedgwick has analyzed in *Epistemology of the Closet*.
- ¹⁴ Guy Hocquenghem attacks this kind of reasoning in relation to the events of May 1968 in *Homosexual Desire*, p. 107.
- ¹⁵ Gilles Deleuze and Félix Guattari, *L'Anti-Œdipe*, p. 36 (their emphasis).
- ¹⁶ Gilles Deleuze and Félix Guattari, *Kafka: Pour une littérature mineure* (Paris: Minuit, 1975), p. 19.
- ¹⁷ Terenci Moix, *Melodrama o la increada conciencia de la raza* (Barcelona: Lumen, 1980).
- ¹⁸ Moix, *Preguntar no és ofendre*, pp. 190-91.

- ¹⁹ Thomas Elsaesser, 'Tales of Sound and Fury: Observations on the Family Melodrama', in *Home Is Where the Heart Is: Studies in Melodrama and the Woman's Film*, ed. by Christine Gledhill (London: BFI, 1987), pp. 43-69 (p. 47).
- ²⁰ Robert Lang, *American Film Melodrama: Griffith, Vidor, Minelli* (Princeton, NJ: Princeton University Press, 1989), p. 8.
- ²¹ For an anthropological account of Catalan national identity which stresses the plurality of vectors intervening in its construction, see Ignasi Terradas, 'Catalan identities', *Critique of Anthropology*, 10 (1990), 39-50.
- ²² Sigmund Freud, 'The Dissolution of the Oedipus Complex', trans. by Joan Riviere, in *On Sexuality: The Three Essays on the Theory of Sexuality and Other Works* (Harmondsworth: Penguin, 1991), pp. 313-22 (p. 315).
- ²³ On the invention of traditions in the modern period and its relation to nationalism and national identity, see Eric Hobsbawm, 'Introduction: Inventing Traditions', in *The Invention of Tradition*, ed. by Eric Hobsbawm and Terence Ranger (Cambridge: Cambridge University Press, 1992), pp. 1-14.
- ²⁴ On this subject, see Lauren Berlant, *The Anatomy of National Fantasy: Hawthorne, Utopia, and Everyday Life* (Chicago and London: The University of Chicago Press, 1991), pp. 1-34; Homi Bhabha, 'A Question of Survival: Nations and Psychic States', in *Psychoanalysis and Cultural Theory: Thresholds*, ed. by James Donald (London: Macmillan, 1991), pp. 89-103; Elspeth Probyn, *Outside Belongings* (New York and London: Routledge, 1996); Joan Ramon Resina, 'The Double Coding of Desire: Language Conflict, Nation Building, and Identity Crashing in Juan Marsé's *El amante bilingüe*', *The Modern Language Review*, forthcoming January 2001; and Eve Kosofsky Sedgwick, 'Nationalisms and Sexualities: As Opposed to What?', in *Tendencias* (Durham, NC: Duke University Press, 1993), pp. 143-53. On the relation between national identity and questions of subjectivity, including gender and sexuality, see *Becoming National: A Reader*, ed. by Geoff Eley and Ronald Grigor Suny (New York and Oxford: Oxford University Press, 1996), esp. essays by Renata Salecl (pp. 418-24), Liisa Malkki (pp. 434-53), David Morley and Kevin Robins (pp. 456-78), and Lauren Berlant (pp. 495-508); Rosi Braidotti, *Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory* (New York: Columbia University Press, 1994), pp. 1-39, 146-72, and 245-57; Salvador Cardús i Ros, 'Autoestima, autoodi i conflicte d'identitats', in *Cinquenes jornades El nacionalisme català a la fi del segle XX: Solsona 1991* (Barcelona: Revista de Catalunya, 1991), pp. 48-76; Sarah Radcliffe and Sallie Westwood, *Remaking the Nation: Place, Identity and Politics in Latin America* (London and New York: Routledge, 1996), esp. pp. 9-28, 107-33 and 134-59; Xavier Rubert de Ventós, *Catalunya: de la identitat a la independència* (Barcelona: Empúries, 1999), esp. pp. 36-45 and 56-67; Adolf Tobeña, *El nacionalisme divi: Vectors psicològics del catalanisme* (Bellaterra: Universitat Autònoma de Barcelona, 1998); and Nira Yural-Davis, *Gender and Nation* (London: Sage, 1997).
- ²⁵ Giuseppe Grilli, *Indagacions sobre la modernitat de la literatura catalana: Continuitat i alteritat en la tradició literària*, trans. by Francesc Parcerisas (Barcelona: Edicions 62, 1983), p. 227.
- ²⁶ Moix, *Preguntar no és ofendre*, pp. 193-94.
- ²⁷ *Ibid.*, p. 131.
- ²⁸ Julià Guillamon, 'Terenci Moix: Sóc el centre del món. Ho tinc assumidísim', interview, *Lletra de Canvi*, 22 (1989), 12-18 (p. 14).

PART TWO

WRESTLING WITH THE CANON

CHAPTER THREE

MÓN MASCLE: POSTMODERNISM AND THE MASOCHIST AESTHETICS

On one side of the A3 sheet, Terenci Moix, dressed as Napoleon, stares at the reader, smiling confidently. One of the articles announces that ‘Terenci vuelve a la novela de amor de la mano de la princesa Borghese’, while another proclaims that ‘Roma no tiene misterios para Terenci’ — such is Moix’s erudition and cosmopolitanism. Turning the page, we see reproductions of the covers of Moix’s latest best-selling books; the largest one shows the cover of *No digas que fue un sueño*, which proudly heralds that this novel, winner of the Premio Planeta 1986, is in its 43rd printing, having sold over a million copies. To the right, a quiz challenges the reader to guess which ‘soundbites’ attributed to Moix are actually true: in one of them Moix confesses, ‘No logro dominar la endiablada sintaxis castellana’, and in another he provocatively claims that ‘[s]é bailar el sirtaki, pero no la sardana’ (both statements are said to be true). At the bottom of the page, a section entitled ‘Se dice de mí’ collects opinions on Terenci Moix by other authors, journalists, and intellectuals. Here, a cartoon refers to Moix’s popularity: if he were to become minister ‘de venta de libros’, the rate of readership in Spain could be increased so easily! The last quotation in this section is by Giuseppe Grilli, credited as ‘presidente de la Asociación Italiana de Estudios Catalanes’: ‘Terenci Moix es para mí uno de los clásicos catalanes modernos’.

The above is a description of *El periódico de Terenci Moix*,¹ an item of promotion material for one of Moix’s recent novels in Spanish, *Venus Bonaparte* (1994). If on the one hand it is a sign of Editorial Planeta’s aggressive marketing techniques, on the other *El periódico de Terenci Moix* is symptomatic of Moix’s peculiar institutional position in Catalan literature — a position which one would be easily tempted to characterize as queer. Thus, the work being promoted is a great work of high art, a historical novel that has required scholarly research, but its author is pictured in Napoleon drag, completely giving up the seriousness of the modernist author and making a spectacle of himself (the contrast between this picture and that of Juan Goytisolo with Julio Iglesias in the background is startling). The way in which Moix is presented is almost an apotheosis of the author-as-subject, the site of

originality and truth, but this takes place in the context of a mass-production machinery which constructs Moix as a media ‘personality’. Furthermore, there is no sign of gay militancy in this mainstream publishing product, but Moix displays with great nonchalance his homosexual tendencies. Finally, and most importantly, Moix places himself in a cultural no man’s land: he writes in Spanish but has no complete command of this language, he is a Catalan author but feels no attachment to his cultural background. Even more queerly: the popular, best-selling, Spanish author is a modern classic of Catalan literature.

It would be a mistake, however, to think that the queerness of Moix’s institutional position is a recent phenomenon. In fact, it dates back to the start of his career, and it is best traced in his ‘fantasy’ and camp writing, of which *Món Mascle* (1971) is perhaps the best example.² If in his ‘realist’ fiction Moix deals with issues of Catalonia’s contemporary history, in *Món Mascle* he put together a rather queer plot. A young French pop star, Gérard, returns to Egypt after escaping from a Swiss clinic to which his despotic manager, Larry, had sent him. In the warm Egyptian night, in the midst of a cloud of hashish, Gérard tells a friend about his ordeal in the Macho World: on a similar night, about one year earlier, he had been kidnapped in the company of three American friends by two dark men shrouded in robes who took him to a civilization totally separated from the rest of the world.

In the Macho World masculinity and strength are venerated. Only physically perfect and powerful men have the right to exist there, everybody is expected to be naked at all times, and men must die at the age of fifty in order to preserve the purity and perfection of the Macho race. Gérard became Nbj’nepu-ra, the Co-Divine; if in the real world he was a pop idol for the masses, here he was the religious idol of masculinity for the youth of the Macho World to imitate. With the help of Astor, his kidnapper and personal tutor, Gérard learned to worship Cobra, the principle of Evil which governs the Macho World; he was trained to become powerful and dominant, and to find pleasure in mercilessly inflicting pain; he was taught the discipline of suffering torment as a means of achieving dignity, and learned how to desire this discipline and the resulting pain.

At the end of his nightmare Gérard discovers the innermost secrets of the Macho World, and manages to escape from his ordeal; but back in the normal world he has felt that he must return to Egypt — not only to warn other young men of the dangers that await them, but also in the hope that he will be kidnapped again and brought back to the Macho World. . .

In contrast to the other novels by Terenci Moix studied in this book, here no references to Catalonia or to Catalan culture or literature are ever made; in fact, *Món Mascle* could not possibly be more cosmopolitan. The protagonist

is French, his manager is Irish, his friends are American, and his adventure takes place in a fantasy world borrowed from comics and Hollywood films, where people speak perfect French, and soldiers sing in operatic Italian; in a way, we should assume that the characters 'speak' in Catalan because someone has 'dubbed' their lines, as if they appeared on an episode of *Star Trek*, for example, shown on Catalan television. Thus, as opposed to *Marilyn* or *Onades*, in *Món Mascle* the world of Moix's literary fantasy seems not to communicate at all with Catalonia's national reality. The contrast with Moix's other novels becomes paradoxical when the dedication of the novel is considered, however: 'A Joaquim Molas, una novel·la que no és allò que sembla, ni és allò que pot semblar. En una línia, doncs, catalaníssima' (p. 4).³ The reference to Joaquim Molas here is interesting, because Molas is probably the most important scholar in Catalan Studies in Catalonia. It is also worth noting that for Molas the main task of Catalan Studies is to provide Catalan literature with a canon that could set it on a par with the main Western literatures.⁴ Given this historico-literary context it is significant, then, that Pere Gimferrer considered *Món Mascle* as 'una autèntica rareza, no sólo en la historia de la novela catalana, sino en la actual novela europea'.⁵

Yet the novel, claims Moix, is *very* Catalan, precisely because it is not what it seems. Moix seems thus to be pointing at some constitutive ambiguity in Catalan national identity, an ambiguity that pervades his novel, and that somehow accounts for its ambivalent critical reception — despite its success among its readers — and for Moix's ambiguous position within the Catalan literary institution. For example, Joaquim Marco, in a 1972 essay, considered Moix to have reached an almost mythical status within Catalan literature and described *Món Mascle* as 'una novela extremadamente ambiciosa', but seemed not to be persuaded by Moix's use of mass culture: 'El autor tiene siempre la intención de plantearnos la historia a la manera de los cómics. Y la novela-cómic no llega a convencernos'.⁶ Joan Triadú, one of the main critics in the Catalan literary scene, goes as far as to say that the appearance of Terenci Moix was a turning point in the post-war novel, and values *Món Mascle* for being a 'veritable instrument de revelació de tota una estètica del novel·lista', but, like Marco, Triadú appears to be rather unconvinced by Moix's imaginative efforts:

Diversos elements d'aquesta estètica centrats en un escenari cruel i constantment excessiu recorren el món contemporani i només arriben a la nostra novel·la a mesura que els elements esmentats s'imposen per d'altres vies a la sensibilitat dels sectors més joves i més propicis de la societat. En la novel·la, Moix, per tal d'aconseguir l'acolliment del sector de lectors al qual potencialment s'adreça la novel·la d'aventures, fingeix que la credibilitat és fàcil i que totes les situacions, per increïbles que semblin, són accessibles per al lector que hi connecta per la via de desvet-

llar-lo o d'estimular-lo en els seus interessos inconscients o subconscients. El servei de *Món Mascle* consisteix a aportar aquests elements a la novel·la catalana tot deixant el narrador en un lloc més alt que la narració, la qual, tanmateix, i com de passada, satiritza la violència del poder però en reconeix l'atractiu, de la violència, per a l'individu.⁷

In this rather obscure passage, Triadú highlights the fact that with *Món Mascle* Moix attempted to appeal to the younger section of the Catalan readership by incorporating into his fiction a number of referents from contemporary society. But Triadú, I would argue, finds this referential complicity between readers and author not completely successful because it does not take place on a purely literary terrain, but at an unconscious level. Thus, he seems to suggest in his comment on the novel that Moix's operation (despite describing it, using a certain patriotic rhetoric, as a 'service') involves the danger of letting the attractiveness of power's violence in through the back door, precisely because of Moix's appeal to the reader's unconscious. This is, of course, something that a liberal Catholic critic like Triadú should find quite unacceptable, and the problem remains of where *Món Mascle* stands in relation to Moix's other works, and why such an 'ambitious' and 'programmatic' novel should induce such an ambivalent critical reception.

Giuseppe Grilli finds a logic to the novel's queerness by further historicizing Moix's operation. After highlighting the importance of comics and other forms of mass culture in this book, Grilli writes:

[L]a novel·la de Terenci Moix es proposa una reconstrucció, per translació, de la reconeixibilitat de la forma novel·lesca catalana. Prescindeix per això dels traumes i les cancel·lacions, o dels símptomes neuròtics que se'n deriven, que són de natura política o poètica i, per tant, històrica. La realitat espanyola (però no la literatura espanyola) del franquisme ve a assumir en aquest procés, per una mena de convenció terapèutica, la funció de la tradicionalitat primària trasbalsada.⁸

If Grilli's point is correct (and in this chapter I will assume it is), *Món Mascle's* queerness is not related so much to the plausibility of its fantasy or to the way it would unleash violent, perverse desires in the reader, as to a practical problem: how to establish a relationship of mutual intelligibility between the author and a segment of the readership that has been exposed to the influence of mass culture and that has no sense of continuity of the Catalan literary tradition. Indeed, as a direct result of Franco's policies, Catalan culture was banned from the mass media (a crucial instrument in the imagining of a national community)⁹ and had lost the means of transmission of its literary tradition (the access to the educational system), thus putting at

risk the very existence of a Catalan literary and cultural tradition. At a moment in which mass culture in Spain had become dominant, as well as a very effective instrument of propaganda for the regime, if Moix wanted to establish a functional relationship with his readers, he needed to incorporate referents from mass culture; but, since Catalan culture did not have mass media in its own language, these referents had to be extracted, not from Spanish literature (the only one taught at schools), but from Spain's social reality (the dictatorship and its authoritarian culture) and the mass culture by which the regime was sustained.

However, what I would like to underline here is Grilli's remark that Moix's strategy (a strategy that, as Triadú recognizes, is central to Moix's aesthetics) involves the relinquishing, as potential literary material, of the traumas of Francoism and the neurotic symptoms derived from them, and that the adoption of Spain's reality as a referential frame for the reader's identification is tantamount to a therapeutic convention. As I shall discuss later in this chapter, this is important for two reasons. On the one hand, if Moix's strategy is the result of a therapeutic convention, it does necessarily involve a process of (re)education of his readership, and perhaps even of modification of the institution which frames both readers and author. On the other hand, as Freud argues in the *Three Essays on the Theory of Sexuality*, sexual perversion is the negative of neurosis.¹⁰ Thus, if Moix has managed to overcome the neurotic symptoms derived from Francoism, his strategy in *Món Mascle* must have something perverse about it.

What transpires from the above discussion is that the problematic Moix was dealing with is twofold: on the one hand, it has to do with the precarious state of Catalan culture under Franco's rule, but on the other hand it is a consequence of the conflicts taking place in a global cultural context characterized by changing definitions of 'culture' and the role of 'literature' in it. These conflicts, of which Moix was well aware, depend to a large extent on the relationship between high culture and mass culture in contemporary societies. Moix has in fact written extensively on mass culture, both international and Spanish.¹¹ Indeed, his interest in cinema, television, and comics is well known, and *Món Mascle* owes much to films like *Spartacus* or *Barbarella*, to comics like *Flash Gordon*, and to the magazines and films produced by the Athletic Model Guild. It could even be said that Moix was Spain's first postmodern author, a figure roughly equivalent to Andy Warhol in America (and perhaps this was one of the reasons for his spectacular success, not only in Catalonia, but in Spain as a whole). The question of the relationship between high culture and mass culture is at the core of Moix's literary practice. As Josep Maria Castellet wrote in his preface to *La caiguda*

de l'imperi sodomita, the book I shall study in the next chapter, central to Moix's project was

la reivindicació del dret d'accedir a la cultura mal anomenada superior des de la cultura de masses — còmics, cinema i televisió — que havia estat la formació bàsica del Moix adolescent. [...] Moix, no solament exigia que s'esborressin els límits que separaven dos mons culturals, sinó que exhibia la possibilitat [...] de passar [from one to the other] sense solució de continuïtat. I no es tractava tant de simular un ascens social, com de simultanejar dos mons més que oposats, aliens, i de fer-ho amb tota naturalitat. No es tractava de la substitució d'un món per un altre, sinó de fer-los compatibles o, encara més, de fondre'ls.¹²

Castellet's words summarize pretty well what, for some theorists, constitutes postmodernism. It is not my purpose here to give a comprehensive account of a complex, even contradictory phenomenon. In this chapter the perspective on postmodernism I shall adopt is that offered by Andreas Huyssen in his book *After the Great Divide*. Huyssen argues that postmodernism is a new cultural condition in which the Great Divide of modernism, the canonized dichotomy between high and mass culture, is rejected, and 'the boundaries between high art and mass culture [...] become increasingly blurred' and open to a permanent renegotiation.¹³ Thus, for Huyssen, postmodernism operates

in a field of tension between tradition and innovation, conservatism and renewal, mass culture and high art, in which the second terms are no longer privileged over the first; a field of tension which can no longer be grasped in categories such as progress vs. reaction, left vs. right, present vs. past, modernism vs. realism, abstraction vs. representation, avantgarde vs. kitsch. (Huyssen pp. 216-17)

Terenci Moix, as Grilli and Castellet seem to indicate, aimed at creating in Catalan culture, and within the problematic frame produced by Francoism, a state similar to the one described by Huyssen. However, if on the one hand Moix was attempting to overcome the traumas of Francoism by assimilating the mass culture and certain aspects of the social reality of the time (as Grilli suggests), and if on the other hand he was aiming at redefining the boundaries between high and mass culture (as Castellet argues), we must assume that he had to confront a number of problems, both theoretical and practical. Firstly, how could Catalan literature and culture produce credible fictions derived from mass culture, when it had been 'castrated' by the Franco régime, in the sense that the dictatorship intentionally abolished the possibility of a Catalan mass culture?¹⁴ And how could Catalan literature use and assimilate the 'reality of Francoist Spain' without absorbing and instilling into Catalan

culture its negative aspects as well (namely fascism)? Secondly, how could Catalan literature reconcile its need to construct a canon to be transmitted from generation to generation with the democratic, anti-hierarchical project of postmodernism in Moix's own formulation, and with the demands arising from a new cultural context dominated by mass media in which Catalan culture did not have a place? Finally, given these two problems, and if a utopian perspective is to be avoided, is it possible to perform a positive reading of the status quo of Franco's Spain in which pleasure can be obtained from an unpleasurable situation?

EATING THE FETISH

Curiously enough, the postmodern fantasy of *Món Mascle* (postmodern in that it is highly self-conscious of its borrowing from popular culture for canonical purposes) is tied up to a sado-masochistic thematic dominated by images of cruelty, aestheticized violence, and bondage. I would claim that this coincidence is not casual but constitutive of Moix's aesthetics. A primary link between these two seemingly disparate elements is the fact that the main components in sexual perversion, sado-masochism, are fantasy and the mechanism of its production. In *Coldness and Cruelty*, his exemplary reading of Sade, Sacher-Masoch, and Freud, Gilles Deleuze analyses the distinct mechanisms used by sadism and masochism for the production of fantasy. It must be said, however, that in his study Deleuze challenges the psychoanalytic doctrine that establishes the existence of an entity called 'sado-masochism', and which maintains that sadism is consubstantial with the sexual instinct, whereas masochism is a form of sadism turned against the ego.¹⁵ Deleuze argues that sadism and masochism are different perversions altogether, two non-communicating universes, and that they must be studied in their literary sources in order to grasp their nature and relevance.

Both perversions, Deleuze argues, perform a denial of reality and nature, and Sade's and Masoch's use of language is important in this respect. Whilst sadism uses demonstrative reason in order to negate nature and establishes destruction as its ruling principle, masochism is persuasive and operates by means of disavowal and suspension. Rather than negation or destruction, Deleuze says, disavowal

should be understood as the point of departure of an operation that consists neither in negating nor even destroying, but rather in radically contesting the validity of that which is: it suspends belief in and neutralizes the given in such a way that a new horizon opens up beyond the given and in place of it.¹⁶

Fetishism is for Deleuze the clearest example of disavowal; what the fetishist does is to cathect an object (a foot or a shoe, for example) in order to deny the 'reality' of female castration:

[T]he fetish is the image or substitute of the female phallus, that is the means by which we deny that the woman lacks a penis. [...] The constant return to this object, this point of departure, enables him to validate the existence of the organ that is in dispute. (Deleuze p. 31)

Fetishism, 'as defined by the process of disavowal and suspension of belief', claims Deleuze, 'belongs essentially to masochism' (p. 32). This is because sadism has 'a destructive relation to the fetish' (p. 73), whereas masochism is the art of constituting it. Moreover, this art of fantasy aims at the creation of new, ideal worlds. It is important to note that, in contrast to classical psychoanalysis, Deleuze performs a positive reading of disavowal and fetishism. For Freud, disavowal is the first step toward psychosis, and fetishism is an infantile attitude.¹⁷ For Deleuze, however, Masoch

does not believe in negating or destroying the world nor in idealizing it: what he does is to disavow and to suspend it, in order to secure an ideal which is itself suspended in fantasy. He questions the validity of existing reality in order to create a pure ideal reality. (Deleuze pp. 32-33)

What I would like to argue here is that Moix performs an operation which corresponds to a distinctively masochistic pattern. There are, of course, problems with this argument. In the first place, the novel is presided over by a quotation from Sade's *Juliette*; the narrator obsessively insists on the Sadean topic of destruction as the only principle behind all reality; and the fantasy world depicted in the narrative is a dystopia rather than an ideal world. Besides, Moix appears not to have expressed much interest in masochism, whereas sadism is a recurrent theme in stories such as 'Assassinar amb l'amor'¹⁸ and books such as *El sadismo de nuestra infancia* (1970), in which the characters of Moix's early novels discuss — in a Boccaccian but perhaps also Sadean fashion — the relation between their repressive Francoist education, their consumption of mass culture, and the articulation of their desires.¹⁹ However, as Moix himself warns us, *Món Mascle* is not what it seems — after all, it is fantasy, and the oppressive, unreal atmosphere, the slow rhythm of the narrative, the fact that the narrator's account is deeply unreliable, contribute to a suspension of belief and of reality itself that contrast with Sade's demonstrative thrust.²⁰ There are indeed many differences between Sade and Moix:

Sade es, ante todo, un moralista [. . .], y en la elegante sequedad de su prosa jansenista no hay apenas lugar [. . .] para digresiones decorativas; en Moix, en cambio, el propósito decorativo es central, y los mismos elementos de erotismo y crueldad serán puestos de relieve ante todo como parte de un decorado. Lo cual diferencia también la intención central de los autores: Sade nos propone una ascesis negativa encaminada a erigir la contrafigura de la moral aceptada, en tanto que Moix, si utiliza elementos sádicos, los subordina a una finalidad estética y no a una subversión moral. (Gimferrer p. 3)

Moix's subordination of all representation of cruelty to an aesthetic end corresponds to the existence of a masochist aesthetics, which Gaylyn Studlar, following Deleuze, summarizes as follows: 'imaginative excess balanced against the limitations of external reality, the tragedy of an obsessional desire disavowed through irony, ritualized torture contrasted with fetishizing romanticism'.²¹ However, I believe it would be wrong to consider Moix's aesthetics as a mere escapist aestheticization of evil, devoid of any ethical or political consequences. It must be stressed that the operation whereby Moix constructs an aesthetics by means of disavowal and fetishism takes place not only at the level of the story, but also and most importantly at the level of Moix's own literary practice in a particular cultural and political context. As stated earlier, the first problem Moix had to face was how to reconstruct a sense of tradition that allows Catalan readers to recognize the Catalan novel as a familiar form. For Moix this involved the incorporation of mass culture, but given the inexistence of a distinct Catalan mass culture this had to be done by assimilating referents from Francoist mass culture. The problematic of assimilation and incorporation is suggested by a scene in the novel in which a cannibalistic ritual takes place.

After narrating his initiation to the Macho World — a ritual which involved his anus being penetrated by a red hot stiletto (pp. 31-35) — Gérard explains his first official occasion as the Co-Divine. He has been taken to his palace in Lur, the extravagant capital city of the Macho World, in order to participate in the Festival of Purification. The aim of this festival is to celebrate the perfection of the Macho race, and to conjure away the physical defects that may occur in the younger generations. Thus, all adolescents with 'un dit més curt que l'altre, una mirada guerxa, el cap desproporcionat, una orella massa grossa' (p. 50), for example, will become sophisticated food in a lavish dinner party for the notables of the Macho World. The ceremony is highly technological in its setting, a spectacle for the masses in its own right, with obvious fascist connotations:

[L]'avinguda de les esfinxs [...] s'il·luminà de cop i volta amb milers de llums elèctriques mentre reflectors enormes dibuixaven [...] una gran creu gammada que fou acollida amb grans aplaudiments al mateix temps que dels pedestals de les estàtues sorgia una fumera de colors diferents. (p. 48)

The atmosphere is one of extreme cruelty: the imperfect youngsters are roasted in public (p. 49), their tongues have been cut off so they will not scream, and their flesh is carved up by the guests at a slow pace without affecting any vital organs, 'ja que era part essencial del pathos exigit a la cerimònia que els sacrificats restessin vius fins a l'últim moment: calia que fossin ben conscients que eren devorats' (p. 52). Moreover, this theatre of cruelty is highly aestheticized: while the feast is taking place, 'músics de cossos tenyits de blau i testa de peix espasa executaven madrigals renaixentistes' (p. 54). Of course, Gérard is — to his horror — expected to take active part in the ritual; Astor offers him a slice from his own son, and Gérard eats the 'membre prohibit' of the adolescent. However, as he does not have 'prou perspectiva per a assaborir' this delicacy, he passes out:

Així vaig entrar en aquella comunió que m'iniciava en un nou misteri del Món Mascle. I mentre anava mastegant, vaig tornar a perdre el món de vista, em vaig desmaiar entre els xiscles dionisiacs, els càntics, la flaire de l'encens, el vol frenètic dels coloms que havien sorgit de fill d'Astor i el so d'una arpa suau i llunyana... (p. 56)

This cannibalistic fantasy is, however, quickly disavowed by Gérard's account. Disavowal and fetishism, says Deleuze, perform two different kinds of neutralization. The operation whereby the masochist appears to be saying 'No, the woman does not lack a penis' implies a *defensive* neutralization in which, 'contrary to what happens with negation, the knowledge of the situation as it is persists, but in a suspended, neutralized form'; and a *protective* and idealizing neutralization, in which the belief in the female phallus becomes 'a protest of the ideal against the real': the female phallus 'remains suspended or neutralized in the ideal, the better to shield itself against the painful awareness of reality' (Deleuze p. 32). The sophistication of the setting gives the scene, says Gérard, 'l'aspecte d'un somni de torradura' (p. 50), but any attempt at thinking it was just a nightmare will be unsuccessful:

Però qualsevol possibilitat de poder-me acollir a l'embriaguesa com a evasió, d'arribar-me a convèncer que tot allò era un malson susceptible de fer-se fonedis en despertar-me, resta completament bandejada tan bon punt recordo el gust de la carn de l'adolescent: la carn que Astor m'obligà a tastar perquè provés, així, de

debò, la meva integració a les exigències del Món Mascle i a la necessitat de ser-ne el Nbj'nepu-ra. (pp. 50-51)

However, Gérard's unreliability as a narrator — something he himself stresses by making it clear that his account may be contaminated by his own feelings (p. 51) — casts a shadow of doubt over his whole narrative and suspends it. This defensive neutralization is complemented by Gérard's use of humour and camp: the adolescents' bodies, he says, are served on plates containing 'ràims, prunes, ananassos, dàtils i fins i tot *ratatouille*' (p. 48). Here a camp ideal is projected against the gory reality Gérard is facing. On the other hand, this ideal also contains the suspended belief in Gérard's newly acquired position of power as the Nbj'nepu-ra.

As the swastika presiding over the scene indicates, the Macho World shares much with modern fascist régimes, in which mass culture is used as a means of social control. It also suggests Francoist national-Catholicism and its obsession with martyrdom, and above all it evokes the fantasies of social and racial hygiene that characterize fascism.²² However, something in this scene immediately neutralizes the fantasies of purity involved in fascism. Cannibalism, at least in theory, depends upon the fantasy of assimilating the qualities and the strength of the victims,²³ but here what is in fact being absorbed is the physical defects of the sacrificial adolescents. Analogously, Moix is incorporating fascist fantasies into his fiction, but at the same time he disavows them and neutralizes them in a protective way. And, I would suggest, what Moix is fetishizing is precisely the means of production of these fantasies, something Catalan culture was deprived of: Moix is fetishizing mass culture itself. In other words, and twisting the argument a little, Moix is saying, 'No, Catalan culture does not lack a penis'; by disavowing the problematic status of Catalan culture under Franco, its cultural castration, Moix opens up the possibility of making real his literary project.

Cannibalism and the fantasies of purity it disavows also suggest the 'Great Divide' that, according to Andreas Huyssen, is characteristic of modern culture. 'Modernism constituted itself through a conscious strategy of exclusion, an anxiety of contamination by its other: an increasingly consuming and engulfing mass culture' (Huyssen p. vii). This rigid opposition, Huyssen argues, clearly reveals that these seemingly non-communicating worlds — high art and mass culture — are interdependent: mass culture is 'the repressed other of modernism, the family ghost rambling in the cellar' (p. 16). But the modernist opposition between high art and mass culture is gendered in its very core, he says, because it is founded on the identification of the mass as an uncontrollable threat to social order, and of mass culture as unauthentic and trivial, with the feminine. In fact, as Huyssen reminds us, the exclusion of

women from the institutions of high art is not new, but in modernism it finds a whole new discursive configuration which is linked to the tensions arising from capitalist modernization. Thus, the stigmatization of mass culture in modernism is related to the fear of the masses as a feminine threat:

The fear of the masses in this age of declining liberalism is always also a fear of woman, a fear of nature out of control, a fear of the unconscious, of sexuality, of the loss of identity and stable ego boundaries in the mass. [...] Male fears of an engulfing femininity are [...] projected onto the metropolitan masses, who did indeed represent a threat to the rational bourgeois order. (Huysen pp. 52-53)

Thus, the male mystique surrounding the discourses of modernism, which posit the artist as a (male) hero against the mass, is more of a reaction formation than real heroism. From this point of view, the main principle of modernism, the autonomy of the work of art (autonomous from the trivialities of everyday life), must be seen as resulting from a resistance, an abstention, and a suppression: 'resistance to the seductive lure of mass culture, abstention from the pleasure of trying to please a larger audience, suppression of everything that might be threatening to the rigorous demands of being modern and at the edge of time' (p. 55). Within this context, mass culture is portrayed as 'monolithic, engulfing, totalitarian, and on the side of regression and the feminine', whereas modernism presents itself as 'progressive, dynamic, and indicative of male superiority in culture' (p. 58).

For Huysen, the postmodern crisis of high modernism is a crisis of both capitalist modernization and the patriarchal structures that support it, and this crisis has been partly brought about by the practical and theoretical challenges of feminism and other radical discourses (ecologism, for example). In fact, as Huysen and other authors such as Linda Hutcheon²⁴ note, there is a direct link between feminism and the postmodern: in challenging the structures of patriarchy, postmodernism has created a legitimate space for women in the production of high art; has provided a critique of the dominant discourses on art and culture that exclude women from artistic production; and has shown that women, far from being the avid consumers of mass culture that modernism demonized, are subject to the effects of male-produced mass cultural products and able to exert their resistance to these products. Feminism must therefore be seen as a determining factor in the emergence of the postmodern, because it has furthered postmodernism's attempt 'to renegotiate forms of high art with certain forms and genres of mass culture and the culture of everyday life' (Huysen p. 59).

Catalan culture, of course, was never alien to the tensions which modernism confronted, since the history of modern Catalan culture can well

be described as a struggle for modernization, and the conflicts arising from this struggle have always been gendered. Indeed, the two main movements or periods in modern Catalan culture, *Modernisme* and *Noucentisme*, were both concerned with the creation of a high culture in Catalan, the consolidation of an independent cultural institution, and the creation of a solid market for cultural products in Catalan. At the same time, the cultural discourses that articulated these modernization projects were traversed by notions of masculinity and femininity. Thus, *Modernisme*, concerned with the autonomy of the work of art and the superiority of the artist over the mass, postulated a model of author who wrote in a 'llengua mascla' and presented the feminized 'multituds' as a threat to the artist's subjectivity. Contrarily, *Noucentisme* appealed to traditional roles of woman in Mediterranean societies, and attempted a synthesis between these and the notion of a refined, orderly 'civilitat' which was presented as feminine, like Eugeni d'Ors's *Teresa, la Ben Plantada*. Woman was thus at the centre of both discursive configurations, but women were for the most part excluded from the production of high culture, while they became one of the main targets of the project for the creation of a mass cultural industry in Catalan.

Precisely at the time of the next attempt at the modernization and institutionalization of Catalan culture, Terenci Moix produced a fiction in which the opposition between high and mass culture is gendered, but he took this opposition to extremes. Thus, he depicts the *Macho World* as a realm where masculinity is worshipped and women are totally excluded from society. In the *Macho World*, the male mystique of modernism has become a religion based on the cult of *Cobra*, the male power that rules over nature, defined as female; but this foundational myth has its origin in the fear of the female, as Astor tells Gérard:

El poder, sempre mascle, engendrà la Natura, femella, només per dominar-la contínuament, per ensenyorir-se'n [...] Obeïm així el precepte que diu: 'El Poder serà rei de la força mare, i la domarà sempre, perquè està escrit que la rebel·lió de les forces femelles acabaria amb la grandesa del Món Mascle'. (p. 104)

Therefore, women are always referred to as the '*Bèstia Anomenada Dona*', and society is organized as a regime of gender apartheid. Indeed, the only time women are allowed access to the male city — not before careful disinfection — is during the '*Diades de la Reproducció*', the sole occasion males are allowed to have sex, though only for reproductive purposes. As this festivity is approaching, Astor takes Gérard to the slums where women live, as an introduction to the ritual Gérard will have to perform in compliance of his sacred reproductive duties. The protagonist then witnesses the primitive state

in which the ‘Bèstia Anomenada Dona’ is kept. Women must in fact be prevented from mastering any form of technology or achieving any knowledge, as this would make them extremely dangerous, like the women of the heretic enemies of the Macho World — women who ‘folguen amb l’home’, have learned science and arts, work with their men, ‘efeminats fins en aquest punt, i tenen els mateixos drets que ells davant llur déu estrambòtic’ (p. 150).

Rather significantly, the women’s main source of nourishment is the decomposing bodies of their deceased fellow women. Gérard and Astor contemplate the miserable spectacle of the beasts’ meal, and the former points out the coincidence between the women’s dietary habits and the cannibalistic ritual in which he took part. To this, an outraged Astor replies:

Per al Masclisme, menjar carn humana és un acte de justícia. Forma part d’una cerimònia excelsa, on l’home pot demostrar la força suprema del seu albir. Al Món Mascle, això no és una necessitat, sinó un ritual. Però aquí, missenyor, les bèsties es mengen les bèsties de la pròpia raça perquè no tenen res més per a menjar. És típic de la prehistòria que elles representen, perquè les seves lleis són dictades per la necessitat salvatge i primària de la supervivència. No hi intervé la filosofia. Ni tan sols la raó. (p. 153)

Astor is therefore postulating the existence of a ‘high cannibalism’ and a ‘low cannibalism’, the former being removed — like the autonomous work of art — from the constraints of everyday life and enjoying the aura of legitimacy, the latter being limited to the fulfilment of need and offering instant gratification. What is interesting here, however, is that both are forms of consumption, far from the modernist dichotomy of prestigious, active (male) production vs. vulgar, passive (female) consumption. This is relevant because it destabilizes the opposition between high art as masculine and mass culture as feminine, and problematizes any simplistic reading of the novel. Indeed, fascistic and misogynistic though it may be, the gender politics of the Macho World coincides with that of modernism (as described by Andreas Huyssen) in that both prescribe the exclusion of women and posit them as an engulfing threat.²⁵ Moreover, it must be pointed out that the Macho World is itself a fantasy derived from mass culture. The hyperbolic masculinity worshipped there is akin to that of ‘els models masculins de certes revistes de físicoculturisme’ (p. 22), and in Moix’s Hollywood-like fantasy, Gérard, who as a pop star was androgyne in accordance with the demands of ‘la moda masculina dels anys seixanta’ (p. 116), develops muscles like those of the TV Gladiators. In Moix’s aesthetics, mass culture can make a man out of you — an *unbelievably* masculine man.

CULTURE AS A TOP, THE AUTHOR AS A BOTTOM

The canonized dichotomy of modernism also suggests the presence of hierarchy and domination in the cultural field. However, as Huyssen indicates, the cultural and political changes which crystallized in the 1960s and 1970s have made this dichotomy increasingly fluid and have pressed for a renegotiation of its boundaries which has taken place in two main ways. The first was the emergence of pop art; the second has been a radical transformation in literary studies as a result of the debates around the literary canon. The modernist canon has for a long time been a guarantee of literary hygiene, against the threat of vulgarity coming from mass and popular culture. However, its legitimacy as a mechanism for the production of value for texts has been challenged, mainly in North America, and mainly (though not exclusively) as a result of the rise of feminism. Eve Kosofsky Sedgwick, in *Epistemology of the Closet*, summarizes the two main strategies that feminism and other radical discourses have devised to undermine the authority of the canon.²⁶ As she points out,

Contemporary discussions of the question of the literary canon tend to be structured around the possibility of change, of rearrangement and reassignment of texts, within one overarching master-canon of literature [...] or [...] around a vision of an exploding master-canon whose fracture would [...] leave room for a potentially infinite plurality of mini-canons, each specified as to its thematic or structural or authorial coverage.²⁷

I would argue, however, that this double strategy — the elevation of non-canonical material to canonical status and the proliferation of minority canons — could not be applied to Catalan literature in the Francoist period, because Catalan literature, as an institution, was denied the mechanisms through which to construct a canon and transmit it (mainly access to the educational system). On the other hand, the existing canon could be considered a minority canon only from the point of view of national identity (because it is mostly male, heterosexual, white, middle-class, and so on). Even in this regard, it must be remembered that the longstanding aim of Catalan cultural nationalism is to achieve cultural independence,²⁸ that is to say, to constitute a separate cultural institution, including a separate literary institution with its own master-canon, which would act as the value-production instrument for the national literary tradition in construction. In these circumstances, the canon becomes an instrument used not only to discipline the reading of texts, but also to discipline the production of the texts themselves. In other words, in order to ensure the continuity of their literary tradition, Catalan authors and critics needed to participate actively in the processes of canon construction.

Under the surveillance of the literary institution, their acquiescence with certain notions of 'literature' and national identity was required. How could Moix take part in these processes while implementing his postmodern project of incorporating mass culture into his fiction? In other words, how could Moix subject himself to the discipline of canon construction while subverting the law of the canon from within?

This problem strongly suggests the presence of power relations in the literary field. In fact, as Moix himself has claimed, despite its homoerotic appeal *Món Mascle* is not a novel about sex, but about power.²⁹ Power, I would add, not only within intersubjective relations, but also in the cultural field. Moix's novel is to a large extent a commentary on the interdependence of high and mass culture. On the one hand, the Macho World, like his life as a pop idol, is the realization of Gérard's most secret fantasies (p. 36). These fantasies originate in mass culture: Astor's body, for example, evokes in Gérard 'els anuncis d'una pel·lícula de Tarzan' (p. 42), and despite the absurdity of the situation, he is forced to acknowledge the link between his taste for mass culture and the 'reality' of the Macho World:

És cert que aquestes coses jo les havia llegit sovint a llibres o a *tebeos* de ciència-ficció, però era massa absurd suposar que poguessin esdevenir reals [...] Era absurd d'imaginar una transplantació espontània a qualsevol planeta remot, d'aquells on els meus herois de paper havien trobat civilitzacions d'homes-falcó, de dones-talp, de donzells-lleó i reines-egipcianades, fals somni d'una Atlàntida col·locada a l'abast d'un consum ingenu, amatent a endrapar mal gust. (p. 67)

On the other hand, although as a fantasy it relies on bad taste consumption, the Macho World owes much to high culture and to some extent is represented in its image. Lur, the capital city, may be akin to a papier-mâché Hollywood set, but it is also a representation of the modern *fourmillante cité*, and its variegated architecture makes it a 'vastíssim museu del món' (p. 128). The palace where Gérard is staying is indeed like a repository of the objects and styles characteristic of the Western tradition of high art. The building follows classical patterns, but its interior is decorated with baroque frescoes whose themes, 'hel·lenitzants, tenien un gust molt decadent, a causa de les proporcions rubensianes de les figures', while other rooms, sporting gothic windows, contain furniture with 'dibuixos japonesos' and paintings representing 'escenes de la vida quotidiana a la Venècia del Settecento' (pp. 37-38). The way in which the Macho World is represented thus has much in common with the parodic citation which is so characteristic of postmodernism, but like the modern museum, which contains the objects that define legitimate taste, the Macho culture is based on a very rigid hierarchy and subjected to an overwhelming control. Hierarchy there is the result of a

‘voluntat que el desnivell existís, mai a una casualitat o a una negligència i, no cal dir-ho, a una concessió a l’experimentalisme. Fins i tot en l’art, l’ordre del Món Mascle era l’aclaparadora serenitat producte d’una maduresa imposada’ (p. 42). Thus, by juxtaposing mass culture and the museum of modernity, or rather by making fluid the boundaries between them, Moix reveals the historical contingency of the Great Divide and the fact that the canonical segregation between different forms of culture is the result of power relations in the cultural field. It is within this frame of mind that throughout his narrative Gérard wonders about ‘el secret procés d’interrelacions entre un indret com el Món Mascle i la cultura que ha nodrit la meva història occidental’ (p. 130).

Like many of Moix’s heroes, Gérard is a nomadic subject undergoing constant metamorphosis. If in his previous life he, ‘un pobre noi bretó’ (p. 37), became the model that European youths would follow in every aspect, in the Macho World Gérard experiences a metamorphosis operating at several levels. In the first place, he is educated in the high canon of the Macho culture: when he arrived in the Macho World he was an expert only in the popular myths of mass culture, but he later triumphed in his fight against ignorance, his own personal Enlightenment. However, he says, ‘el preu del meu aprenentatge fou l’obeïment a un concepte completament oficial de la cultura, del gust, de l’esperit, en resum. Perquè el Món Mascle té tabús fins i tot en l’aspecte cultural’ (p. 38). Gérard’s education in high culture is juxtaposed to his education in power, as Astor teaches him to become dominant. At first Gérard’s attempts to regain freedom or to establish a horizontal relationship with Astor result in the latter’s contempt (p. 26), but once he adopts a despotic attitude — an attitude not devoid of humour, as when he orders Astor, *à la Mae West*,³⁰ to peel him a grape (p. 83) — he gains Astor’s respect. This not only makes visible the power relations which shape the intersubjective arena. It also problematizes conventional notions of domination and freedom: ‘el teu despotisme’, says Astor, ‘m’allibera perquè tu passes a disposar de la meva persona i de la meva voluntat’ (p. 60). This complex dynamic of domination mirrors another one between Gérard the pop star and his manager Larry (pp. 125-27). The main difference between the two is that in the Macho World Gérard is persuaded to adopt a dominant role, whereas in the pop industry Gérard finds himself subjected to an abusive contract.

In both cases, however, and in the relation between high and mass culture, Moix repeatedly insists on a recurring element of the novel: the complicity between victim and torturer. Gérard was an accomplice in Larry’s use of his person and image for the production and dissemination of mass culture, but he was also an accomplice of Astor in his becoming Nbj’nepü-ra (and in that

he uses the whip on his subjects, but is himself whipped too). This dynamic, however, also suggests an important aspect of postmodern culture. As Linda Hutcheon argues, postmodernism is a critique of domination, but 'one bound up, too, with its own *complicity* with power and domination, one that acknowledges that it cannot escape implication in that which it nevertheless wants to analyze and maybe even undermine' (Hutcheon p. 4) Complicity, however, does not automatically mean adherence; it rather implies a recognition that power is not monolithic, but dispersed throughout the cultural field, and that its effects are pervasive.

In his book *Uncommon Cultures*, Jim Collins takes this recognition as his starting point, and proposes that the concept of domination be rethought, and that the monolithic category of 'the dominant' be rejected. In the postmodern context, he argues, 'culture is no longer a unitary, fixed category, but a decentered, fragmentary assemblage of conflicting voices and institutions'.³¹ Collins attacks the view that culture is like a 'Grand Hotel' from whose top the production of culture is controlled by a monolithic form of dominant power. Like Andreas Huyssen, he criticizes Adorno's notion of the 'culture industry', that is, the commodification of culture under capitalism, which entails the dissemination, among the passive masses, of products which are always identical (in the sense that they are devoid of style), inherently false, and aimed at the manipulation and control of these masses. At stake in Collins's version of the Great Divide's critique is a new vision of culture as a site of struggle no longer subject to rigid hierarchies. He sees culture as having multiple centres, a set of 'tension-filled environments' governed by a 'discontinuous, conflicted pluralism' (Collins p. 27). Thus, the consumer of popular culture, far from being necessarily passive, always has the possibility of resistance at hand. Accordingly, the concept of cultural domination must be redefined:

To abandon the 'dominant culture' as an archaic concept does not mean that cultural domination is not still at work or that dominant classes do not 'really' exist in specific social formations. It simply means that domination is conducted by a multiplicity of agencies and the dominant social class has no monopoly over that process, that it has far less to do with the production of meaning than it has been given credit in the past — which, if anything, obscures the actual politics of textual production. (Collins p. 39)

In *Món Mascle*, Moix seems to reconfirm the image of the culture industry's Grand Hotel from which all mass culture production is strictly controlled and disseminated. Gérard himself is able to make the connection between his role as a star in the pop industry, and his role as model for the youth in the Macho World (pp. 36-37). Moreover, as Astor says, '[q]ualsevol

extravagància' that Gérard decides to take on 'arribarà als sastres de Lur una hora després que tu l'hauràs adoptada', so that the shops in the Macho World can provide 'allò que el jovent necessita per a assemblar-se a aquell que és el primer jove del país' (p. 83). The priests and army chiefs, however, are not subject to this process of consumption and imitation, as they are their own models. At the end of the novel, Gérard discovers that the Macho World's simulacrum is being controlled by old, straight men with repulsive bodies who are accompanied by intelligent, elegant women (p. 187). It must be said, however, that Gérard, far from having the aura of authenticity of the modernist artist, is nevertheless a pop artist (and it is as such that he exerts his resistance), and that the Macho World's pyramidal structure is still within the boundaries of his excessive fantasy. As Jim Collins says, 'a unified "culture industry" with a cohesive set of interests is as much a methodological fiction as a "ruling class"' (pp. 41-42).

The complex interplay of domination and complicity is yet again articulated in the novel through the power dynamic that shapes Gérard and Astor's relationship (which, importantly, is juxtaposed to Gérard and Larry's). This power dynamic and its strong homoerotic content (even if it has been disavowed by means of desexualization — there is no sex in the Macho World)³² suggest the power exchanges that take place between the top and bottom (or master and slave) roles in lesbian and gay S&M. In several interviews, Michel Foucault stated that the practice of S&M is not related to violence and aggressivity, or to heartless cruelty, but to role play and power exchange: 'S&M is not a relationship between he (or she) who suffers and he (or she) who inflicts suffering, but between the master and the one on whom he exercises his mastery'.³³ Moreover, for Foucault S&M is a form of bodily experimentation, in which the goal is to eroticize the whole body in order to desexualize pleasure, that is, to obtain pleasure from bodily parts other than the genitals.³⁴

Foucault's claim is somehow analogous to Gilles Deleuze's assertion that '[f]undamentally, masochism is neither material nor moral, but essentially formal' (p. 74), that is, masochism is not defined by the attainment of pleasure from pain nor by guilt or self-punishment, but by its formal characteristics, its constitutive elements and its effects. Thus, if we are to achieve a satisfactory understanding of gay S&M, rather than follow a strict and universalizing psychoanalytic doctrine, we need to examine the actual practices and discourses of S&M, their contexts, and their effects. Leather-identified gay writers have suggested that the practice of S&M must be examined in its historical context, and that its popularity is related to the experimentation of new forms of relationships in which men could be desired as men, without mimicking the heterosexual model, and to the feeling of

empowerment derived from the emergence of the modern gay movement.³⁵ On the other hand, resistance to psychoanalysis can be found within the leather community itself: for example, in an article entitled 'The view from a sling', Geoff Mains develops a fantasy in which a man offers himself to be fisted, while a psychotherapist takes notes on the supposed pathology of the men involved, his medical views being dismissed by the narrator.³⁶

If what defines S&M is the power exchange between the people who take part in the fantasy setting, it is important to consider the elements and rules that govern the scene. In the first place, S&M authors stress the consensual nature of the relationship, and the importance of agreeing on the tastes and limits of the participants. Secondly, great weight is given to values such as trust, respect of limits and preferences, experience, and responsibility.³⁷ Thirdly, because such importance is given to experience, a main erotic theme in S&M is training, not only of bottoms, but primarily of tops, who must master a number of sexual techniques to deal responsibly with the danger these techniques involve.³⁸ Finally, and most importantly, everything in the gay S&M situation seems to be centred around the bottom, which sometimes produces destabilizing effects as to the way the power exchange and the distribution of roles function. Thus, for example, in a text about the setting of a bondage scene, a top states his admiration for the bottom ('[I]t has taken this guy a great deal of courage to get into this position. I admire him for it. [. . .] I rejoice in the trust he has placed in me') and in the end, in a reversal of roles characteristic of much S&M writing, the top says that 'I know that it is I who am the servant'.³⁹ In another essay, a man who in his youth was trained as a master by an older slave claims that '[a]ll slaves choose their masters'.⁴⁰ And Pat Califia writes that '[t]he bottom's experience and needs will probably always be the template of sane, safe, consensual S/M. It is the focus on the bottom's desire which distinguishes S/M from assault'.⁴¹ From this point of view, it is perhaps significant that in Moix's *Macho World* 'slave' is an honorific title (p. 39), and that the icon that represents the exaltation of suffering is surprisingly similar to St Sebastian (p. 45), a quintessentially masochistic symbol.

What this suggests, I would argue, is that the actual practice and discourses of lesbian and gay S&M follow a masochistic pattern, as described by Gilles Deleuze. As stated earlier in this chapter, Deleuze challenges the view that sadism and masochism are complementary: a genuine sadist, he claims, would never tolerate a masochistic victim, and vice-versa (Deleuze pp. 40-41). When dealing with the roles of victim and torturess in masochism, Deleuze proposes that we distinguish 'between the subject (the person) and the element (the essence)'; thus, he says, in the masochistic situation '[t]he torturess escapes from her own masochism by assuming the

active role [. . .] Each subject in the perversion only needs the “element” of the same perversion and not a subject of the other perversion’ (Deleuze p. 42). This perspective on roleplay does in fact account for the actual practice of switching dominant and submissive roles in gay S&M, and makes it unnecessary to postulate a sadomasochistic entity, with all its psychoanalytic connotations. The following definition of S&M, by Carol Truscott, seems to indicate that the very term ‘S&M’ is probably no more than a loose way of referring to a series of sexual practices involving power and pain:

S/M is a convenient abbreviation for behaviors between consenting adults that are sexually pleasurable, that involve a short- or long-term exchange of power and responsibility, and that may involve activities not traditionally associated with sexual behaviour, such as bondage, flagellation, cutting, branding, and the adoption of roles in which one partner is ‘dominant’ and the other ‘submissive’.⁴²

This definition focuses exclusively on the acts performed in the S&M scene, acts and relationships that have only one thing in common: negotiation (Truscott p. 18). Since S&M is defined as consensual, the power exchanges that occur in a scene are the result of a negotiation (of limits and preferences) which in many cases takes the form of a slavery contract.⁴³ Importantly, the contract is the central element of the masochistic situation:

A contract is drawn between the subject and the torturess [. . .] The masochist appears to be held by real chains, but in fact he is bound by his word alone. The masochistic contract implies not only the necessity of the victim’s consent, but his ability to persuade, and his pedagogical and judicial efforts to train his torturer. (Deleuze p. 75)

The ‘pedagogical efforts’ Deleuze refers to are certainly relevant to *Món Mascle*, for Gérard’s metamorphosis into a master takes the form of an exchange of power in a teaching situation. Astor has insisted in giving the relationship between him and Gérard an ‘aspecte amo-esclau’, but pervading it with an educational purpose. Indeed, Astor’s role is didactic, as he is teaching Gérard to become dominant, but Gérard’s role as Nbj’nepu’ra is also didactic, since he will become a role model for the Macho youth (pp. 82-83). However, in the context of Gérard’s education, the transmission of knowledge is a power exchange that involves the administration of pain, both actively and passively. As a part of his education as a role model, Gérard will consent to suffering corporal punishment, and as Astor tells him, he will learn to enjoy and desire pain:

I si tu et poguessis veure amb els teus ulls, així lligat, l'espallta sangonosa. . . Ah, seràs digne del Món Mascle, i cada fuetada te'n farà desitjar una altra. La demanaràs com si fos un vas d'aigua, missenyor, perquè la teva vida, el teu sentit de l'existència, ja no podrà passar sense aquesta sensació meravellosa d'aprendre que el teu cos, la teva voluntat, vencen amb tanta grandesa aquesta incomoditat que els més febles consideren fatal. (p. 89)

Later on, Gérard decides to punish Astor, and it is Astor who explicitly sets up, almost in the form of a contract, what his torture will consist of:

Que un de vosaltres vagi cap al gran Apis i comenci a encendre el foc. Tot seguit, seré despullat i lligat a un cavall i el millor genet m'arrossegarà per la sendera de les espines; quan el meu cos estarà xop de sang, em lligareu de bocaterrosa sobre el llom del bou sagrat i m'hi deixareu fins que el dolor em farà perdre el sentit. Sé que em desmaiaré, perquè el dolor serà massa fort fins i tot per a mi, que estic preparat a endurar-lo; però m'heu de despertar i tornar a engruixir el foc, i això ho fareu fins que no hauré perdut el coneixement dues vegades més. No em desperteu del tercer desmai, perquè està manat que passaré dos dies penjat pels peus al calabós de palau, fins que les ferides s'hauran guarit. . . (p. 120)

In this passage, it is Gérard who decides to punish Astor, but it is Astor who decides on the punishment he will suffer. Again, this brings about the question of the complicity between victim and torturer, and of the bottom-centred character of masochism: for Astor is the bottom who chooses Gérard as a top and persuades him to be trained, to become a bottom himself eventually, and to fulfil his role as cultural and political leader. Gérard, on the other hand, is the victim who is subjected to an abusive professional contract and who in his fantasy takes this contract to its most far-reaching consequences so that he can become a torturer himself.

Are Gérard and Astor (and Moix, as I will later suggest) really desiring pain, however? Interestingly, Astor has described pain as an 'incomoditat' to be overcome by the power of will, and it is the possibility of learning to endure pain what allows access to pleasure. Therefore, the relation between the contract, the administration of pain, and the obtaining of pleasure has to be considered.

Gilles Deleuze argues that this relation must be seen in the light of the modern conception of the Law. He explains how, after Kant, the law was no longer related to a superior principle of the Good or the Best, but became itself an autonomous idea which is only accessible to us in its effects. The Law, he writes, 'defines a realm of transgression where one is already guilty, and where one oversteps the bounds without knowing what they are' (Deleuze pp. 83-84); but, as opposed to the indeterminacy of the Law, the

punishment is extremely specific. (The relation between transgression, law, and punishment will be discussed in detail in Chapter 5.) In modern thought, however, irony and humour are used to subvert the law, and for Deleuze, the masochistic contract and the administration of pain it involves are the humorous mechanisms whereby this subversion takes place.⁴⁴ The masochist sets up a contract with his torturer, not to submit willingly to the law and obtain pleasure from his submission, but to take the law to its ultimate consequences, short-circuit its functioning, and obtain the pleasures that the law was supposed to forbid:

The essence of masochistic humour lies in this, that the very law which forbids the satisfaction of a desire under threat of subsequent punishment is converted into one which demands the punishment first and then orders that the satisfaction of the desire should necessarily follow up the punishment. [...] [M]asochism is not pleasure in pain, not even in punishment; at most, the masochist gets a preliminary pleasure from punishment or discomfort; his real pleasure is obtained subsequently, in that which is made possible by the punishment. The masochist must undergo punishment before experiencing pleasure. It would be a mistake to confuse this temporal succession with logical causality: suffering is not the cause of pleasure itself but the necessary precondition for achieving it. (Deleuze pp. 88-89)

Therefore, if suffering is a precondition for the perverse obtaining of pleasure, 'pain should be regarded as an *effect* only' (Deleuze p. 121). From this point of view, it should not be surprising that in the *Macho World* pain is not a result of punishment, but a condition, established by the delirious law of that civilization, for achieving honour and dignity. No wonder, either, that for Gérard 'el dolor ben suportat, el sofriment que hom aprèn a desitjar, pot ser una forma de cultura com qualsevol altra' (p. 89). In *Món Mascle*, desiring pain is just a strategy that Gérard uses, as the end of the novel reveals, to fluctuate endlessly between two worlds, two forms of culture: one which offers instant gratification, but is devoid of the aura of authenticity, and in which he is subject to manipulation; and another which demands a very strict discipline but offers him a position of power. It is not pain which Gérard desires, but to be 'botxí i víctima alhora' (p. 191), that is, to achieve a position of complicity from which to negotiate power exchanges.

But the relevance of this position of complicity between top and bottom goes far beyond the diegetic level. It is, I would claim, the defining element of Moix's masochist aesthetics.

In 1978 Joan Triadú published *Una cultura sense llibertat*, a comprehensive account of the efforts made by the cultural resistance to maintain Catalan culture during the dictatorship. The cover of this book —

whose title could well be translated as ‘A Culture in Bondage’ — sports a pile of books tied up in chains, signifying the oppression of Catalan culture under Franco.⁴⁵ This image represents quite adequately the dominant cultural discourse in post-war Catalonia, that of *resistencialisme*, which posited Francoism as the torturer both of a victimized Catalonia, and of culture and liberty. This discourse presented the preservation of the canon of Catalan literature and culture for the future generations and its day-to-day continuation as a just, necessary and heroic task.⁴⁶ Legitimate as this discourse is, it nevertheless precludes the mechanisms of selection and exclusion and the processes of disciplining the production and reading of texts that, as with any other national literature, characterize the Catalan literary institution. Thus, Catalan authors under Franco had to get involved in the resistance against the dictatorship, but at the same time they had to consent to being subjected to the discipline of the Catalan literary institution.

However, the efforts to ensure the continued existence of Catalan culture were aimed primarily at the preservation of the high canon of literature, not only because of the objective difficulties of the production of mass culture in Catalan, but because the cultural model implicit in the resistentialist discourse established a rigid hierarchy between this high canon and a mass culture seen perhaps as too frivolous or inauthentic. But Moix’s aesthetics, which must be regarded as a new segment of a historical tendency towards modernization in Catalonia, proposes an alternative cultural model which recognizes the importance of mass culture and aims at the discursive creation of the field of tension between tradition and innovation, between mass culture and high art, which, according to Andreas Huyssen, is characteristic of postmodernism. Thus, in *Món Mascle*, Moix first disavows the cultural castration of Catalonia, and then establishes a dynamic of power exchange which allows him to fluctuate endlessly between the literary and artistic canon and mass culture, and renegotiate their boundaries.

What I am suggesting here is that *Món Mascle*, precisely because it encapsulates what for Triadú and Giuseppe Grilli is Moix’s aesthetics, should be read as a masochistic contract between Moix and the Catalan literary institution. Rather than breaking or transgressing the law of the institutional canon, perhaps in order to abolish it, Moix is *both* training the master-canon of Catalan literature and contributing to its construction, *and* subverting from within the law of the canon (the law which prescribes the exclusion of mass culture). He is *both* submitting to the authority of the literary institution *and* obtaining the perverse pleasure of changing its internal functioning. This is a perverse strategy which offers both a promise of pleasure and a warning of danger; it is perverse, because it deviates from the ‘normal’ aims of cultural resistance, transforms an oppressive situation into a condition for obtaining

pleasure, and humorously subverts the law dictated by a dominant culture whose existence, as dominant, Moix is challenging with his postmodern practice.

Such a complex, perverse, even disconcerting strategy perhaps accounts for Moix's rather ambivalent position within the modern Catalan canon. Triadú has more recently written this revealing general assessment of Terenci Moix:

L'obra de Terenci Moix fou, sembla, producte d'una moda o tendència pròpies de la sensibilitat i l'estètica europees de mitjan decenni, en què s'imposen una sèrie de transgressions d'ordre moral, social i polític que trasbalsen, almenys superficialment, l'art, la literatura, la moda, etc. durant uns anys. La paraula *moda* ja indica el que ha passat amb l'obra de Terenci Moix quant a la seva continuïtat.⁴⁷

Triadú seems only too anxious to diminish Moix's oeuvre as simply fashion that is now out of date; however, he is later obliged to acknowledge that 'la seva originalitat és innegable' and that Moix's is 'una obra brillant i [...] emblemàtica'. What is it, then? Should Moix be incorporated into the master-canon of modern Catalan literature? Like Gérard, Moix is in and out of the canon at the same time, and he can occupy this position because, despite what Triadú says, and perhaps *malgré Moix*, Moix's strategy is not transgressive but formally perverse. As Deleuze says of Sacher-Masoch, it can also be said of Terenci Moix that in modern Catalan literature 'no one has been so far with so little offense to decency' (p. 74).

NOTES TO CHAPTER THREE

¹ *El periódico de Terenci Moix*, promotion material (Barcelona: Planeta, n.d. [1994]). I am grateful to Jaume Subirana for bringing this material to my attention.

² I quote from the following edition: Terenci Moix, *Món mascle* (Barcelona: Edicions 62, 1988).

³ Perhaps significantly, the last part of the dedication ('En una línia, doncs, catalaníssima') does not appear on the Spanish editions of the novel.

⁴ See Joaquim Molas, 'Pròleg', in *Història de la literatura catalana*, VII, ed. by Joaquim Molas (Barcelona: Ariel, 1986), pp. 7-8 (p. 7). On the role played by Molas in the development of Catalan studies since the late 1950s, see Julià Guillamon, 'Un ejército invisible: los "moletes"; las hazañas metodológicas e institucionales de Joaquim Molas', *La Vanguardia, Cultura y Arte* supplement (24 October 1989), pp. 8-9. The question of the literary canon and the role of academia in its construction has become in recent years an issue of vivid discussion in the Catalan cultural field; see especially Xavier Bru de Sala, *El descrèdit de la literatura* (Barcelona: Quaderns Crema, 1999).

⁵ Pere Gimferrer, 'Terenci Moix y la novela de la crueldad', preface to Terenci Moix, *Mundo macho*, trans. by Jaume Pomar (Barcelona: Aymà, 1972), pp. 1-4 (p. 2).

- 6 Joaquín Marco, *La nueva literatura en España y América* (Barcelona: Lumen, 1972), pp. 244 and 259-63.
- 7 Joan Triadú, *La novel·la catalana de postguerra*, pp. 226-27.
- 8 Giuseppe Grilli, *Indagacions sobre la modernitat de la literatura catalana*, pp. 225-26.
- 9 On the relation between mass media and Catalan national identity, see Salvador Cardús, *Política de paper: Premsa i poder a Catalunya 1981-1992* (Barcelona: La Campana, 1995); Josep Gifreu, 'Els mass-media i la identitat nacional (Catalunya, 1939-1985)', in Josep Termes and others, *Catalanisme: Història, Política i Cultura* (Barcelona: L'Avenç, 1986), pp. 285-99; Josep Gifreu, 'Cultura, comunicació i dependència', a Josep Gifreu and others, *Segones reflexions crítiques sobre la cultura catalana: Una reflexió de futur* (Barcelona: Departament de Cultura de la Generalitat de Catalunya, 1987), pp. 7-30; and Josep Gifreu, *Comunicació i reconstrucció nacional* (Barcelona: Pòrtic, 1989).
- 10 Sigmund Freud, *On Sexuality*, p. 80.
- 11 See, for example, Ramon-Terenci Moix, *Introducció a la història del cinema (1885-1967)* (Barcelona: Bruguera, 1967); and *Los 'cómic's': Arte para el consumo y formas 'pop'* (Barcelona: Llibres de Sinera, 1968).
- 12 Josep Maria Castellet, 'Pròleg', in Terenci Moix, *La caiguda de l'imperi sodomita* (Barcelona: Edicions 62, 1988), pp. 5-9 (pp. 6-7).
- 13 Andreas Huyssen, *After the Great Divide: Modernism, Mass Culture, Postmodernism* (Bloomington and Indianapolis: Indiana University Press, 1986), p. ix.
- 14 On the repression of Catalan culture during General Franco's dictatorship, see Albert Manent, *Escriptors i editors del Nou-cents* (Barcelona: Curial, 1984), esp. pp. 215-26; and particularly, Josep Benet, *L'intent franquista de genocidi cultural contra Catalunya* (Barcelona: Publicacions de l'Abadia de Montserrat, 1995).
- 15 For an account of psychoanalytic theories of sado-masochism, see Leo Bersani, 'Representation and Its Discontents', *Raritan*, 1 (1981), 3-17; and Kaja Silverman, 'Masochism and Male Subjectivity', *Male Subjectivity at the Margins* (New York and London: Routledge, 1992), pp. 185-213.
- 16 Gilles Deleuze, *Coldness and Cruelty*, in Gilles Deleuze and Leopold von Sacher-Masoch, *Masochism*, trans. by Jean McNeil (New York: Zone Books, 1991), p. 31.
- 17 J. Laplanche and J.B. Pontalis, *The Language of Psycho-Analysis*, trans. by D. Nicholson-Smith (London: Karnak Books, 1988), p. 119.
- 18 *In Assassinat amb l'amor i altres contes dels anys seixanta: Tots els contes, II* (Barcelona: Edicions 62, 1979), pp. 11-21. This story first appeared in *La torre dels vicis capitals* (1968).
- 19 Terenci Moix, *El sadismo de nuestra infancia* (Barcelona: Kairós, 1974).
- 20 Other readings of the novel, however, take Moix to the letter and argue that the kinship between Sade and Moix is direct and fundamental: see Ramón Buckley, *La doble transició: Política y literatura en la España de los años setenta* (Madrid: Siglo Veintiuno, 1996), pp. 93-101; it must be noted that the Catalan quotations in this book are plagued with misspellings.
- 21 Gaylyn Studlar, *In the Realm of Pleasure: Von Sternberg, Dietrich, and the Masochistic Aesthetic* (New York: Columbia University Press, 1988), p. 18.
- 22 This passage also suggests the problematic use of Nazi symbolism as a sexual prop in the setting of S&M fantasy scenes. On this subject, see Arnie Kantrowitz, 'Swastika Toys', in *Leatherfolk: Radical Sex, People, Politics and Practice*, ed. by Mark Thompson (Boston, Mass.: Alyson, 1991), pp. 193-209.
- 23 Laplanche and Pontalis, p. 55.
- 24 Cf. Linda Hutcheon, *The Politics of Postmodernism* (London and New York, 1989), esp. pp. 141-68.
- 25 For other accounts of postmodernity that place consumption and mass culture at the centre of the theoretical debate, see Zygmunt Bauman, *Postmodernity and Its Discontents* (Cambridge: Polity, 1997), pp. 1-4, 35-45 and esp. 127-40; and Robert G. Dunn, *Identity Crises: A Social Critique of Postmodernity* (Minneapolis and London: University of Minnesota Press, 1998), pp. 81-141.

- ²⁶ Harold Bloom has famously attacked this kind of approach as the 'school of resentment' in his polemical *The Western Canon: The Books and School of the Ages* (London: Macmillan, 1995); see pp. 7 and 517-21.
- ²⁷ Eve Kosofsky Sedgwick, *Epistemology of the Closet* (Hemel Hempstead: Harvester Wheatsheaf, 1991), pp. 49-50.
- ²⁸ See Joan Guitart i Agell, *Cultura a Catalunya anys noranta* (Barcelona: Generalitat de Catalunya, 1990), p. 17; see also Josep-Anton Fernández, 'Becoming Normal: Cultural Politics and Cultural Production in Catalonia', in *Spanish Cultural Studies: An Introduction: The Struggle for Modernity*, ed. by Jo Labanyi and Helen Graham (Oxford: Oxford University Press, 1995), pp. 342-46.
- ²⁹ Terenci Moix, *Sadistic, esperpèntic i àdhuc metafísic* (Barcelona: Dopesa, 1976), p. 15.
- ³⁰ See Moix, *Preguntar no és ofendre*, p. 64.
- ³¹ Jim Collins, *Uncommon Cultures: Popular Culture and Post-Modernism* (New York and London: Routledge, 1989), p. 2.
- ³² In his early work on comics, Moix points out that in post-Civil War Spanish comics (for example *El Guerrero del Antifaz* or *Roberto Alcázar y Pedrin*) a similar pattern applies, whereby two male heroes endure torture together and the male musculature is generally emphasized, but the homoerotic subtext is sublimated; see *Los 'còmics'*, pp. 121-24. The homosexual subtext in the novel is often indicated by signs of Astor's desire for Gérard; see for example pp. 48, 88 and 182.
- ³³ Michel Foucault, 'Sexual Choice, Sexual Act: Foucault and Homosexuality', *Politics, Philosophy, Culture: Interviews and Other Writings 1977-1984*, ed. by Lawrence D. Kritzman (New York and London: Routledge, 1988), pp. 286-303 (p. 299).
- ³⁴ Ed Cohen, 'Foucauldian Necrologies: "Gay" "Politics"? Politically Gay?', *Textual Practice*, 2 (1988), 87-101 (pp. 95-96).
- ³⁵ John Preston, 'Introduction' to Larry Townsend, *The Original Leatherman's Handbook* (Los Angeles: LT Publications, 1993), pp. v-viii (p. vi). Michael Bronski, 'A Dream Is a Wish Your Heart Makes: Notes on the Materialization of Sexual Fantasy', in *Leatherfolk*, ed. by Mark Thompson, pp. 56-64 (p. 62).
- ³⁶ Geoff Mains, 'The View from a Sling', in *Leatherfolk*, pp. 233-42. For a critique of Freud's account of masochism, see Deleuze, *Coldness and Cruelty*, pp. 103-10.
- ³⁷ Mike Macnair, 'The Contradictory Politics of SM', in *Coming On Strong: Gay Politics and Culture*, ed. by Simon Shepherd and Mick Wallis (London: Unwin Hyman, 1989), pp. 147-62 (pp. 158-59).
- ³⁸ The training of masters and slaves is an important institution in the leather and S&M community. In recent times, S&M activist organizations have taken responsibility for safety education, and the publication of guide books is also an important sign of this: see, for example, Race Bannon, *Learning the Ropes: A Basic Guide to Safe and Fun S/M Lovemaking* (Los Angeles: Daedalus, 1992); Master Jackson, *Sir! More Sir!: The Joy of S&M* (San Francisco: Leyland Publications, 1992); and Larry Townsend, *The Original Leatherman's Handbook* (Los Angeles: LT Publications, 1993).
- ³⁹ N. [sic], 'Setting the scene', *SMART*, 1 (1983), 13.
- ⁴⁰ Thom Magister, 'One among Many: The Seduction and Training of a Leatherman', in *Leatherfolk*, pp. 91-105 (p. 102).
- ⁴¹ Pat Califia, 'The Limits of the S/M Experience, or Mr. Benson Doesn't Live Here Anymore', in *Leatherfolk*, pp. 221-32 (p. 232).
- ⁴² Carol Truscott, 'S/M: Some Questions and a Few Answers', in *Leatherfolk*, pp. 15-36 (p. 16).
- ⁴³ See, for example, Diane Vera, 'Temporary Consensual "Slavery Contract"', in *The Lesbian S/M Safety Manual*, ed. by Pat Califia (Boston: Lace Publications, 1988), pp. 75-76.
- ⁴⁴ Again, the postmodern use of parody seems related to some of the main characteristics of S&M. Following Pat Califia, Isaac Julien argues that the power roleplay in S&M is tantamount

to a parody of authority: Isaac Julien, 'Confessions of a Snow Queen: Director's Notes on the Making of *The Attendant*', *CineAction*, 32 (1993), 5-9 (p. 7).

⁴⁵ Joan Triadú, *Una cultura sense llibertat* (Barcelona: Proa, 1978).

⁴⁶ On the discourse of *resistencialisme* and related issues, see Salvador Cardús, 'Els agents culturals', in Fundació Jaume Bofill, *Catalunya 77-88: Societat, economia, política, cultura* (Barcelona: Publicacions de la Fundació Jaume Bofill and Edicions de la Magrana, 1989), pp. 359-70; Jordi Casassas and Josep Termes, *El futur del catalanisme* (Barcelona: Proa, 1997); Josep Fauli, *L'interludi tràgic: Notes i documents sobre la resistència cultural catalana* (Barcelona: Edicions 62, 1981); Salvador Giner and others, *La cultura catalana: el sagrat i el profà* (Barcelona: Edicions 62, 1996); and Toni Strubell i Trueta, *El cansament del catalanisme* (Barcelona: La Campana, 1997).

⁴⁷ Joan Triadú, 'La novel·la: de Mercè Rodoreda a Emili Teixidor', in J. Puy and others, *La cultura catalana recent (1960-1988): Cicle de conferències fet al CIC de Terrassa, curs 1988/1989* (Barcelona: Publicacions de l'Abadia de Montserrat, 1993), pp. 97-112 (p. 110).

CHAPTER FOUR

LA CAIGUDA DE L'IMPERI SODOMITA: PERVERTING THE CANON

Was he an educated man? — Culture was not his strong point. (Laughter.)

From OSCAR WILDE vs. the Marquis of Queensberry.

Terenci Moix, as I have argued in the previous chapter, occupies a remarkably queer position in Catalan literature, and this is the case in at least three ways. In the first place, he has managed to belong to two different and opposed literary institutions, the Spanish and the Catalan: after a successful career as a writer in Catalan, in the early eighties he started writing in Spanish and eventually became the best-selling author in Spain (the exceptionality of his double institutional membership should not be underestimated). Although many regarded his move as treachery, he was nevertheless included as one of the most important authors of the 1960s and 1970s in the highly canonizing 'part moderna' of the *Història de la Literatura Catalana* edited by Joaquim Molas. Secondly, he is literally a queer author in that he was the first openly gay Catalan writer ever, and as we have seen in previous chapters, the representation of homosexual desire is central to his writing and to the controversial account it offers of modern Catalan history. The third way Moix's position is queer arises as a consequence of his cultural and educational background: he is an autodidact and proud of it, and his cultural project was, to a large extent, an effort to blur the boundaries between high and mass culture, in a distinctively postmodern fashion. However, he was implementing this project at one of the moments of highest canonical effort in Catalonia. Despite all these seemingly transgressive moves, Moix has enjoyed popular and critical success, and he has largely avoided marginalization.

More generally, Moix's position in Catalan literature is of great interest because it illustrates the tensions that were to emerge in the Catalan cultural field at the time of its institutionalization, with the advent of democracy and self-government. During this period, most efforts in cultural politics were invested in what has come to be known as 'linguistic and cultural

normalization', and I would go as far as to say that 'cultural normalization' is the form adopted by contemporary Catalan cultural nationalism. 'Cultural normalization' can be understood as an intense process of negotiation of cultural models for the reconstruction of a precarious cultural field. This process is directly linked with two other processes, the formation of a literary canon and the construction of a new and fully functional Catalan national identity. The stakes in this negotiation of cultural models are reflected in a set of tensions: (1) the tension between the efforts to maintain the prestige of Catalan culture and the need to popularize it; (2) between investments in high culture and in mass culture; (3) between opposing views as to the language which defines what a Catalan cultural product is and to the role Catalonia should play within Spain, if any; and (4) between conflicting discourses on identity, that is, between discourses that privilege nationality at the expense of class, gender and sexuality, discourses that obliterate national identity through an instrumental use of gender and class, and those that attempt a compromise between these (or at least some of these) different categories of identity.

In Moix's writing, these tensions are shown in the way that the crucial questions of homosexuality, postmodernism and canonicity become entangled. The representation of homosexual desire in his texts destabilizes national identity, in the sense that it reveals that Catalonia, a subordinate minority, also contains a marginalized minority within its boundaries, thus compelling us to read differences within these boundaries. By introducing referents from mass culture into his fiction, he enacts the emergence of postmodernism, understood as a new discursive interplay between high and mass culture, thus pressing for the need to reconsider the existing projects for the construction of a national culture. Moreover, his unquestionably high-profile yet ambivalent standing in modern literary history raises questions as to what role an autodidact, gay author can play in the construction of a canon for the national literature of Catalonia.

There is little doubt that the problem of canonicity in Catalan literature is a complex question, and one that as yet remains mainly unanswered. It is a complex question because, on the one hand, having appropriate mechanisms of canon formation is essential for the continuation of an always endangered literary tradition but, on the other hand, these mechanisms have tended to exclude women, gays and lesbians, and other minorities. The question of the canon is thus a political one, as Howard Felperin has argued:

[T]he canon depends on a continuing cultural negotiation that is deeply political, a process that its successive re-inscriptions cannot help but record. For what constitutes the canonical text is the range of social interests it has been capable of serving — demonstrably diverse and conflicting not only over time but at any given moment.¹

Since the canon serves certain social interests, we should ask what these interests are, by what means they are served, and what is at stake in the cultural negotiation Felperin mentions. Randal Johnston sheds some light on these questions:

At stake in the literary field, and more specifically in the field of criticism is [. . .] the authority to determine the legitimate definition of the literary work and, by extension, the authority to define those works which guarantee the configurations of the literary canon. Such definition is both positive, through selection of certain literary values, and negative, through its exclusion of others. The establishment of a canon in the guise of a universally valued cultural inheritance or patrimony constitutes an act of ‘symbolic violence’ [. . .] in that it gains legitimacy by misrecognizing the underlying power relations which serve, in part, to guarantee the continued reproduction of the legitimacy of those who produce or defend the canon.²

This quotation is from Johnston’s introduction to Pierre Bourdieu’s *The Field of Cultural Production*, a collection of essays on art and literature. In his theory, Bourdieu conceives culture as a game in which agents, taking positions in the cultural field, fight over symbolic and definitional interests, following unconscious rules that amount to a reversal of the economic world (in the sense that the profit sought in the game is not economic, but symbolic). ‘The literary or artistic field’, Bourdieu says, ‘is a *field of forces*, but it is also a *field of struggles* tending to transform or conserve this field of forces’.³ What is at stake in this field of struggles is ‘the power to impose the dominant definition of the writer and therefore to delimit the population of those entitled to take part in the struggle to define the writer’ (p. 42). Everybody occupies a position in the field, and everybody participates in the power relations which constitute it, seeking legitimacy for their own literary or artistic practice. Some cultural agents achieve the legitimacy they seek and others are excluded from this social privilege, depending on the effectiveness of their strategies, and the cultural capital they have inherited or acquired.

From a feminist or gay standpoint, the main criticism that could be directed at Bourdieu’s model is that its scope is very much class-centred, and the role played by gender and sexuality in the definitional struggles that take place in the cultural field seems to be almost completely ignored in his

account.⁴ However, in my view, this model can be appropriated by lesbian and gay theory in order to understand the role sexuality plays in the cultural definitions of art, literature and value, and the political implications of this process.⁵ Gays and lesbians have traditionally been excluded, *as gays and lesbians*, from the positions of legitimacy that would allow them to participate in these definitions — and this is undoubtedly the case in Catalan literature. In Bourdieu's model, however, exclusion is a part of the game and therefore a position in the game. This already enables us to ask at least two questions: first, what role does sexuality play in the construction of the Catalan canon? Second, what strategies have gay authors in Catalan literature developed to define a position for themselves within the literary institution?

The collection of short stories *La caiguda de l'imperi sodomita* (1976)⁶ articulates the conflicts I have described above, and provides an answer to the second question just formulated. The book is an example of what Enric Bou has defined as Moix's 'imaginative' style, in which he incorporates referents derived from mass and popular culture, makes use of marginal aesthetics such as camp, and playfully dramatizes homosexual desire. In this chapter I will offer a reading of three stories from this collection: the title story, 'La caiguda de l'imperi sodomita' (The fall of the Sodomite empire), 'Tot glorificant l'onanisme europeu' (Glorifying European onanism) and 'Una senyorassa de tota la vida' (A thoroughbred lady). I will argue that Moix's institutional strategy, unlike that of many Catalan authors of the 1970s, was not transgressive but perverse. That is, it did not aim at breaking with the canon, but at participating in the processes of canon construction of Catalan literature while at the same time re-directing these processes towards a postmodern libidinal economy in which homosexual desire becomes visible and available for articulating an alternative cultural discourse.

CAMPING ABOUT SODOM

In 'La caiguda de l'imperi sodomita' (*La caiguda*, pp. 123-45), the story that gives title to the collection, Moix produces a pastiche of high and mass culture. This kind of pastiche, very characteristic of Catalan camp sensibility, makes many a concession to vulgarity and incorporates elements from popular culture, especially from theatrical genres such as the *zarzuela* (*La corte del faraón*, for example) or the *astracanada*, or from musical genres such as the *tonadilla* or the *cuplé*. These popular genres have a long tradition in Catalonia — the theatre of Serafi Pitarra is a good example — and Moix himself has contributed to this tradition with his play *Tartan dels Micos contra l'Estreta de l'Ensanxe*.⁷ Moix is thus placing himself within an intertextual universe

which in addition, and most significantly, includes the Biblical story of the destruction of Sodom. Perhaps this should not come as any surprise, since it is in these episodes of the Genesis story that a covenant is established between God and Abraham whereby reproduction becomes prescriptive, genital heterosexuality compulsory, and everything else unspeakable and stigmatized. What is relevant here, though, is the fact that Moix creates a pastiche of this narrative by combining it with the popular counterpart of the canonical text, John Huston's film *The Bible: In the Beginning...* (1966), which ends with precisely the same episodes.

However, neither Huston's nor Moix's use of the Biblical story is innocent. In Genesis (chapters 15 to 20), the basic order of events is as follows:⁸ Abraham, whose ninety-year-old wife Sarah cannot have children, receives the visit of three men who announce to him the conception of Isaac, and tell him about God's intention to destroy Sodom. Abraham bargains with God in order to save the innocents in the city. In the meantime, two angels go to Sodom, by whose gates Lot is sitting. Lot takes the two angels to his home, and all the men in the city, without exception, surround the house demanding the two angels, so they can have intercourse with them. Lot offers his two daughters instead, but the Sodomites rebuff them and set to break down the door. At this point the angels intervene and blind the aggressors, after which they prepare to destroy the city. They urge Lot and his family to leave, and not to look back as they flee. However, as the cities of the plain are levelled by God's wrath, Lot's wife looks back and turns into a pillar of salt. The biblical narrator then goes on to the birth of Abraham's son, Isaac, his early years, and the famous episode of his sacrifice at Abraham's hands.

Huston tells basically the same story, but he seems quite keen to emphasize the *avant la lettre* 'family values' aspect of the narrative. He thus introduces a sequence in which Isaac is taught his genealogical descent, and another in which Abraham and Isaac walk through the ruins of Sodom on their way to the sacrifice site, and the former tells his son about the destruction episode in a rather hysterical fashion. Huston also adds a great deal of sentimentality (particularly as Abraham prepares to sacrifice Isaac) and lots of dramatic effects, especially in his depiction of Sodom. It features, for example, the seedy backstreets in which men cruise each other and women have intercourse with goats, as well as the glamorously extravagant make-up worn by the Sodomites, and a generally decadent and self-indulgent atmosphere. The nuclear bomb-like destruction of the city is also a major *tour de force* in the film.⁹

Huston's manipulations have enormous camp potential, and Moix does not miss the chance to use the imagery from the film in order to produce his own pastiche, as he himself acknowledges in a footnote to his short story ('La

caiguda' p. 123). But Moix's abuse of the biblical story is substantial: he introduces a new character (Ahab, the blond sodomite, whose relevance I shall discuss later), and he inverts the order of events and changes the ending. Isaac has now become a good-looking eighteen-year-old boy who arrives in Sodom naked and in distress. He obviously attracts the attention of the Sodomites — who have become a bunch of queens like the ones that could be found, for example, in the Rambles — and at their request he tells them his story. Isaac is the son of a petit-bourgeois farmer and of a woman 'que s'assembla tant a la celebrada *star de Magnolia*' (p. 124) (that is, Ava Gardner, who plays Sarah in the film). Having been invited by his father to go on a trip to Gomorrah, and hoping for his first chance to get laid, he accepted willingly, but then discovered that the old man's intention was to sacrifice him to God. Obviously, he escaped, and ran until he found the gates of Sodom, the sophisticated capital, where he still hopes to lose his virginity (possibly with another boy). He is invited to stay over by Ahab, a blond Sodomite intellectual, rather depressive and with certain prophetic skills: Ahab warns Isaac of the city's fate and persuades him to follow the path that God has set for him and leave the city. In the meantime the two angels have arrived to Sodom, whose inhabitants are indulging in their orgiastic mood. The city is about to be destroyed, and Isaac, 'nu i pintat com una *cocotte*' (p. 142), joins Lot and his family. They all escape; Lot's wife looks back safely to watch the 'espectacle de foc' (p. 144), and carries on 'arrossegant una cabra [. . .] que s'havia entestat a dur-se de Sodoma, ningú no sap per què' (p. 145). Only Isaac stays behind, crying for an image that has appeared on the sky: that of Ahab, crucified.

I would argue that Moix is applying a camp strategy to his use of the biblical story. Camp is an aesthetic phenomenon that has attracted considerable critical attention. It is also a puzzling one, because of its seemingly contradictory nature (indeed, in camp some things are valued precisely because they are awful), and because of its relation to vulgarity. Seen in its historical context, camp is related to marginality and gay culture, and most importantly to the pop culture of the 1960s, when it became a fashion. Terenci Moix was not alien to this: he was in fact one of the first people to introduce pop into Spain, and perhaps the first author in Spain to cite Susan Sontag's seminal essay 'Notes on camp' (1964).¹⁰

As an aesthetics, camp is challenging. Richard Dyer has argued that camp is 'a weapon against the mystique surrounding art, royalty and masculinity [. . .] [I]t demystifies by playing up the artifice by means of which such things as these retain their hold on the majority of the population'; and, by playing up artifice, it becomes a curious perversion of the Kantian aesthetics, in the sense that art for art's sake is turned into style for style's sake, in order

to provide gay men, as Dyer says, 'with a certain legitimacy in the world'.¹¹ One of the ways camp operates this reversal of what Pierre Bourdieu has termed the 'pure aesthetic disposition' is by retrieving genres, products, and styles in decline and giving them new value and meaning. It is from this point of view, as Andrew Ross claims in his essay 'Uses of Camp', that it has a relation to waste:

Camp [...] retrieves not only that which had been initially excluded from the serious high cultural tradition, but also the more unsalvageable material that had been picked over and left wanting by purveyors of the 'antique'. [...] In liberating the discourses of the past from disdain and neglect, camp generates its own kind of economy.¹²

The use of camp as a recycling practice is wholly relevant to 'La caiguda', since Moix is rescuing a filmic genre in decline (the epic).¹³ Moreover, he uses the imagery of something which, in his own words, is 'una pel·lícula dolenta' (p. 123), and retrieves the vulgarity of popular culture by giving it a new legitimacy and a new function. Precisely because it is about salvaging waste and giving legitimacy to marginalized cultures, camp is directly linked to the struggle for survival.¹⁴

Indeed, 'camp contains an explicit commentary on feats of survival in a world dominated by the taste, interests, and definitions of others' (Ross p. 144). Camp is thus a medium and a strategy for surviving in a subordinate or marginal position within the field of cultural production. But Moix goes beyond this, and his story becomes 'una Història de vençuts' (p. 123), the tale of the violence, physical as much as symbolic, exerted on queer bodies that have been expelled into the diaspora of culture:

Ni els pits no en resten; per no parlar dels sexes. [...] No és pas que el Mar Mort en fos l'únic cementiri. N'hi ha d'altres. És allà, una mica més lluny, potser en el rocall rogenc de Petra. Potser més enllà, on els romans aixecaren les creus per dominar els conquerits. Potser a la Rambla barcelonina, de les marietes víctimes de befa. Sodoma i Gomorra, segons els guanyadors bíblics. [...] La dialèctica història s'atura, tota feixuga sobre els sostres inexistents de la gran vila. Sodoma té els seus fills escampats arreu del món, en l'anatema que els exèrcits vencedors anomenaren pecat. (p. 123)

Sodom, then, lost the war against God and his values, and it has become an emblem of marginality and of repressed cultural and sexual difference. It is Ahab, the blond Sodomite, who is most aware of the implications of Sodom's precarious position. Ahab, however, is not a normal Sodomite (if there is such a thing as a 'normal' Sodomite): his 'fet diferencial' resides in 'aquella

tristesa que semblava l'assumpció total d'un esdevenidor tràgic' (p. 131). What is Sodom's tragedy? To Isaac's question, 'Quin poble pot ser dissortat, si té luxe i pau i molt de lleure per esbargir-se?', Ahab answers, 'Els pobles que, amb els ulls entelats per la prosperitat, són incapaços de combatre contra la seva caiguda' (p. 131).

The fact that Ahab is speaking in collective terms and in the name of a people is revealing; and perhaps even more revealing is the fact that Ahab is also a biblical character Moix has imported into his text from the Book of Kings. A king of Israel, some have described Ahab as 'an able and energetic prince' and 'a dangerous [religious] innovator' who 'died fighting for his people'.¹⁵ Others have pointed out the fact that 'the most pressing danger to Israel seemed to him to lie in its being slowly Aramaised, which would involve the depression and perhaps the ultimate extinction of its national peculiarities'.¹⁶ Moix's choice of Ahab is obviously not fortuitous: he has chosen a biblical hero, a defender of his country, to play a central role in 'La caiguda', while transforming him into a Sodomite. In the figure of Ahab, sexuality and national identity have become entangled; and in the process, by suggesting a link between the plight of gays and that of the Catalans, Moix is destabilizing and problematizing Catalan national identity — but he is doing so in a productive way, because he is also constructing a position in which being simultaneously *gay and Catalan* is possible.

Ahab's fight for the preservation of Israel's national peculiarities is analogous to the discourse of Catalan nationalism, dominated by a concern about the loss of Catalonia's national peculiarities (the 'fet diferencial' or 'realitat nacional de Catalunya'), a legitimate concern for the political and cultural survival and welfare of the Catalan people. This has often been associated with the avatars of the Jewish people, and in 'La caiguda' this link is suggested, again in a camp fashion, by Abraham and Isaac's dialogue as they walk towards Gomorrah:

El pare, ben trist, anava passant bugada a totes les generacions que ens havien precedit i, de cop i volta, em diu: 'Avui es trenca la línia dels fills d'Israel'. Jo, tement que no m'hagués endevinat secrets propòsits per a quan arribéssim a Gomorra, li dic: 'No patissiu. Per molt que avui rellisqués, us prometo que un dia prendré dona i tindreu hereus ben directes'. (pp. 126-27)

However, as opposed to that of the people of Israel, the biological survival of Catalonia has never been at stake. Catalonia's survival as a nation has rather been defined as the continuation of its language and of its literary and cultural tradition, a concern that was particularly (and painfully) pressing during General Franco's dictatorship. Thus, if Catalan cultural nationalism is

concerned about the succession of generations, this does not apply to kinship, but to literary generations. In fact, I would suggest that it amounts to a concern for the reproduction of a set of values, embodied in certain texts, which involve notions of national identity, social organization, and so on. Furthermore, I would argue that this is precisely what is at stake in the process of canon construction of Catalan literature. It is from this point of view, I believe, that the debates over the ‘Generació dels 70’ that have been developing over the 1970s and 1980s should be understood — as well as the fierce debates about the quality of Catalan literary works and about issues such as provincialism vs. cosmopolitanism, and so on.¹⁷

In other words, canon formation is also a site of struggle in the literary field: authors must compete for literary glory so that they can embody the values privileged by the literary institution, and critics compete over the definition of these values. In fact, as Pierre Bourdieu indicates, also at stake in the cultural field are the strategies artists and critics invent and ‘on which their artistic survival depends’.¹⁸ This is a survival which aspires to eternity (and the religious ascription of Moix’s story is successful in conveying this). But of course, not everybody can have access to eternal life: as Bourdieu says in *Distinction*, ‘eternal life is one of the most sought-after social privileges; the quality of the eternity depends [...] on the quality and extent of the group providing it’.¹⁹

Thus, from a sociopolitical point of view, Catalan nationalism aims at the definition, legitimation, reproduction, and perpetuation of social and cultural structures and models (this is unsurprising, as Catalan nationalism is a central element in the machinery that guarantees social cohesion in Catalonia). From a cultural point of view, what is sought within the Catalan literary institution is the eternal life of certain values embodied in a canon of authors and literary works worthy of representing these values.²⁰ It is obvious, however, that Catalan gays and lesbians are not exactly the social group most empowered to achieve eternal life — and this is even more the case in the pre-gay liberation years when Moix was writing his story. Gays and lesbians’ political struggle for survival takes place elsewhere, in everyday life, and at a very practical level. On the other hand, from a cultural standpoint, the symbolic violence involved in the definition of the Catalan canon tends to exclude them; indeed, can we imagine such a thing as a succession of generations of lesbian and gay authors in Catalan literature, a canon of Catalan lesbian and gay writing?²¹

The answer, alas, is no, and I would claim that the function of Ahab in ‘La caiguda’ is precisely to raise the question of the position of gay authors within a national canon. However, since this is a non-existent position in Catalan literature, and since Moix is raising the issue by means of his camp use of John Huston’s film, the question becomes inseparable from the problematic of

queer spectatorship. Andrew Ross has described the relation between queer spectatorship and camp in the following terms:

Denied the possibility of 'masculine' and 'feminine' positions of spectatorship, and excluded by conventional representations of male-as-hero and female-as-image or object of the spectacle, the lived spectatorship of gay male and lesbian subcultures is expressed largely through imaginary or displaced relations to the straight meanings of these images and discourses of parent cultures. (p. 157)

Imaginary as they may be, the relations which articulate queer responses to straight culture do produce real effects insofar as they offer the possibility of achieving an empowered reading position. From this point of view, then, by being manipulated, straight culture becomes waste that is recycled by lesbians and gays in both a neutralizing and a protective way: the prescriptive content of straight culture is reversed by lesbian and gay readings and manipulations of these cultural products in such a manner that the new meanings assigned by the reader's displacements are not only empowering but pleasurable. In the case of 'La caiguda', it is precisely the very exaggerated imagery of John Huston's film that provides Moix with the weapons to displace the straight meaning of the biblical story. And more generally, by offering a pastiche of mass culture and high culture, Moix constructs a position from which to obtain perverse pleasure from straight culture — a pleasure that, indeed, is also sought by Isaac in his visit to Sodom, by Lot's daughters, who 'frissaven d'impaciència' (p. 142) as they are offered to the Sodomites, by Lot's wife as she carries her goat with her, and by the Sodomites who throw themselves on the angels to obtain 'tot el profit que fou possible de tanta urgència' (p. 143) before the city is destroyed.

SURPASSING CULTURAL ONANISM

The position constructed by Moix by means of his story seems thus quite inclusive and democratic, since everybody can have access to those perverse pleasures (in fact, Moix failed to note that, in the Biblical narrative, pleasure is also available to Lot's daughters, who decide to seduce their father with the help of alcoholic intoxication, so that their lineage will not die out).²² By the same token, however, nobody is free from the strictures that the cultural field inevitably entails, because the perverse pleasures enjoyed by fictive characters, authors and readers alike are framed by straight narratives, images, meanings, and institutions. Nor is anybody free from the hierarchical relations that define the cultural field. On the other hand, as I have suggested earlier, in the

case of Catalan literature (and as far as Moix is concerned) there is an obvious conflict of interests between canon formation and gay visibility, because Catalan authors, either gay or straight, are all in a subordinate position. If, as 'La caiguda de l'imperi sodomita' shows, Moix had adopted the role of cultural mediator in an attempt to reconcile both interests, a reformulation of the significance of the national literary tradition seems an adequate strategy.

However, this strategy is faced with at least three problems. Firstly, the reconsideration of the literary tradition that Moix attempts (which is in fact its continuation, albeit in a new direction) is done by means of a pastiche of high and low culture. Although this opens the gateway to Moix's re-evaluation, it does not offer immediate access to the texts that form the actual Catalan canon, but rather to the values on which the formation of this canon relies. Secondly, the effectiveness of this strategy is very limited, because the tradition it seeks to revise, the values this tradition underwrites and the literary institution that transmits it are blind to sexuality — or rather, they are so permeated by it that the discourse of sexuality becomes transparent. This implies that Catalan gay authors are not in a legitimate position to bring sexuality to the fore and be taken seriously. Finally, and most importantly, the means of formation and transmission of a literary canon depend on a logic of exclusion that pervades the cultural field, and gay culture cannot claim to be free, by its own nature, from the effects of this logic. Furthermore, as the unhappy ending of 'La caiguda' shows (Sodom is nonetheless destroyed, and Isaac does not get laid), the camp use of the tradition does not necessarily provide an effective critique and an alternative to this logic of exclusion.

Since an active lesbian and gay spectatorship is the position which will make it possible to achieve a certain visibility and canonical legitimacy, I would suggest that, given the problems I have just discussed, the effectiveness of this strategy depends on the degree to which it takes into account the social, cultural, and intersubjective contexts within which definitional struggles in the cultural field take place. Alexander Doty has argued a similar point in his book on mass culture and queer reception, *Making Things Perfectly Queer*:

Queer positions, queer readings, and queer pleasures are part of a reception space that stands simultaneously beside and within that created by heterosexual and straight positions. [...] Queer reception doesn't stand outside personal and cultural histories; it is a part of the articulation of these histories.²³

Doty is not only drawing our attention to the very complex relation between gay and straight cultures (complex because of the instability and evasiveness of queer reception), he is also highlighting the close interdependence between

queer reception and the everyday cultural dramas of specific groups and individuals. This suggests the importance of examining the relations between agents that take place within and define the cultural field. Moreover, since these relations arise to a large extent out of the impact of mass culture, we need to take into account the role in this process of factors such as taste, cultural hierarchy, education, prestige, and so on. As Doty claims, ‘queers are using mass culture as the bridge between the streets and the ivory tower’ (p. 102). If this is the case — and Moix’s oeuvre appears to confirm that it is — then we must assume that although Catalan culture is hierarchically split along the lines of the straight/gay axis, both the dominant Catalan straight culture and the Catalan gay subculture are inflected by the high/low axis (and as a whole, Catalan culture is in a subordinate position vis-à-vis the dominant cultures of Europe, in particular that of Spain). This not only implies the need for a critique of rigid cultural hierarchies, but also, as Doty suggests, the possibility of imagining new, transversal relations in the Catalan cultural field.

If in ‘La caiguda’ Moix makes use of mass and popular culture to respond to the effects of the canon of high culture, in ‘Tot glorificant l’onanisme europeu’ (*La caiguda*, pp. 153-74) he offers a critique of both high culture and the canonical hierarchies of taste which, precisely, goes hand in hand with the articulation of personal and cultural histories Doty highlights. The context of this story is provided by a newspaper article published in the mid-1990s, ‘El sueño culto’ (which, incidentally, includes passages directly translated from the story). Here, Moix evokes his experience of socializing, during his stay in Italy in the early 1970s, with a group of ‘diletantes esnobs’ who abhor vulgarity:

Concentraban todos sus intereses en la cultura europea y, además, de una Europa que no estuviese mancillada por las innovaciones de este siglo. La aspiración de recobrar un legado clásico había llegado a influir incluso en su apreciación de los jovencitos, a quienes preferían cuando se vestían de acuerdo con los grandes modelos de nuestra cultura y criticaban cuando, siguiendo las modas de su época, pretendían americanizarse.²⁴

‘Tot glorificant’ contains, thus, an autobiographical element which is set once more against the background of the tortuous interplay between high and mass culture. This personal element is complemented by an intersubjective one, for the story gives an account of the relationship between one of the ‘diletantes’ and one of the ‘jovencitos’. This relationship is again framed by high culture, since the names these two characters are given — Amic, the Lover, and Amat, the Beloved — have been borrowed from Ramon Llull’s masterpiece *Llibre d’Amic e Amat*, one of the texts that mark a foundational

moment in the high canon of Catalan literature. However, Moix's appropriation of these names is ironic, because these two characters, together with the unnamed narrator, will form an erotic triangle. Moix's story thus becomes a narrative of infidelity, but one that is constantly inflected by cultural conflict.

'Tot glorificant' is, like 'La caiguda', a story of stigmatization and exclusion. But if in the latter Moix was dealing primarily with the difficult mediation between homosexuality and national identity, the former story works along social and cultural lines, and articulates the conflict between the vulgar and the sophisticated, the obvious and the arcane, the popular and the cosmopolitan, against the background of gay subcultures. There is, however, another significant difference between the two stories: the traditional, religious narrative of 'La caiguda' has now become a modern, secular narrative. This shift is clearly perceived in the title: onanism, a 'perversion' which in pre-modern discourses was subsumed under the category of 'sodomy' and consequently proscribed, is no longer condemned but 'glorified'. This glorification is not so much religious as social and cultural, because 'European onanism' is enshrined as a means of disavowing any fluid relationship between classes and between different forms of culture. In other words, it is an effective if paradoxical method of ensuring social reproduction. Thus, it echoes Moix's attacks, for instance in *La increada consciència de la raça*, on the dynamic of Catalan culture, which he saw as narcissistic and endogamic. Most importantly, 'European onanism' corresponds to the anxiety of contamination which, according to Andreas Huyssen, is quintessential to modernism. The anxiety of contamination (from the popular and the vulgar, in other words, from the masses) was translated in modern societies into the need to maintain effective mechanisms of social and cultural differentiation, ranging from sex, as Foucault claimed in *La Volonté de savoir*, to taste and education, as Bourdieu has argued in *La Distinction*.

In fact, here sex and taste come together, as Moix plays with the stereotype of the upper-class 'culture queen' which in this story is represented, as stated earlier, by an exclusive clique of extremely sophisticated gay men, whose main interests are high culture and mercenary sex. Indeed, the members of this select society indulge in 'passejades lletraferides per les zones més arqueològiques de ciutats-mite com Roma, Florència o Atenes' (p. 153), 'pelegrinatges a palaus rococó que acollien la melodia exclusiva d'un concert ben escollit', and learned conversations on literary style 'després d'una migdiada amb qualsevol cos llogat' (p. 154). Moreover, their expertise in the visual arts leads them to consider that Leonardo and Massaccio are 'd'allò més *ormai superato*' (p. 159) and to prefer instead 'una escultura del Cioli [...] una *madonna* gremial de Joos van Wassenhove' and artists such as

‘Agostino Veneziani, el deixeble de Quentin Massys (però mai Quentin Massys), Lelio Orsi i Girolamo de Trevisso [*sic*]’ (pp. 159-60). This clique is exclusive in that its tastes are patrician, but also in its exclusion of vulgarity, as its members protect themselves from mass culture in their fetishization of the great canon of pre-twentieth-century European culture.

As in ‘La caiguda’, the kind of cultural referents quoted here are not widely available, but a radically different use is made of them by the characters, because in rescuing them from oblivion their purpose is to define an ‘aristocratic’ or legitimate taste. The members of the clique show a distaste for the facile and the obvious which is characteristic, as Bourdieu remarks, of legitimate taste (*Distinction* p. 486), the taste of those with enough cultural capital to confidently define and enjoy what is considered refined and of high aesthetic quality. Legitimate taste, according to Bourdieu, is the product of the ‘aesthetic disposition’, which he defines as

the only socially accepted ‘right’ way of approaching the objects socially designated as works of art, that is, as both demanding and deserving to be approached with a specifically aesthetic intention capable of recognizing and constituting them as works of art. (p. 29)

In other words, it is the way and the very act of looking at objects as works of art that gives them an aesthetic quality. However, as Bourdieu warns us, an essentialist analysis of this phenomenon would be inadequate, because the aesthetic disposition is a learned skill, available only to those with access to cultural capital, which is both inherited and acquired through education. The aesthetic disposition requires a ‘pure gaze’, a particular way of looking at the world which separates aesthetics from ethics and gives objects an aesthetic value.²⁵

In ‘Tot glorificant’, however, this pure gaze is not only directed at objects, but also at bodies, more specifically at Amat’s body. The body of Amat is aestheticized by all the members of the clique, and particularly by his lover, in such a way that Amat will become a museum masterpiece, an object of aesthetic admiration deprived of intellectual potential and relegated to silence:

D’aquella figura excepcional que romania callada en un racó, ben closa en la qualitat d’obra mestra que li havíem atorgat, algú encara en sostreia una admiració purament esteticista, ben espesseïda [...] pel costum que ell acceptés de representar la immobilitat dels museus. S’havia decidit, amb un acord tàcit, que cada racó que el jove es decidís a ocupar tindria les característiques, ben exclusives, d’un museu. (pp. 154-55)

Amat is admired because he embodies, in the eyes of his companions, the classical canons of beauty and masculinity. His appeal lies, however, in his popular background; his sophistication, indeed, has its roots in ‘la genuïnitat dels vestits exòtics [...] que ell convertia en una recuperació de formes populars o bé agòniques’ (p. 156). Furthermore, Amat is expected by Amic and his friends to personify the genuine popular style of any of the places they visit, and his body is thus turned into a signifier open to other people’s contemplation and interpretation. On the other hand, he is seen by Amic as embodying ‘una masculinitat exuberant, en estat salvatge’ (p. 157).

Amic’s aesthetic objectification of Amat’s body echoes dominant attitudes toward the popular. As Morag Shiach argues, the popular is subjected by legitimate culture to a subordinate position from which it can be controlled, interpreted, and excluded:

Basically, ‘the popular’ has always been ‘the other’. The use of the term seems to imply a certain distance, a position from which ‘the popular’ can be evaluated, analysed, and perhaps dismissed. [...] With the security of a legitimate culture, excursions can be made into the realms of popular culture.²⁶

It is thus not surprising that Amat is characterized as a museum piece, because, as Bourdieu says, it is ‘in the art museum [that] the aesthetic disposition becomes an institution’ (*Distinction* p. 30). The museum is in fact the institution that contains — and confines — those objects which are most suitable for the disciplining of the gaze and of taste.²⁷ In consenting to become an object of contemplation (his ‘momificació’, the narrator says [p. 158]), Amat is subjected to having his body evaluated and analysed by those who have the control over the means of production of value — because mastering the contents of the museum, that is, mastering the canon, is controlling the means whereby value is defined and made to circulate. Thus, despite the fact that Amat finds a place in society by becoming a living museum piece, as a representative of ‘the popular’ he can be safely assimilated or indeed dismissed. His exclusion from legitimacy becomes patent during the clique’s authoritative debates on art, when Amat’s views are quickly rejected, with the connivance of Amic, as embarrassingly obvious (p. 160).²⁸

Amat is therefore confined to silence. However, even though he consents to being objectified, he resists this objectification precisely by means of his accusatory silence. Amat’s silence creates a conflict that disturbs the harmony of the museum, because it reveals that

la majestuositat del seu avorriment, la voluntat de llançar-nos a la cara que l'avorriment existia fora de les nostres pretensions d'excelsitud, el convertien, de sobte, en el defensor genuí de la llibertat dins d'un cercle de presoners. (p. 163)

It is this conflict, together with the 'enigma' surrounding the nature of Amic and Amat's relationship, that arouses the curiosity of the narrator and therefore mobilizes his narrative. Amat's silence shows that he is free in so far as he is not enslaved by status and taste; but at the same time it also betrays his subordination. Similarly, his boredom reveals that he does not partake of the pure aesthetic pleasures of the clique, but this does not exempt him from being the passive object of other people's pleasures, particularly those of Amic, who revels in his construction of Amat as nature 'en estat salvatge' (p. 157). Amat, thus, is seen as mindless body and natural masculinity, whereas the sophistication of Amic resides in pure culture, in a disembodied mind. However, Amat's body is not so much natural as *naturalized*. Naturalization (of taste, of differentials of cultural capital) is in fact, according to Pierre Bourdieu, one of the pillars of legitimate culture:

The ideology of natural taste [...] *naturalizes* real differences, converting differences in the mode of acquisition of culture into differences of nature; it only recognizes as legitimate the relation to culture [...] which least bears the visible marks of its genesis, which [...] manifests by its ease and naturalness that true culture is nature — a new mystery of immaculate conception. (*Distinction* p. 68)

The main effect of this 'mystery' is miraculously to hide the mode of acquisition of those appendages to the body, from manners to education to pieces of clothing, that function as signs of cultural distinction, so that they immediately become parts of the cultured or 'intelligent' body.²⁹ It is for this reason that the relationship between Amic and Amat is an 'enigma': because Amat is 'obviously' deprived of any of the physical signs of cultural capital:

L'enigma persistia, ben organitzat, a partir [...] d'un cert costum que sol veure en la bellesa un símptoma d'inferioritat cultural. Era evident que les ulleres, la conversa, els llibres i la carrera de l'Amic eren cartes d'intel·ligència; i semblava més evident que el rostre, el cos, el somriure i la mirada de l'Amat eren, a tot estirar, sinònims de perfecció física. (p. 158)

Are Amic and Amat lovers? Considering the enormous difference between them, can they really be lovers? Or is Amat just a gigolo? This is the nature of the 'enigma' that preoccupies the rest of the group, particularly the narrator. And if the enigma of the relationship is the unequal 'nature' of the lovers' brains, a provisional solution to it is provided by 'el mite preferit dels

autosuficients de la cultura', that is, by the self-evident fact that 'a les obres d'art vivents no els cal pensar' (p. 159). The key word here is 'evident', because it reveals how in the above quotation the naturalization of taste and of the acquisition of cultural capital has taken place: the legitimacy that condemns 'the obvious' as facile and vulgar is dependent on assumptions that have become obvious and are therefore not immediately available for analysis.

It is for this reason that Bourdieu speaks of culture as a site of misrecognition. Legitimate taste, which, as we have seen, is an effect of the aesthetic disposition, is only acquired through education; but this implies the acquisition of what Bourdieu calls the 'sense of investment'. This provides the competence for making the right choices of cultural consumption in order to maximize profit (obtained in the form of new cultural capital, prestige, and aesthetic pleasure). Indispensable as it is, the sense of investment has curious side-effects:

Culture is the site, par excellence, of misrecognition, because, in generating strategies objectively adapted to the objective chances of profit of which it is the product, the sense of investment secures profits which do not need to be pursued as profits; and so it brings to those who have legitimate culture as a second nature the supplementary profit of being seen (and seeing themselves) so perfectly disinterested, unblemished by any cynical or mercenary use of culture. This means that the term 'investment', for example, must be understood in the dual sense of economic investment [...] and the sense of affective investment which it has in psychoanalysis, or, more exactly, in the sense of *illusio*, belief, an involvement in the game which produces the game. The art lover knows no other guide than his love of art, and when he moves, as if by instinct, towards what is [...] the thing to be loved, [...] he is not pursuing a cynical calculation, but his own pleasure. (*Distinction* p. 86)

This passage, a good example of Bourdieu's often intricate style, requires some further discussion. The game of culture is one of misrecognition, because the subjective involvement in the game, the belief in the game which is a precondition for playing it, will actually conceal the objective existence of rules, chances, stakes, and profits. Those who have access to a better education have also a better chance of acquiring a more refined and effective sense of investment, with the result that their strategies of investment in the cultural game (reading this or that book, preferring this or that musical piece, and so on) will be more adjusted to their chances of successfully 'understanding' and 'enjoying' the targeted work, chances that are determined by the possession of the aesthetic disposition. Therefore, in obtaining an 'effortless' pleasure from legitimate culture, the profit of achieving the effect

of social distinction is acquired. However, precisely because this pleasure seems ‘effortless’, a supplementary profit is derived from it: that of being seen, and seeing oneself, as playing a disinterested role in the game. In other words, the objective moves and strategies put at work by those with legitimate culture are perceived by all the participants as an involvement which is merely affective — the love of art, the search for aesthetic pleasure.

According to Bourdieu, then, the cultural field is governed by an economic dynamic, but one that is immediately inflected by its psychic, libidinal, or affective component. And since one of the main stakes in this dynamic is the definition of taste, perhaps an analogy could be drawn between ‘legitimate’ culture and heterosexuality, the ‘normal’ sexual choice. This is because both occupy a dominant discursive position (from which they play a major role in the production of identity), both are produced through a process of social construction, and both conceal their means of production (through misrecognition in the case of legitimate culture, and by positing itself in opposition to a perverse sexuality in which it originates in the case of heterosexuality). Furthermore, I would suggest that this analogy can be a useful way of understanding the process of canon construction of Catalan literature. In this process, which is largely unconscious, the value of texts (and therefore their canonical position) is produced by ignoring or excluding ‘illegitimate’ or ‘irrelevant’ aspects such as gender or sexuality, by highlighting those aspects of literary works that best suit the ‘legitimate’ stakes of national identity (which is itself struggling to achieve legitimacy), and consequently misrecognizing these latter aspects as essential literary qualities.

Most importantly, however, it is the existence of what we might call a ‘cultural unconscious’ (in the sense that cultural agents are not, and cannot, be totally lucid as to the reasons for their choices and investments in the cultural field)³⁰ which leads Bourdieu to claim that the sociology of taste amounts to social psychoanalysis (*Distinction* p. 11). The logical consequence of this assertion (one that echoes Deleuze and Guattari’s claim that ‘le champ social est immédiatement parcouru par le désir’)³¹ is that the economy of cultural goods (the dynamic of the cultural field) is a libidinal economy, an economy of desires and pleasures — a point which Moix’s work in general, and ‘Tot glorificant’ in particular, seems only to confirm. In the first instance, this is shown by the dissonant interplay between mind and body that occurs throughout the story. Significantly, for Amic, possessor of legitimate culture, sex must be subjected to rigid social and cultural codes in order to rescue it from vulgarity: ‘la intel·ligència només es percep en l’artifici, i [...] el sexe, si vol arribar a una realització plena, ha de ser l’artifici més ben construït de tots’ (p. 163).

However, a clearer example of Moix's libidinization of culture is provided by the fact that the narrator characterizes as 'European masturbation' (p. 162) the strategy used by the dominant culture to prevent the mixing of classes and cultures. This strategy, the imposition of an unwritten law that enshrines aesthetic intolerance to prevent the 'sacrilegious reuniting' of tastes that must be kept separate from one another (*Distinction* pp. 56-57), is responsible for a great deal of symbolic violence within the cultural field. In the story, the symbolic violence of taste is immediately libidinized, and translated into a conflict which brings taste and desire together. At a crucial moment in the narrative, during a conversation on literature, Amat declares that he is 'un admirador fervent de Shakespeare'; but since Shakespeare is an author 'tan a l'abast de tothom que ens l'havien arruïnat per sempre més', Amat's taste is again rejected as obvious and even vulgar. One of the characters present at the discussion then whispers in the narrator's ear: '¿Hi faries l'amor, amb un que encara no ha passat de Shakespeare?' (p. 162). Differences in cultural capital, education, and sense of investment acquire here a new dimension, because sexual desire is now mediated by the hierarchies of culture.

The violence involved in this mediation, however, is what mobilizes the narrator's ethical thinking. However, this is possible only because, from the start, the narrator's gaze has been, at least partially, an 'impure' one. That is, it 'de-aestheticizes', it reintroduces ethics into a cultural discourse dominated by a pure aesthetics, it is sensitive to the effects of misrecognition, and therefore it makes it possible to reformulate the cultural conflicts involved in the story into a new discourse articulated in libidinal and sexual terms. The proof, of course, lies in the fact that the narrator has been able to tell his story.

This episode quoted above is crucial in the narrative because it is a turning point. The narrator, who has previously been interested in Amat, asserts his desire for him: 'Sí', he says to himself after some internal deliberation, '[f]aria l'amor amb ell, malgrat Europa' (p. 163). In the process of seduction which follows, starting with the continued dialogue between the two characters, the narrator not only discovers that Amat is actually quite intelligent and well-read, but also that he has always been acutely aware of his subordinate position:

— Però la contemplació m'irrita — exclamava.— Dies contemplant, sense prendre part en res. Nits de ser contemplat. . . [. . .] De ser totes les coses insòlites que l'artifici demana perquè el sexe no sigui la cosa vulgar i grollera de l'altra gent. De ser contemplat, sí. (pp. 164-65)

Amat's position is subordinate because, during the day, he is a passive subject of spectatorship, deprived as he is of the authority and legitimacy to take part in the reading of culture and the formation of the canon; and at night, he becomes the passive object of representation as Amic, in order to satisfy his own sexual and visual pleasure, requires him to stage elaborate performances of masculinity. In becoming a passive object of representation, Amat is 'feminized'; but this feminization is paradoxical, even contradictory, because as an object he is representing masculinity, a position socially coded as active.

The description of the first sexual contact between Amat and the narrator shows how this paradox is resolved. The group is now in Athens, and after negotiating sex, Amat takes the narrator to the ruins of a temple:

La nostra obra d'art preferida m'havia empès a l'interior d'aquella fosca, d'aquella brutícia desmitificadora i, de sobte, sense un sol impuls violent que espatllés el ritme d'una progressiva escalada sexual, es despullà de cos avall i tot seguit m'abraçava primer dolçament, però després feréstec, cruel i, al capdavall, humiliador, ja que m'obligava a sotmetre'm i jo sentia les seves mans sobre el meu cabell, refregant-lo, portant-lo cap a la banda que volia, dirigint aquell acte que el negava en tant que espectre florit. I jo li servia i era ell qui acreixia el ritme o el graduava, ell el qui xisclava, ell el qui trencava el mite i en creava un de bell nou. (p. 166)

In this passage, hierarchies are reversed, and the conflicts arising from cultural domination are renegotiated through a sexual relationship which, significantly, has an S&M component. As I argued in previous chapters, the link Moix establishes between culture and sado-masochism is not exclusive to this story, and it occupies an important position in other works such as *El dia que va morir Marilyn*, and above all *Món Mascle*. In the former, this link is used to illustrate the origin of certain forms of subordination, and in the latter its function remains concealed, since the mechanisms of S&M fantasy are precisely those used in the production of the narrative itself (see Chapter 3). By contrast, in 'Tot glorificant', S&M fulfills another function. By focusing on the power exchanges that take place between the top and bottom roles, it renders possible a cultural discourse in which roles can be unfixed and switched — as it indeed happens in the subsequent lovemaking of the two characters. On the other hand, in this scene vulgarity is restored to sex; and from this point of view, the fact that this sexual exchange takes place in the ruins of a Greek temple is also very significant. This is because the vulgarity of sex (its sheer bodily materiality) is juxtaposed with the prestigious ruins, which then lose their heavy symbolic content. In the act of sex, thus, the museum in which both lovers were 'imprisoned' falls apart: 'L'urna, tot el museu, es trencava a bocins tumultuosos, i ell xisclava més, més, més, com l'udol del genet que porta els seus soldats a la victòria o a la mort' (p. 167).

It would be difficult to overlook, however, the great deal of romanticization, even utopianism, contained in this description, as if sex had per se such a liberatory potential. In fact, this potential is derived from the narrator's rewriting of a cultural story in sexual terms, and responds to his desire to transcend the rigid boundaries of a stratified culture. While the stratification of which he is a 'victim' has originated in 'una educació postissa, cegadora, asfixiant' (p. 169), he finds in Amat an alternative economy which is not determined by the discipline of taste nor subject to the hierarchy of legitimacy:

En llibertat, ell havia resolt la seva vida d'una manera oberta [...] Corria per un món fet de colors i de músiques que encara no havien estat catalogades en les esferes del gust o la selectivitat, i es mostrava infantívol cada vegada que alguna d'aquelles descobertes l'ullprenia, l'embolcallava, se'l feia seu.

Però ell no es deixava dominar, no acceptava que cap elecció del gust condicionés les seves descobertes d'un futur. Treballant a la velocitat rabent de cada descoberta, la seva intel·ligència realitzava una gimnàstica extraordinària, que no el comprometia amb cap tradició. Assegurava que vivia intensament, i jo sabia qui era el qui estava més viu de tots nosaltres. (p. 169)

Too nice to be true? Is this a naïve or even *facile* mystification of a popular culture uncorrupted by capitalism which enjoys a direct contact with 'reality', a culture in which there is no distance between discourse and practice? Or is it the utopian prospect, beautiful but wholly unrealistic, of an alternative, transversalist cultural practice, one governed by desire, free from the constraints of cultural hierarchy, and exempt from any canonical mechanisms of exclusion? Perhaps both; but what really matters here, I would suggest, is how the narrator will build a bridge between his legitimate position and that of Amat.

This will become apparent at the end of the narrative, as the group is visiting Florence. Once more, Amat has to comply with his role and become a living museum piece in a city that is itself a museum (p. 171). He must therefore walk around Florence 'guarnit de patge del Renaixement, per terrenys completament erms, els quals ell acceptava de suportar en nom de l'amor (o potser de la fidelitat i prou)' (p. 172). It is then that the narrator decides to liberate Amat, both from his subordination to the tastes of others and from his jailer (or perhaps museum guard). As with many other adultery stories, 'Tot glorificant l'onanisme europeu' ends with the murder of the husband; but in this case it is a very particular murder, and the opportunity to commit it arises as Amat and the narrator sit at a cafe by the Duomo while the others, including Amic, are visiting the cathedral to admire the Brunelleschi

dome. The narrator formulates his (unspoken) ‘desig’ that the dome would fall apart and kill Amic. Suddenly, the ‘miracle’ happens:

I vaig clavar els ulls en aquella cúpula famosa, i vaig serrar les mans amb una força que no sé de quin ultramón m’arribava; i aleshores el prodigi s’esdevingué, amb un soroll eixordador, que féu tremolar tots els palaus de Florència, les seves esglésies, les seves històries, tots els mites de la seva cultura [...] [L]a cúpula de Brunelleschi [...] s’esfondrà damunt dels caps dels membres de la nostra petita societat i aixafà, de forma assenyalada, les ulleres i el sexe culte de l’Amic. (p. 173)

The Brunelleschi dome, one of the masterpieces of Western civilization, is destroyed in the narrator’s fantasy. But precisely because it is a fantasy, this magical destruction, I would argue, amounts to a disavowal of the high canon of European culture and of the means of production of legitimacy, as well as the means of reproduction of cultural hierarchy that this canon embodies. This is perhaps how Moix’s libidinal cultural economy should be understood: not as an economy of free-floating pleasures along the lines of the sexual revolution, but as the adoption of the formal mechanisms of perverse sexuality for the articulation of alternative cultural discourses and practices that operate at a micropolitical level. Thus, in *Món Mascle*, as I have argued, Moix was using fetishism and disavowal in order to neutralize the effects of Francoism on Catalan culture, so that mass culture could be incorporated into his fiction. In ‘Tot glorificant l’onanisme europeu’ disavowal is used to imagine transversal relations between gay men which need no other legitimation than desire itself, and in which social and cultural hierarchy can be renegotiated. By disavowing the canon, Moix is not denying its existence or pretending that culture can exist without mechanisms for the production of value, but opening up a space in which the exclusive effects of the canon can be neutralized and new relations within the cultural field can be defined. As Pierre Bourdieu warns us, ‘one can never entirely escape from the hierarchy of legitimacy’ (*Distinction* p. 88); but if the canon is the source of legitimacy for the literary institution, then by de-legitimizing it and making it collapse (even if it is in the realm of fantasy), it can be turned into rubble, waste to be endlessly recycled in order to build something new in its place.

At this point, and by way of conclusion, perhaps we should assess the significance of Moix’s institutional position and strategies, as shown in *La caiguda de l’imperi sodomita*. Another story in the volume, ‘Una senyorassa de tota la vida’ (pp. 67-79), provides an adequate frame from which to do so. The story begins with the narrator having tea with a very distinguished lady, a

member of Barcelona's *haute bourgeoisie*, who tells him about the achievements of her three children. The eldest girl, Carmesina (named after the female protagonist of *Tirant lo Blanc*), 'ja és molt senyora' (p. 68). Her middle son, Ramon (named after Llull), 'ens ha sortit intel·lectualíssim': he reads, not Foucault, but José María Gironella (the author of the Civil War saga *Los cipreses crecen en Dios*), not Mercè Rodoreda, but Mercedes Salisachs (a favourite of the Barcelona bourgeoisie in the 1960s and 1970s), and has written a book of poetry 'que li publicarà l'Editora Nacional' (p. 68), with a preface by Natalia Figueroa (an *¡Hola!* writer and the wife of the popular singer Raphael). However, the youngest child, Pompeuet (named, of course, after Pompeu Fabra) has brought disgrace to the family: he ran away with 'un grec grenyut i... d'esquerres!' (p. 70), went to Portugal to join the revolution, and is now living in Athens. The family's attempts to bring the prodigal son back home have been a failure: 'El meu marit, tot imitant *La Traviatta* [sic], oferí al grec un xec d'una certa respectabilitat perquè deixés el nen. Sap què li contestaren tots dos? [...] Aixecaren el puny i respongueren: "Guanyarem"' (p. 70). Obviously, the lady (more worried about gossip than about her son's sexuality) is in despair and begs the narrator to help her.

So the narrator goes to Athens to meet Pompeuet. The prodigal son invites him to lunch (at a quarter past four). On his arrival at the flat, the famished narrator discovers not only that the meal is not ready, but that he will have to wait until Pompeuet and his lover finish having sex. Eventually, the host starts cooking but the enormous sexual potency of the Greek lover continually disrupts the preparations, which increasingly gets on the narrator's nerves. In between these interruptions, however, the narrator is able to have a conversation with Pompeuet, and he learns that the lady's youngest child has a very fulfilling sex life, an easy-going attitude towards drugs, and above all a 'serious' commitment to the Revolution (p. 75).

However, this commitment to sexual and political liberation will prevent the narrator from having his steak, since Pompeuet not only has to cater for his guest's hunger, but also for his lover's inexhaustible libido. In the end, the narrator decides to leave, not without putting it to Pompeuet that his version of the revolution 'sembla un vodevil' (p. 77). Before leaving, he is given the opportunity to convey the mother's request to the prodigal son, who politely declines to go back home, not without entrusting the narrator with a present for the lady: 'I m'allargava un clavell vermell i un document d'identitat. Era el seu. Però, en agafar-lo, em caigué de les mans, de fàstic. L'havia fet servir a tall de paper higiènic!' (p. 78).

The interest of this story lies in the fact that it reveals Moix's ambivalence to both the Catalan bourgeoisie and certain developments in Catalan culture

during the 1970s. On the one hand, he presents the Catalan bourgeoisie as 'disinterestedly' preserving the signs of Catalan cultural identity by naming their children after prestigious referents of high culture, although at the same time he shows, as in *Marilyn*, how the use of the Catalan literary canon by this bourgeoisie serves exclusively the most superficial purposes of social distinction. On the other hand, in 'Una senyorassa' Moix appears to be highly sceptical towards the counterculture of the 1970s, whose investment in the sexual (and political) revolution is presented as totally alienated from the practicalities of everyday life, and as little short of an empty gesture. Like Siro in *La increada consciència de la raça*, Pompeuet desublimates the bourgeois anus and makes use of homosexual desire to engage in the subversion of identity. But unlike Siro's, Pompeuet's 'subversive' act is entirely private, has no real effects in the social field, and does not transcend the boundaries of a family romance. Furthermore, Pompeuet's 'subversion' of class identity is shown as betraying his upper-class upbringing, since he is not interested in work. More to the point, the rebellious child's transgressive gesture of anally rejecting his social identity is revealed to be totally invalid, because what hurts his mother is that he has sent her a red carnation, not a white orchid, as etiquette demands (p. 79). This is, indeed, the end of the bourgeoisie.

Thus, ironically, even paradoxically, the narratives of 'Una senyorassa de tota la vida' and 'La caiguda de l'imperi sodomita' coincide in their concern with survival: the survival of a bourgeoisie which sees itself as the repository of Catalan national identity and of certain social values, and that of a marginalized sexual minority which tries to make a place for itself within the narrowly defined boundaries of national identity. Or, to put it in different and more specific terms, they are concerned with the survival of a national literary tradition, and the struggle of gay authors to define a place for themselves within this tradition.

At the end of 'La caiguda', Ahab is condemned to see his ignominious fate reproduced throughout the ages, and Isaac, who survives, cries over Ahab's crucified image. But, who knows? Perhaps one day Isaac will be able to fulfil his gay desires while ensuring the continuation of his cultural tradition. Perhaps this is also the position that Moix has been trying to create within Catalan literature. However, he does so not by means of a direct commentary on the Catalan literary tradition, but by reading and reformulating the values and mechanisms upon which the process of canon formation in Catalan literature relies. In 'La caiguda' he focuses on the narrative that legitimates social, cultural, and national reproduction, and his camp rewriting of the Bible is an act of resistance: he queers the straightest and most homophobic of narratives, and reverses in his favour the effects of the symbolic violence

contained in the canon and re-enacted in the cultural field. In 'Tot glorificant l'onanisme europeu', he then transfers the discourse of legitimacy to an exclusively gay cultural milieu, explores the effects of exclusion and domination that this discourse creates, and disavows it in order to open up a space for transversal relations in the cultural field.

However, as 'Una senyorassa de tota la vida' shows, Moix distances himself both from legitimate culture (with whom he has tea, but only as a guest) and more specifically from the transgressive trends of 1970s counterculture (which has no steak to offer, because it lacks any practical sense in its attempts to radically transform the cultural field). In the Catalan literature of the 1970s, many authors (for instance, Oriol Pi de Cabanyes, Quim Monzó, Lluís Fernàndez, Biel Mesquida) were indeed radically trying to challenge the defining values of the literary field by means of an anti-canonical strategy. This strategy privileged breaking the conventions of discourse and involved a practice of sexual, cultural, and aesthetic transgression: their transgressive strategy, to a large extent, involved breaking the rules of the cultural game, or even refusing to play the game altogether. But, as Pierre Bourdieu states, 'there is no way out of the game of culture' (*Distinction* p. 12), because any such transgressive moves immediately become a part of the game or are subsumed into a new game whose rules incorporate them. Moix's strategy, as I have been trying to argue, was radically different and fully takes into account Bourdieu's caveat. The effects of his strategy show this crucial difference: his writing in general, and the stories of *La caiguda de l'imperi sodomita* in particular, can be heretical, irreverent, and parodic, but never offensive. Rather than confrontational, his strategy is that of seduction. The fact that this book was awarded the prestigious Premi de la Crítica 'Serra d'Or' in 1977 is perhaps proof enough of this.

This is why I speak of Moix as perverting the canon. Freud defined homosexuality as the perversion at the heart of normal heterosexuality (because, he argued, everybody has at some point made a homosexual choice that has later been sublimated). Analogously, Moix is the queer at the heart of cultural normalization, the anomaly within the process that aims at constructing a canon for Catalan literature in order to ensure the survival of its tradition. Rather than accepting his relegation to the margins of Catalan culture, or situating himself on the fringes of culture, or even becoming an exclusively Spanish author, Moix has placed himself simultaneously inside and outside the canon of Catalan literature in order to take an active part in its formation, and perhaps to change it. Despite appearances, then, Moix's writing and his use of camp are political. Because, as Andrew Ross says:

If camp has a politics, then it is one that proposes working with and through existing definitions and representations, and in this respect, it is opposed to the search for alternative, utopian, or essentialist identities which lay behind many of the countercultural and sexual liberation movements. (p. 161)

Terenci Moix is playing by the rules of the game of Catalan culture; but he is using the game for purposes that perhaps had not been initially contemplated by those with more control over the rules: namely, the libidization of the game, the modification of the rules, and the attainment of perverse pleasures within a literary institution which, like most literary institutions, is straight and disciplining.

NOTES TO CHAPTER FOUR

¹ Howard Felperin, *The Uses of the Canon: Elizabethan Literature and Contemporary Theory* (Oxford: Clarendon Press, 1990), p. xii.

² Randal Johnston, 'Editor's introduction: Pierre Bourdieu on Art, Literature and Culture', in Pierre Bourdieu, *The Field of Cultural Production*, ed. by Randal Johnston (Cambridge: Polity Press, 1993), pp. 1-25 (p. 20).

³ Pierre Bourdieu, 'The Field of Cultural Production, or: The Economic World Reversed', trans. by Richard Nice, in *The Field of Cultural Production*, pp. 29-73 (p. 30). Emphasis in the original.

⁴ However, Bourdieu has recently published a book on the sociology of gender, *La Domination masculine* (Paris: Seuil, 1998); the volume contains an appendix on the lesbian and gay movement (pp. 130-34).

⁵ For an application of Bourdieu to Spanish gay culture, see Paul Julian Smith, 'Back to Front: Alberto Cardin's Queer Habitus', *Bulletin of Hispanic Studies* (Liverpool), 74 (1997), 473-81.

⁶ I use the following edition: Terenci Moix, *La caiguda de l'imperi sodomita*, preface by Josep Maria Castellet (Barcelona: Edicions 62, 1988).

⁷ Terenci Moix, *Tartan dels Micos contra l'Estreta de l'Ensanxe* (Barcelona: Edicions 62, 1974).

⁸ I have used the following edition: *The Revised English Bible* (Oxford and Cambridge: Oxford University Press and Cambridge University Press, 1989).

⁹ As remarked by John McCarty, *The Films of John Huston* (Secaucus, NJ: Citadel Press, 1987), p. 151.

¹⁰ For a contextualization of Moix's use of camp and pop, see Enric Bou, 'Sobre mitologies (a propósito de los "novisimos")', in *Mythopoesis: Literatura, Totalidad, Ideología*, ed. by Joan Ramon Resina (Barcelona: Anthropos, 1992), pp. 191-200.

¹¹ Richard Dyer, 'It's Being So Camp as Keeps Us Going', in *Only Entertainment* (London and New York: Routledge, 1992), pp. 135-47 (p. 138).

¹² Andrew Ross, 'Uses of Camp', in *No Respect: Intellectuals and Popular Culture* (New York and London: Routledge, 1989), pp. 135-70 (p. 151).

¹³ I am indebted to Paul Julian Smith for pointing out this fact to me.

¹⁴ On postmodernism as a nostalgic use of mass culture, camp, and cultural resistance, see Georg Stauth and Bryan S. Turner, 'Nostalgia, Postmodernism and the Critique of Mass Culture', *Theory, Culture and Society*, 5 (1988), 509-26.

¹⁵ *Dictionary of the Bible*, ed. by James Hastings (Edinburgh: T. & T. Clark, 1909), p. 17.

¹⁶ *Encyclopaedia Biblica*, ed. by T. K. Cheyne and J. Sutherland Black (London: Adam and Charles Black, 1914), c. 90.

¹⁷ On the debates around the 'Generació dels 70', see, for example: Àlex Broch, *Literatura catalana dels anys setanta* (Barcelona: Edicions 62, 1980); Àlex Broch, *Literatura catalana: Balanç de futur* (Barcelona: Edicions del Mall, 1985); Àlex Broch, *Literatura catalana dels anys vuitanta* (Barcelona: Edicions 62, 1991); Àlex Broch and others, *70-80-90: Dues dècades des de la tercera i última* (València: Tres i Quatre, 1992); Guillem-Jordi Graells and others, *La generació dels setanta: 25 anys* (Barcelona: Associació d'Escriptors en Llengua Catalana, 1996); and Joan Orja, *Fahrenheit 212: Una aproximació a la literatura catalana recent* (Barcelona: Edicions de la Magrana, 1988).

¹⁸ Pierre Bourdieu, 'The Production of Belief: Contribution to an Economy of Symbolic Goods', trans. by Richard Nice, in *The Field of Cultural Production*, pp. 74-111 (p. 109).

¹⁹ Pierre Bourdieu, *Distinction: A Social Critique of the Judgement of Taste*, trans. by Richard Nice (London: Routledge, 1989), p. 72.

²⁰ For a historical account of the notion of literary canon, a critique of contemporary theories of canon-formation, and a staunch defence of the concept, see Jan Gorak, *The Making of the Modern Canon: Genesis and Crisis of a Modern Idea* (London and Atlantic Highlands, NJ: Athlone, 1991). For a defence of the canon, largely from a modernist standpoint, see Murray Krieger, *Words about Words about Words* (Baltimore and London: Johns Hopkins University Press, 1988). For a discussion of the contemporary debates around the literary canon and the academic curriculum in America, see Paul Lauter, *Canons and Contexts* (New York and Oxford: Oxford University Press, 1991); and Lars Ole Sauerberg, *Versions of the Past — Visions of the Future: The Canonical in the Criticism of T.S. Eliot, F.R. Leavis, Northrop Frye and Harold Bloom* (London: Macmillan, 1997).

²¹ It is essential to point out, however, that in any process of canon-formation there are not only mechanisms of exclusion at work, but also, and primarily, of selection. Following Bourdieu, John Guillory argues in *Cultural Capital: The Problem of Literary Canon Formation* (Chicago and London: University of Chicago Press, 1993) that the American debates on the literary canon have misrecognized this issue. The question of the canon, he says, is not one of representation or exclusion of minorities along race or gender lines; to understand properly the processes of canon-formation it is necessary to focus on class, which does not mean to say that race and gender are irrelevant. Guillory proposes that canon-formation is best understood as a process of production and distribution of cultural capital. However, as Eve Kosofsky Sedgwick argues in *Epistemology of the Closet*, the relationship between gay authors and the literary canon is tortuous, because in most cases it is inflected by the powerful dynamic of the open secret (pp. 48-59). Homosexuality thus complicates immensely the issue of canonicity: unlike women, gay authors are often, at once, *selected* as authors but *excluded* as gay.

²² Genesis 19: 30-38.

²³ Alexander Doty, *Making Things Perfectly Queer: Interpreting Mass Culture* (Minneapolis and London: University of Minnesota Press, 1993), p. 15.

²⁴ Terenci Moix, 'El sueño culto', *El País Semanal* (6 March 1994), p. 8.

²⁵ For a comprehensive account of modern theories of cultural value, see Steven Connor, *Theory and Cultural Value* (Oxford: Basil Blackwell, 1992).

²⁶ Morag Shiach, *Discourse on Popular Culture: Class, Gender and History in Cultural Analysis, 1730 to the Present* (Cambridge: Polity, 1989), p. 31.

²⁷ Douglas Crimp, 'On the Museum's Ruins', in *Postmodern Culture*, ed. by Hal Foster (London: Pluto Press, 1985), pp. 43-56 (p. 45).

²⁸ On legitimization and production of value in contemporary Catalan culture, see Josep-Anton Fernández, *Contra la normalització* (Barcelona: Llibres de l'Índex, 2000).

²⁹ As Bourdieu argues, 'la plupart des propriétés du capital culturel peuvent se déduire du fait que, dans son état fondamental, il est *lié au corps* et suppose l'incorporation. [...] Le capital culturel est un avoir devenu être, une propriété faite corps, devenue partie intégrante de la "personne", un habitus'. Pierre Bourdieu, 'Les Trois états du capital culturel', *Actes de la Recherche en Sciences Sociales*, 30 (1979), 3-6 (pp. 3-4).

³⁰ Pierre Bourdieu, 'The Field of Cultural Production', pp. 72-73.

³¹ Gilles Deleuze and Félix Guattari, *L'Anti-Œdipe*, p. 36.

PART THREE
TRANSGRESSION'S LOST HISTORY

CHAPTER FIVE

LLUÍS FERNÁNDEZ'S *L'ANARQUISTA NU*: TRANSGRESSION, BECOMING, AND DEATH

Innocence is always the anticipation
of a political problem.

FÉLIX GUATTARI

I don't think I could ever look like a
woman. They don't dress this way.
Only drag queens dress this way.

RUPAUL

Transgression is a crucial term for understanding how Catalan literature developed during the 1970s. This is even more the case when the object of analysis is the gay literature emerging during this period, after Terenci Moix's spectacular entrance on the literary scene and his recognition by the literary establishment. As I have argued in the previous chapters, in his writing Moix undertook two main operations. Firstly, in *El dia que va morir Marilyn* and *La increada consciència de la raça* he rewrote the history of contemporary Catalonia, while at the same time libidinizing this history in such a way that his novels became a genealogy of modern Catalan culture, a genealogy in which homosexual desire is both historicized (that is, shown in its cultural determinations) and presented as an integral part of the social. Secondly, in *Món Mascle* and *La caiguda de l'imperi sodomita*, Moix put into action a cultural strategy that simultaneously aims at blurring the boundaries between high and mass culture, participating in the process of canon formation of Catalan literature, and constructing a legitimate position for gay authors in the Catalan literary institution. This strategy I have called perverse, because it transforms and diverts the rules of the literary institution by actively engaging with them (instead of rejecting or breaking them). Thus, although the content of much of Terenci Moix's writing can be said to be morally transgressive

(novels like *La increada* or *Món Mascle* are good examples of this), the institutional strategy carried out by Moix is formally perverse.

The younger gay authors who started publishing after Moix effected a radical break with this kind of strategy,¹ and there are good historical reasons for this shift. Moix, an autodidact, began his career in a pre-Stonewall, pre-democratic context, whereas younger authors attended highly politicized universities, and started writing in the midst of a political turning point in Spain. In many cases they were involved in revolutionary politics and took part in the creation and development of the incipient gay liberation movement, the Front d'Alliberament Gai de Catalunya (FAGC), founded in 1976. Indeed, throughout the 1970s political, social, and cultural changes were taking place at high speed. The debate over the political transformation of Spain, centred around the opposed alternatives of *reforma* and *ruptura*, went hand in hand with a revolution in social behaviour which led to a dramatic change in sexual morals and in attitudes towards drug use. On the cultural scene, this period was marked by an increase in political commitment and aesthetic experimentalism. The recuperation of repressed national identities, notably in the case of Catalonia and the Basque Country, also had a major influence.

All these changes were to affect deeply the Catalan literary institution. (In Chapter 6 I will comment further on these changes.) One of the ways in which Catalan literature was confronted with the need for redefinition was in the appearance of a new form of nationalist politics that focused on the project of a national identity common to all the Catalan-speaking territories, the *Països Catalans* or Catalan Countries. Although the sense of a cultural community covering all these territories was always present in the modern period, in the 1970s a whole new value was placed upon this community, among other reasons because this nationalist project was inflected, from its inception, by a radical left-wing politics. The development of Valencian literature in the 1970s is another dimension of this phenomenon. During this period, a series of authors (for example, Isa Tròlec, Josep-Lluís Seguí, Ferran Cremades i Arlandis, and Amadeu Fabregat) attempted to create a narrative tradition starting from an almost complete lack of precedents, and they did so not by following the traditional models of the realist, bourgeois novel, but from an experimental standpoint which showed their interest in both literary theory and popular and mass culture.

Lluís Fernández was one of such authors, although his case is a special one. Born in Valencia in 1945 into a Spanish-speaking family, after giving up studying film in Madrid, he moved to Barcelona, where he became involved in the countercultural scene.² In 1978 he entered his first and only novel in Catalan, *L'anarquista nu* (1979), for the prestigious Prudenci Bertrana prize, which he won (not without controversy).³ When the novel was published, it

was given a rather ambivalent critical reception: a number of critics appeared to think that *L'anarquista nu* had been awarded the prize not for its 'literary qualities' but for the 'sociological interest' raised by the 'marginal' (that is, gay) contents of the novel. The book, however, was a remarkable commercial success (the first edition was sold out shortly after it was published).⁴ Despite its success, and although it became a 'cult novel' which has been translated into Spanish, French, and English,⁵ *L'anarquista nu* has not fared well. It was not reprinted until 1991 (and yet again some critics insisted on attributing it a merely sociological or documentary interest value).⁶ Furthermore, Fernández has tried to distance himself from the text, sometimes arguing that he never understood why he was awarded the Prudenci Bertrana prize ('jo escrivia molt malament i no sé com em van donar el premi'),⁷ on other occasions claiming that he wrote it because he wanted to learn to write in Catalan.⁸

Despite its problematic status in Catalan literature, I believe this novel deserves critical attention for the issues it raises and the possibility it offers of articulating a theoretical and political discourse for the present day. An epistolary novel, *L'anarquista nu* represents the everyday life of the gay community in the city of Valencia. As opposed to other works belonging to the epistolary genre, however, in Lluís Fernández's fiction we do not read an exchange of correspondence, but only those letters that Aureli Santonja, an anarchist gay exile in Amsterdam, receives from his friends in Valencia (an extravagant bunch of drag queens, transsexuals, and bohemian artists). Significantly, this exchange takes place between the end of August 1975 and early September 1976 — the time of the monarchic Restoration in Spain. Aureli Santonja is a correspondent who (at least on the surface of the text) never speaks; to be more precise, he speaks only once, in a letter addressed to no-one that he writes before committing suicide by taking an overdose of barbituric suppositories. However, Aureli Santonja is not the only character to die in the novel: some of his correspondents tell him about different suicides, killings, assaults, or accidents. The last death to be reported, which occurs shortly after Aureli's, is also a suicide: that of a mysterious figure, a young man called Àngel Donat (literally, 'given angel').

The representation of homosexual desire and of its problematic articulations with gender and subjectivity is at the core of *L'anarquista nu*. However, Fernández's representation of homosexuality is far from confessional. As Jaume Pont wrote in 1979:

[A] autor, pròxim al acratismo y a la utopía libertaria, no le guía en su visión homosexual ningún aliento redentorista, integracionista ni mucho menos político. Para Fernández ni el homosexual es un problema a solucionar, ni un enfermo a

curar, ni un inadaptado al que hay que volver al redil de la legislación heterosexual [...] ni tampoco es un elemento abanderado, a partir de su condición, de las reivindicaciones más o menos constitucionales de los partidos progresistas.⁹

Fernández's approach is certainly not political in the sense of a stratified politics organized around parties, but the way Pont describes the author's position regarding gay identity reveals a kind of discourse which is characteristic of post-Stonewall gay liberationist politics.¹⁰ It is a discourse that combines the vindication of gay identity and its public expression with a form of sexual libertarianism heavily indebted to the concept of transgression. Indeed, as Àlex Broch has written, *L'anarquista nu* could be defined by 'una transgressió ideològica on homosexualisme i pornografia conflueixen en un llenguatge i una escenografia existencial'.¹¹ Thus, literature, sexuality, and identity come together in the practice of literary experimentalism which was so important in Catalan literature of the 1970s (as I shall argue in Chapter 6), as a part of a project, both political and aesthetic, that aims at exploring the possibilities offered by the practice of transgression.

Indeed, there are many examples of different types of transgression in the novel: political (radical nationalism and gay liberation), aesthetic (kitsch, camp, and pornography),¹² sexual (fetishism, voyeurism, etc.), and of gender roles (drag and transsexualism). All these types of transgression constantly intersect with each other, thus erasing the boundaries between them; for the function of transgression is to both define and dissolve the boundaries of the self. The practice of transgression must be related to the radical liberationist project of the subversion of the subject, that is, the attack on those instances that create and reproduce the conditions that make the oppression of sexual minorities possible.

In this chapter I will show how *L'anarquista nu* dramatizes the project of the subversion of identity, but I will argue that Fernández's novel also calls for a re-assessment of the role of transgression in this project, which has come to the fore in the recent debates within lesbian and gay theory. Following Gilles Deleuze and Félix Guattari, I will also argue that if such a project (one that sets the fluidity of subjective boundaries as its goal) is to be imagined and implemented, this task will be best performed by developing a theory of becoming-gay.¹³

TRANSGRESSION, SUBVERSION, AND BÉCOMING

In 'Préface à la transgression', an essay on Georges Bataille published in 1963, Michel Foucault recognized the centrality of transgression for

contemporary philosophy. In his account, he links sexuality to the disappearance of a positive sense of the sacred (the death of God): once we have lost 'la limite de l'illimité'¹⁴ previously secured by divinity, sexuality offers a possibility of 'recomposer [le sacré] dans sa forme vide, dans son absence' (p. 752). Indeed, it is sexuality which says that God is dead, and it does so through 'une profanation sans objet, une profanation vide et repliée sur soi, dont les instruments ne s'adressent à rien d'autre qu'à eux-mêmes' (p. 752), a profanation which Foucault equates with transgression. Sexuality defines our limits and defines us as a limit; but transgression, this very act of asserting the death of God, defines its own limits and exhausts itself within them. For, Foucault claims,

[l]a transgression n'oppose rien à rien, ne fait rien glisser dans le jeu de la dérision, ne cherche pas à ébranler la solidité des fondements. [. . .] Parce que, justement, elle n'est pas violence dans un monde partagé (dans un monde éthique) ni triomphe sur des limites qu'elle efface (dans un monde dialectique ou révolutionnaire), elle prend, au cœur de la limite, la mesure démesurée de la distance qui s'ouvre en celle-ci et dessine le trait fulgurant qui la fait être. Rien n'est négatif dans la transgression. Elle affirme l'être limité, elle affirme cet illimité dans lequel elle bondit en l'ouvrant pour la première fois à l'existence. Mais on peut dire que cette affirmation n'a rien de positif: nul contenu ne peut la lier, puisque, par définition, aucune limite ne peut la retenir. (p. 756)

The disappearance of the sense of positivity that had guaranteed the stability of meaning, according to Foucault, brings about the collapse of philosophical language, thus rendering deeply problematic the notion of the speaking subject and the status of the identity that this subject constructs through language.

If transgression neither affirms nor negates anything, nor operates any real, positive changes, then I would argue that transgression is nothing in itself. Furthermore, I would suggest that transgression should be considered as a procedure, or in Foucault's words, as a gesture (p. 754), something that exists only as the performance of a strategy.

It is not by chance that I use the word performance here; it is repeatedly employed by Judith Butler in her influential book *Gender Trouble: Feminism and the Subversion of Identity*. As is by now well known, Butler argues that there is no ontology of gender, for gender is performance, that is, a ritualistic repetition of acts. The revelation of the imitative structure of gender, according to a regulatory regime that establishes a heterosexualized matrix of cultural intelligibility, undermines reifying conceptions of gender identity that establish a direct link between sex, gender, and desire. For Butler, this matrix of intelligibility is a production of compulsory heterosexuality, which prohibits and indeed makes unintelligible any other sexual identities:

'Intelligible' genders are those which in some sense institute and maintain relations of coherence and continuity among sex, gender, sexual practice, and desire. [...] The heterosexualization of sexual desire requires and institutes the production of discrete and asymmetrical oppositions between 'feminine' and 'masculine', where these are understood as expressive attributes of 'male' and 'female'. The cultural matrix through which gender identity has become intelligible requires that certain kinds of 'identities' cannot 'exist' — that is, those in which gender does not follow from sex and those in which the practices of desire do not 'follow' from either sex or gender.¹⁵

Within this framework, heterosexuality presents itself as a true original, and homosexuality appears as a false copy which is usually bound to fail. But both heterosexuality and homosexuality, both masculinity and femininity are constructed by means of a process of performance, the repetition of culturally regulated gendering acts that stylize the body and produce gender identity as well as the illusion of its originality. It is, however, the parodic repetition of gender conventions that reveals the constructed character of all gender: 'The replication of heterosexual constructs in non-heterosexual frames brings into relief the utterly constructed status of the so-called heterosexual original. Thus, gay is to straight *not* as copy is to original, but rather, as copy is to copy' (Butler p. 31).

Drag is a cultural practice which reveals the 'reality' of gender as an imitation without an original. Butler maintains that 'in imitating gender, drag reveals the imitative structure of gender itself — as well as its contingency' (p. 137), thus offering a denaturalizing parody of rigid gender hierarchies. The theoretical and political implications of such a perspective on gender are important. Indeed, if gender is a stylized repetition of acts, and if gender identity does not preexist these acts, but rather is created through their performance, then new possibilities of identity are open to cultural intelligibility:

[G]ender parody reveals that the original identity after which gender fashions itself is an imitation without an origin. To be more precise, it is a production which, in effect — that is, in its effect — postures as an imitation. This perpetual displacement constitutes a fluidity of identities that suggests an openness to resignification and recontextualization; parodic proliferation deprives hegemonic culture and its critics of the claim to naturalized or essentialist gender identities. (p. 138)

This proliferation of alternative, parodic gender identities is what she calls the subversion of identity, of those fixed, 'universal' identities that exclude the 'deviant'. Butler's subversion of identity involves opening up new possibilities

of agency, precisely by engaging in the repetition of those normative acts that constitute gender, in order to find spaces of resistance within those repetitions.

Butler's re-presentation of gender as drag is especially useful for a reading of *L'anarquista nu*. Indeed, most of the characters in Fernández's novel are 'marietes' (queens) who go out in the streets in drag, assuming feminine stereotypes both in their proper names, in their social behaviour, and in the discursive articulation of their sexual desires and practices. For example, in one of the first letters Aureli Santonja receives, Pipi Iaguer narrates his/her transformation into a new 'woman': 'Sóc una DONA distinta. No queda res d'aquell estúpid i apocat xiquet que tu vas conéixer' (p. 11). The 'shy boy' finds a possibility of subverting his identity and liberating his desire precisely by engaging in a parodic imitation of gender:

Un discret *touch* de roig als llavis. Una ratlleta als ulls, de blau, un malva-passió a les ungles. Una túnica com la Mamma Cash al cos i un sarró amb una inscripció molt, molt separatista, i ja era, sense encara saber-ho, Pipi Iaguer, una destil·leria eròtica en moviment! (p. 12)

By turning himself into a transvestite, Pipi Iaguer becomes a WOMAN; but this act of parodic 'realness', this subversion of gender, necessarily involves transgression, because it implies the displacement of the boundaries of gender. Significantly, Pipi Iaguer's dressing for success includes the adoption of a 'separatist inscription', the sign of transgressive, radical nationalism, as one of her pieces of clothing. This suggests that, as mentioned earlier, in this novel gender transgression is closely related to other modes of transgression.

This becomes clear in Lulú Bon's account of a wild party held at El Puig, a historical site near Valencia that has a strong symbolic resonance for Valencian nationalism. Lulú Bon first describes the venue, Loli la Carajillo's new house, a 'castell-palauet [que] imita un neo-neo-neoclàssic tardà, de fa pocs anys, més a prop de la *xinerí* dels anys vint' (p. 34). The place is full of 'atrezzo' (p. 35), thus becoming a big theatrical scene in which no harmonious combination of styles is possible, and its artificiality leaves no room for conventional good taste: 'Una gruta plena d'estalactites i estalagmites plàstiques en tons beix i caramel, que és tota una finor. I un riu subterrani, que de sobte en surt i es despenja amb una cascada, i una gòndola i un gondoler italià [. . .] i un equip estereofònic que repeteix el "Torna a Sorrento"' (pp. 35-36). The garden is a colourful, excessive, extravagant combination of flowers, and the house is decorated in an incoherent mixture of styles which includes a number of 'xulos' (rent boys) transformed into marble statues who will stage a theatrical performance of violent sexual

domination of the ‘marietes’. It is precisely by engaging in the theatrical sexual conventions of this scene that the ‘marietes’ will become ‘women’ forever: ‘Totes, sense excepció, caiguérem de cul, xillant i xiulant com nines nervioses, esperant que aquelles espelmes tan ben tornejadades mos feren, d’una per totes, DONES!, dones per a tota la vida’ (p. 43).

The kitsch *locus amoenus* described by Lulú Bon, however, will soon reveal that it is a fake paradise: ‘La casa que adés, en cartes anteriors, et vaig descriure amb gala de detalls, s’ha convertit en detritus i femer, claveguera del mesinfotisme de tots mosatros’ (p. 42). The ruination of aesthetics goes hand in hand with the ruination (subversion?) of formal, serious politics. Nationalism, for example, has become a parody of itself which mocks its own symbols: ‘I estereofònicament sentirem “Els Segadors” a ritme de *cha-cha-cha*’ (p. 46). An extremely camp form of gay liberation is also offered in a speech by La F.A.C., probably a militant of the Catalan GLF (FAGC): ‘Minyones, boniques marietes de totes les contrades del País Valencià. [...] La unió fa la força! Una força delicadament divinal. Totes plegades som més que l’exèrcit de l’aire, som... [...] més que una ploma gegant ultrapassant les fronteres de la llibertat’ (p. 48).

The *pièce de résistance* of the party, however, arrives when Loli la Carajillo treats his/her friends to a sexual pin-ball machine that arbitrarily governs sexual groupings:

Les xiques es llançaren damunt i jugaven i s’enculaven cada volta que treien mil punts i se la xumaven als 10.000 i perdien o guanyaven la parella quan la màquina infernal els regalava amb una partida, o no. Era el *Bingo-sexy* que totes havíem somniat alguna vegada en les nostres repressions d’infantesa. (p. 46)

In this scene kitsch and camp collapse the hierarchy of good and bad taste and of high and low culture, and show the arbitrariness of any artistic style and of aesthetic value. Desire and sex are presented as roleplay and as an arbitrary lottery, thus making possible a free body-grouping. Furthermore, the particular practice of nationalism represented here undermines the violent presumption of an essential unity of Spain, and affirms an uncertain Catalan identity, precisely at the margins of the Catalan-speaking lands, while at the same time decentring this alternative national identity. Lulú’s account, however, is more down-to-earth than libertarian, for s/he is aware that the party is not endless: “‘Oi que seria bonic morir després d’aquesta festa infinita?’ Però el destí mos farà una de les seues. Viurem per a contar-ho [...]’. Provincianes com som, no tenim substància de mite’ (p. 48).

Hilarious as the scene may be, and even acknowledging that the play with gender, aesthetic, and political conventions in which the ‘marietes’ engage

has powerful decentring effects, it is nevertheless necessary to question the extent to which drag here implies a subversion of identity which will contribute to a radical political change, or is merely a hedonistic pursuit of pleasure, a carnivalesque inversion that somehow reconfirms and reassures the boundaries it sets out to transgress.¹⁶ In fact, Lulú Bon's assertion that the party cannot last forever, and that the free play of identities and pleasures that it made possible was momentary, seems to confirm the latter view, and therefore indicates that drag and the transgressive frame in which it is inscribed do not per se possess a positive subversive potential. As Judith Butler has argued:

[T]here is no necessary relation between drag and subversion, and [...] drag may well be used in the service of both the denaturalization and reidealization of hyperbolic heterosexual gender norms. At best [...] drag is a site of a certain ambivalence, one which reflects the more general situation of being implicated in the regimes of power by which one is constituted and [...] that one opposes. [...] [D]rag is subversive to the extent that it reflects on the imitative structure by which hegemonic gender is itself produced and disputes heterosexuality's claim on naturalness and originality.¹⁷

Drag cannot therefore be considered as a rallying point, let alone as an all-purpose recipe for radical politics, since drag is a site of ambivalence and its function is to displace rigid gender boundaries (operating much in the same way as transgression does, according to Foucault). Consequently, drag is not so much a practical instrument as a theoretical or critical one which inaugurates the possibility of thinking fluid identities by showing that a gendered subject is always the effect of imitation of a phantasmatic ideal. According to Butler:

[G]ender is a kind of imitation for which there is no original [...] [T]he naturalistic effects of heterosexualized genders are produced through imitative strategies; what they imitate is a phantasmatic ideal of heterosexual identity, one that is produced by the imitation as its effect. [...] [H]eterosexuality is always in the process of imitating and approximating its own phantasmatic idealization of itself — and *failing*. Precisely because it is bound to fail, and yet endeavors to succeed, the project of heterosexual identity is propelled into an endless repetition of itself.¹⁸

The effect of such a perspective is that heterosexuality would lose the ground for its claim to a superior position vis-à-vis homosexuality in virtue of its 'naturalness', and that the function of homosexuality would be to reveal the *discontinuity* of sex, gender, and desire, and to disclose the constructed

character of heterosexuality. In other words, in Butler's radical constructionist framework, gay identity is a non-identity, but one that shows that heterosexuality is non-identical as well, and indeed that identity is by nature not self-identical, because the very condition of its constitution is the *failure* of the imitation of its own ideal. However, within this framework gay identity is necessarily dependent on heterosexuality (as much as, from a psychoanalytic point of view, heterosexuality is dependent on homosexuality), and so the main possibility of political intervention would be of a strictly critical or perhaps even reactive nature (insofar as the subversion of identity proposed by Butler privileges the resistance to hegemonic identities by exposing their naturalized idealization). I would argue, therefore, that such a position cannot really offer lines of direction for a positive, active gay politics, because it defines identity, the very justification of gay politics, in negative terms. It presents identity as a failure (as a consequence of its being founded on a moment of separation or loss) ('Imitation' p. 27), and it constitutes this failure (the impossibility of a wholesome, complete, and self-identical identity) as the limit gay politics is necessarily confronted with, rather than making the mutable, processual, and fluid character of identity the starting point for an alternative theoretical and political discourse on identity.¹⁹

I would like to propose here that an alternative perspective on subjectivity and identity which may prove useful for lesbian and gay theory and politics is offered by some aspects of Gilles Deleuze and Félix Guattari's theory of becoming, a theory they develop in one of the central chapters of *Mille plateaux*, 'Devenir-intense, devenir-animal, devenir-imperceptible. . .'. The term 'becoming occupies a crucial position in Deleuze and Guattari's thought, and the theory around this concept is so complex that I could not even try to summarize it here. Perhaps it will suffice to say that it is an attempt to provide a model of subjectivity, both positive and non-developmental, that undoes and prevents the reproduction of rigid binary categories, not only those of gender and sexuality, but also those of age, race, or species, for example. As such, this attempt is also one to think subjectivity outside, or rather without, the subject. It would be simplistic, however, to state that their goal is to destroy, or merely to decentre the subject. The aim of Deleuze and Guattari's theory, I would suggest, is to insert the thinking about the subject into a philosophy of multiplicity and complexity, and to release the political potential of such a gesture.

As far as *L'anarquista nu* is concerned, the problem is to ascertain the function of gender and sexual transgression, as well as its relation to imitation. Is the effect of drag merely to reveal that the original of the imitation does not exist, or is there something beyond this critical effect? In other words, does a drag queen or any of the 'marietes' listed by Lulú Bon in

her account of the party — from La Bolxevica, Momy Von, and Pamela Tifus, to La Fallera Ortopèdica, Virgo Prudens, and Eva Nada Más (pp. 38-41) — imitate women, become women, or simply parody women, or is something else taking place? What about Anarquía Gadé and Acrata Lys, who eventually have sex-change operations? Do they become ‘real’ women, even if they have no access to the reproductive capabilities of biological females, or are they merely reproducing and renaturalizing stereotypes of femininity? What category do they belong to, if any?²⁰

Like Judith Butler, Deleuze and Guattari are concerned with the fluidity that both renders impossible a self-identical subject, and gives rise to the subversion of identity. However, the concept they privilege is that of becoming, obviously related to the notions of metamorphosis and transformation. Becoming, however, cannot be reduced to imitation, either of an original that would be truer than the copy, or of an original that does not exist:

Un devenir n'est pas une correspondance de rapports. Mais ce n'est pas plus une ressemblance, une imitation, et, à la limite, une identification. [...] Le devenir ne produit pas autre chose que lui-même. C'est une fausse alternative qui nous fait dire: ou bien l'on imite, ou bien on est. Ce qui est réel, c'est le devenir lui-même, le bloc de devenir, et non pas des termes supposés fixes dans lesquels passerait celui qui devient.²¹

Deleuze and Guattari are thus shifting the terms of the question. For them, the opposition is no longer between original and copy, nor is dependent on a notion of authenticity nor on a transcendent law that prescribes the necessity of an imitation. The opposition is rather between identity and becoming, molarity and molecularity, subject and singularity, majority and minority, all of which are terms central to their philosophy. (In the next chapter I shall further discuss some of these concepts.) Becoming must be understood as a process, that which happens in between fixed categories; when Pipi Iaguer, for example, cross-dresses for success, s/he does not simply imitate women: something imperceptible but real has happened to and through him/her — an increase in his/her potential for being affected, a relation to the outside, a liberation of desire in some sort.

Drawing on Bergson and Spinoza, Deleuze and Guattari postulate the existence of two planes on which the real is constituted. The first is the plane of organization, or plane of transcendence, which organizes bodies into organisms (that is, coherent sets of organs, each organ being limited to the function assigned to its form), individuals into species, human beings into genders, and so on, within a regime of stratification. This is also the plane of molarity, governed by a transcendent law that establishes binarism, hierarchy,

and stasis as ruling principles. The other plane is the plane of consistency, of immanence, or (significantly) of Nature. On the plane of consistency stratification cannot take place, because it is governed by general connectivity and fractal self-organization: bodies (human or otherwise) are constituted on this plane not by organs, but by particles which are related in terms of different degrees of speed. Bodies affect and are affected by other bodies, their molecules exchanging particles with other molecules depending on their varying speed. Becoming is becoming-molecular: a process of transition from the plane of organization (hierarchical, stable, binary molarity) to the plan of consistency (molecularity), or to be more precise, an oscillation between the two:

D'une certaine manière, il faut commencer par la fin: tous les devenirs sont déjà moléculaires. C'est que devenir, ce n'est pas imiter quelque chose ou quelqu'un, ce n'est pas s'identifier à lui. Ce n'est pas non plus proportionner des rapports formels. Aucune de ces deux figures d'analogie ne conviennent au devenir, ni l'imitation d'un sujet, ni la proportionnalité d'une forme. Devenir, c'est, à partir des formes qu'on a, du sujet qu'on est, des organes qu'on possède ou des fonctions qu'on remplit, extraire des particules, entre lesquelles on instaure des rapports de mouvement ou de repos, de vitesse ou de lenteur, les plus *proches* de ce qu'on est en train de devenir, et par lesquels on devient. C'est en ce sens que le devenir est le processus du désir. (*Mille plateaux* p. 334)

Becoming, thus, is not imitation, nor does it involve transforming oneself from one molar species or gender into another.²² Rather, it is occupying an intermediate zone of proximity; this is because becoming takes place in the in-between. There are many modes of becoming: becoming-animal (like a vampire, a werewolf, Kafka's Gregor Samsa or Rodoreda's salamander), becoming-child, becoming-woman, becoming-music. . . Ultimately all these becomings are *becoming-other*. The goal, for Deleuze and Guattari, is to engage in experimentation in order to destroy binary categorizations, to reach the stage of molecularity, and to become the multiplicity that, in fact, one already is.

Becoming-other is the first step towards molecularity and, as Deleuze and Guattari suggest, in a way all becomings start with a becoming-woman. This, however, does not mean to take the form of a real woman or to merely imitate women:

[I]l y a un devenir-femme, un devenir-enfant, qui ne ressemblent pas à la femme ou à l'enfant comme entités molaires bien distinctes (quoique la femme ou l'enfant puissent avoir des positions privilégiées possibles, mais seulement possibles, en fonction de tels devenirs). Ce que nous appelons entité molaire ici, par exemple,

c'est la femme en tant qu'elle est prise dans une machine duelle qui l'oppose à l'homme, en tant qu'elle est déterminée par sa forme, et pourvue d'organes et de fonctions, et assignée comme sujet. Or devenir-femme n'est pas imiter cette entité, ni même se transformer en elle. On ne négligera pourtant l'importance de l'imitation, ou de moments d'imitation, chez certains homosexuels mâles; encore moins, la prodigieuse tentative de transformation réelle chez certains travestis. (pp. 337-38)

In fact, Deleuze and Guattari's perspective is a derivation of social constructionism, although they take it a step further. For them, 'man' is the superior pole in all binary oppositions involving the human. As Brian Massumi says, for Deleuze and Guattari 'man' is the Standard, 'the socially established measure of humanity against which individuals are judged and hierarchically valued', whereas 'woman' is the 'Other', the term against which 'man' defines itself as the 'Same'.²³ These categories are abstract constructs without an essential relation to what they purport, and can only operate in a regime of molarity. Becoming-woman, however, offers a possibility of bringing the gendered body into the plane of consistency: it involves 'carrying the indeterminacy, movement, and paradox of the female stereotype [...] over the limit beyond which lack of definition becomes the positive power to select a trajectory' (Massumi p. 87). This is the reason why becoming-woman affects everybody, including empirical women, because becoming-woman should be considered as the start of a process of becoming-other, of entering in a relation to the outside, the transition from the molar to the molecular. This move towards the universality of becoming-woman has proved somewhat controversial among feminist critics, who have sometimes rejected it on the grounds that it would eliminate women's specificity as well as their role as agents of history, and have criticized it as a misappropriation of women's bodies for a male-centred discourse.²⁴ It must be said, however, that whilst Deleuze and Guattari do not deny the importance of the feminist fight on specific political battlegrounds, they do insist on the necessity of rejecting altogether the binary system that makes gender hierarchies possible. Thus, the molar politics of equality must necessarily coexist with a micropolitics of gender, and it is in this sense that becoming-woman also affects women:

Nous voulons seulement dire que ces aspects inséparables du devenir-femme doivent d'abord se comprendre en fonction d'autre chose: ni imiter ni prendre la forme féminine, mais émettre des particules qui entrent dans la zone de voisinage d'une micro-féminité, c'est-à-dire produire en nous mêmes une femme moléculaire, créer la femme moléculaire. Nous ne voulons pas dire qu'une telle création soit l'apanage de l'homme, mais, au contraire, que la femme comme entité molaire a à *devenir-femme*, pour que l'homme aussi le devienne ou puisse le devenir. (p. 338)

Becoming-woman thus affects everybody, men and women alike. This is because, far from consisting of a simple imitation, becoming-woman implies the possibility of allowing the gendered body to metamorphose, and of (re)constructing the sexed body in its multiplicity, outside phallic binarism. In fact, becoming-woman is a step towards the never-reached goal of producing 'le sexe non-humain: non pas un ni deux sexes, mais n. . . sexes'.²⁵ Since, as Félix Guattari has written, 'women are the only authorized repositories of the process of becoming a sexed body', sexually dissident minorities can and do indeed make 'common cause with the feminine body in its becoming, as an escape route from the repressive social structure, [. . .] and as the last life-buoy to cling to for safety from the established order'.²⁶ To engage in a becoming-woman involves entering a process whereby gender and sexual identities become fluid, as well as the establishment of a new regime of connectivity by virtue of which alliances can be made between minorities (precisely because they are no longer defined in opposition to man).

The radically democratic possibilities offered by becoming are perhaps the reason why Carles Besada writes to Aureli, apropos Anarquía Gadé and Àcrata Lys, that 'el transsexualisme és l'única opció democràtica' (p. 81). Carles, who writes his letter a few days before the death of General Franco, argues that fascism, in its strict regulation of sexual and gender codes, has produced a form of heterosexuality which is tantamount to '[u]na barreja de vulgaritat i càncer'. But in times of radical political change, bodies and their identities must also change, and transsexualism offers for Carles a solution: 'L'heterosexualisme deurà canviar la seva imatge, tots deurem canviar la nostra imatge. Prou cansats estem tots de veure'ns sempre les mateixes cares! Elles [Anarquía and Àcrata], ja han escomençat' (p. 81). Interestingly, Carles relates the freedom offered by the technological transformation of gender identity to cancer, a form of bodily molecular proliferation: 'S'injecten silicona als pits i els queden boniquíssims. [. . .] En fi. . . per què no el sexe? Per por a inocular-se el càncer? El preu de la llibertat, sempre és una o altra mena de càncer' (p. 82). The uncontrollable force pushing from inside and liberating the body is, perhaps, desire, a desire that affects everybody:

Per bé que l'Àcrata Lys i l'Anarquía Gadé s'han adavantat a les modes llibertàries del futur ministeri de *planing-sexual*, hi ha desitjos que són irrefrenables! Ells volien ser dones o així, i hauries de vore'ls pel carrer. Quina alegria! I, quan les miren, sembla que els contesten amb la mirada altiva: 'És que tu mai no has desitjat de xicotet, fer-ho?' Fes-ho, collons! (p. 82)

Not all the 'marietes' in the novel, however, wish to change sex materially: they prefer to occupy an intermediate zone, which does not mean they

constitute a third sex. Marjorie Garber has written that transvestism, far from defining a third sex, reveals a 'category crisis' in the gender/sex regime, by which she means 'a failure of definitional distinction, a borderline that becomes permeable, that permits of border crossings from one (apparently distinct) category to another'.²⁷ In Deleuzo-Guattarian terms, we would say that becoming takes place precisely through the permeable borderline created by minorities. From this point of view, it is interesting to see how Matilde Belda, the crazy postmodern queer theorist *avant la lettre*, parodies the constitutional process of the monarchic Restoration in order to create a new definitional regime which takes into account the 'desplaçament i inversió dels rols' between genders, and to guarantee a place for the 'marieta' in the new sexual Constitution (pp. 125-29). In Matilde Belda's spoof Constitution, the 'marieta' is defined as '*aquella que s'enfolleix en la seua substància eròtica*' (p. 128; emphasis in the original). Although it is still a definition and therefore a categorization, it is important to remark that this is not a formal definition (restricted to the presence or absence or to the morphology of certain organs) nor a purely functional one (in which certain forms of behaviour would determine a classification): it is, I would suggest, a *dynamic* definition. A 'marieta' is not necessarily someone who changes sex, or who cross-dresses, or even who has sex with people of his own sex. A 'marieta' is someone who crosses a borderline and starts becoming, someone who allows the particles in his/her body (his/her 'erotic substance') to vibrate in order to escape the rigid boundaries of dominant subjectivity.²⁸

PRESUMED INNOCENT

The 'marietes', however, are not the only characters present in *L'anarquista nu*. They coexist with a number of figures that have certain angelic characteristics: Aureli Santonja (a name that suggests both sanctity and an arcadian golden age), his close friend Eugeni ('the well born', a name with obvious Sadean resonances), and Àngel Donat (significantly, 'given angel'). The angelic aspect of these characters is important, in the first instance because it contrasts with the wanton mischievousness of the 'marietes': the latter have no problem in perverting a young priest (pp. 15-19), in selling their bodies (pp. 101-13), or in robbing a punter in order to pay for their sex-change operation (pp. 144-48).

This angelic aspect is also important, however, because it raises the question of the relation between transgression, innocence, and the law, and between these three, sexuality and language. In a passage of 'Préface à la

transgression' highly reminiscent of his argument in *La Volonté de savoir*, Foucault writes:

La sexualité n'est décisive pour notre culture que parlée et dans la mesure où elle est parlée. Ce n'est pas notre langage qui a été, depuis bientôt deux siècles, érotisé; c'est notre sexualité qui depuis Sade et la mort de Dieu a été absorbée dans l'univers du langage, dénaturalisée par lui, placée par lui dans ce vide où il établit sa souveraineté et où sans cesse il pose, comme Loi des limites qu'il transgresse. [...] [La sexualité] fait l'expérience d'elle-même et de ses limites dans le langage et dans cette transgression du langage qui la mène [...] à la défaillance du sujet parlant. Du jour où notre sexualité s'est mise à parler et à être parlée, le langage a cessé d'être le moment du dévoilement de l'infini; c'est dans son épaisseur que nous faisons désormais l'expérience de la finitude et de l'être. (p. 767)

For Foucault, sexuality is an effect of language, and after the death of God language itself becomes the law that establishes the limits of the subject, which can only be experienced through transgression. The death of God marks the failure of the speaking subject, and so modern subjectivity will be dependent on sexuality to produce truth about the self, this truth being an effect of language. From Foucault's point of view, then, after the profound changes operated by Sade and Nietzsche, an innocent subject is inconceivable for the Western consciousness because the subject, in order to be constructed as such, must accept and internalize the law of language and must transgress it in order to experience his or her own limits.

Yet the angelic aspect of the characters mentioned earlier seems to contradict Foucault's account. It is Àngel Donat that I shall concentrate on here. His name suggests a space where innocence is possible, where no law has yet disciplined the flesh, and where there is no exchange to found an economy (as his name indicates, the angel is given, not sold or exchanged). As Loli la Carajillo ironically says of Àngel Donat after having rewarded him for their sexual encounter with a ridiculous amount of money, 'els xics d'ara tenen un sentit de l'economia amorosa tan materialista com mosatros romàntica' (pp. 121-22). Àngel Donat's would thus be a space of bodily innocence *before* the law, where every connection between bodies would be possible, because there would be no law to transgress nor a language that would give those bodily acts the value of a transgression. In fact Àngel is, in Carles Besada's words, 'un nen en mig d'adults' (p. 136), a presumed innocent subject that has not yet been subjected to the law that governs society (and sex, gender, and desire). Indeed, as Lulú Bon describes him, he 'sembla el típic pobler que mai no ha trencat un plat' (p. 194).

Àngel Donat first appears when Carles Besada discovers him in a church during a Mozart concert. Carles and Àngel, who would, according to Carles,

perfectly correspond to Aureli's desires (p. 22), have sex in the crowded church with no exchange of words. Àngel's body, Carles says, is 'tan moll com un codonyat innocent, que et mira amb tanta tendresa com manca de prejudicis' (p. 22). His innocence and lack of prejudices strongly suggests the psychoanalytical notion of the polymorphously perverse character of children in the pre-linguistic stage previous to the entrance in the Law. Precisely because of this, Àngel's sexual knowledge seems to know no bounds: 'Setze anys, però vint segles de coneixement a l'esquena' (p. 22). Their second sexual encounter takes place in an opera theatre where *Tristan und Isolde* is being performed. Now Àngel plays an active role in lovemaking, which becomes a form of disruptive, disturbing pleasure:

Mos morim de gust tots dos. Tant, que rodolem pel banc a terra i arrosseguem amb mosatros la resta dels bancs que trobem pel pas, que són gairebé tots, amb un soroll tan gran que l'orquestra s'atura de colp. Silenci. Tristany torna a mirar la general i maleixc, puny en alt, amb ràbia. Isolda, moridora d'amor, obri els ulls i es desmaia'. (p. 96)

Their anonymous yet public lovemaking contrasts with the romantic love performed in front of them, and the noise they produce with the harmonious music that is being played, provoking the angry reaction of the audience. This disruption is set by Carles in a transgressive framework: 'Aureli, vitat que som atrevits? A qui se li acudix? Crec que sols a mosatros!'. But this disturbance is disactivated by Carles Besada's assertion: 'ara ja tinc l'Àngel, i què m'importa la resta?' (p. 96).

Carles Besada, therefore, is confident that his relationship with Àngel is stable: in fact, he dreams of keeping Àngel forever, but his fantasy is threatened by his failure to find out Àngel's secrets, to possess him totally. His feeling of loss, his fear of losing the object of love will subsequently be confirmed by Àngel's silent disappearance, 'sense explicacions, sense un adéu, de la mateixa manera com el vaig conèixer' (p. 154). Àngel's innocent body and the space *before* the law that this body defines have thus proven unsurmountably elusive. Of course, it is impossible to possess an angel, for an angel is (etymologically) a messenger, and I will later show the relevance of this. What interests me here, however, is the search for absolute love that motivates not only Carles Besada, but also many of the other characters of *L'anarquista nu*.

Roland Barthes has written that the double transgression involved in the political liberation of sexuality is really nothing, since the introduction in this sexual-political field of a little sentimentality would be the transgression of transgression:

Libération politique de la sexualité: c'est une double transgression, du politique par le sexuel, et réciproquement. Mais cela n'est rien: imaginons maintenant de réintroduire dans le champ politico-sexuel ainsi découvert, reconnu, parcouru et libéré. . . *un brin de sentimentalité*: ne serait-ce pas *la dernière* des transgressions? la transgression de la transgression? Car en fin de compte ce serait *l'amour*: qui reviendrait: *mais à une autre place*.²⁹

The sentimental transgression of sexual transgression is thus the reappearance, as well as the displacement, of love. In the novel, however, love is not displaced, or rather it is displaced to the infinite and takes the form of an unattainable paradise. (It should be noted here that Aureli is exiled in Amsterdam, the European gay paradise, but he is a stranger in paradise.) As the characters aim at achieving a self-contained, total love that is supposed to last forever, love becomes the pursuit of a phantasmatic, utopian space which is the result of the transgression of transgression, a space *beyond* the law. Indeed, this space is found at the unattainable end of a sequence of sexual transgressions, at the point where the law has become neutralized by transgression, and the only transgression left is that of transgression itself: this ultimate transgression would establish a new order of endless possibilities, the magical union of sex and love. Absolute love could thus be defined as a perfect order within boundaries that are determined precisely by their unattainability. In other words, its limits are those of the Unlimited, and this is, I would suggest, a reproduction of the paradise promised by religion, as well as a regression to the experience of limits previous to the Nietzschean death of God that Foucault discusses.

But, precisely because it is itself framed by transgression, the utopian search for love is bound to fail. This is the case of Vicent Montsomni and his failure to control his dream of possessing a straight middle-class married man. Unable to realize his desires in real life, Vicent creates in his dreams a space in which the most conventional heterosexual man is at his reach (pp. 83-86): the straight man becomes available not only for penetration, but also for Vicent's voyeuristic pleasures (pp. 97-100). Vicent, however, eventually loses control over his dream — which becomes a nightmare, as the straight man's wife reminds Vicent that, even in his dreams, her relationship with her husband has been sanctioned by the law:

Va ser la darrera nit, sí, anit!, quan ella — sempre ella! —, trencant la tranquil·litat nerviosa que l'educació imposa en aquests casos, intentà rebel·lar-se.

Tan despreocupat com estava jo, enlluernat pel seus ulls, — quins ulls! —, quan ella amollà la frase fatídica:

— Jo tinc un contracte amb el meu home i la llei em protegix. En tens tu un altre? (p. 113)

Vicent Montsomni's utopian dream will be made impossible by his insomnia, the worst punishment he could receive: 'No hi ha pitjor càstig dels déus, per al *voyeur*, que la ceguera, com per al *reueur* [*sic*] l'insomni' (p. 120). What is relevant here is that his incursion in the world of dreams has resulted in punishment, and since there is punishment, there must be a law. Vicent's dreams, therefore, are not a space *beyond* the law.

Both an innocent body *before* the law and a utopian love *beyond* the law are thus bound to reveal themselves impossible. As Judith Butler argues:

In order to avoid the emancipation of the oppressor in the name of the oppressed, it is necessary to take into account the full complexity of the law and to cure ourselves from the illusion of a true body beyond the law. If subversion is possible, it will be a subversion from within the terms of the law, through the possibilities that emerge when the law turns against itself and spawns unexpected permutations of itself. The culturally constructed body will then be liberated, neither to its 'natural' past, nor to its original pleasures, but to an open future of cultural possibilities. (*Gender Trouble*, p. 93)

L'anarquista nu, however, also seems to make problematic the parodic subversion from *within* the terms of the law. This takes place either through a gay bonding which exaggerately mimics all the conventions of heterosexual marriage, as in the case of Nanci la Nit (pp. 180-92), or (in the passage discussed earlier) through Matilde Belda's pastiche of the legal establishment (and stabilization) of a third gender, founded on a narrative of origins: the 'marieta' that would have a privilege over women in their competition for relationships with (straight) men, or to be more precise, with 'mascles' (macho men) (pp. 125-29). Both passages are certainly hilarious, and the subversive effects of their humorous parody of heterosexual marriage and legal language are not to be underestimated since they do reveal the arbitrariness of heterosexual conventions, and the way the 'straight mind' (Monique Wittig's formulation of the system of compulsory heterosexuality) pervades the social contract.³⁰ However, it could hardly be said that such a parody does much for the creation of new, non-exclusive bonding conventions or for the transformation of the social contract within the terms of the law, apart from offering a carnivalesque rebuttal of the legitimacy of these terms. In fact, the subversive negotiation between the acceptance of the limits imposed by the law (be it that of language or of the State) and the political impulse to change these boundaries is, I would argue, condemned to remain a merely critical act, particularly because this negotiation cannot prevent the reproduction of the undesirable effects of the law. Thus I would claim that the strategy proposed by Butler lacks a truly positive potential for

transformation, and these two scenes from *L'anarquista nu* seem to confirm my point.

I will now come back to Àngel Donat. As I have suggested earlier, the etymological meaning of angel as 'messenger', as well as the epistolary genre of the novel, raise the problem of communication, and therefore of language in relation to the subject. Like Aureli, whose letters are absent from the surface of the text, and who stops writing at the end of the novel, Àngel Donat hardly speaks, and when he does, he never reveals any 'truths' about himself. In a way, like the couple in a bar described by Loli la Carajillo, he could be likened to a sculpture representing 'Narcís Ganímedes' (p. 142), that is, a narcissistic messenger, a prisoner of the subject, a messenger who does not speak, or only speaks to himself. It is Carles Besada who is most deeply affected by Àngel's lack of communication. His attempts at getting to know Àngel better, his desire for communion with Àngel, are constantly met by the latter's elusive reluctance to reveal his 'secrets':

Davant de l'Àngel, sempre em trobe moridor. Pendent del seu allunyament, esmunyedis com una anguila. Desconec la manera de retindre'l, zelós del seu somni, del seu secret. . . O és, potser, Aureli, que no tinga cap secret? Simplement, que siga un nen enmig d'adults. Tota una provocació per a mosatros, que tot volem estripar-ho. (p. 136)

For Carles, thus, there are only two possibilities: either Àngel has secrets that he does not share with anybody, or he has no secrets because he is not quite an adult (that is, a subject) yet. There is, however, an alternative reading of Àngel Donat which is related to the ambivalent nature of the mythological figure of Hermes, the messenger of the gods. It is from Hermes's name that both the words hermeneutics and hermetic are derived:³¹ the art of interpretation (for example of dreams and secrets, those things Carles would like to know), and the difficulties inherent in human understanding of the gods' language. Àngel Donat is a messenger whose 'secrets' and 'dreams' (in other words, the signs of his 'truth') are not immediately available to the other characters, and this problem is best understood by exploring it in relation to sexuality, transgression, and the law.

According to Foucault, in the modern Western consciousness sexuality is the means whereby truth is produced about the self: sexuality says our truth, and therefore it must be spoken in order to define our subjective limits. But these limits can only be experienced through transgression, and the trace of our transgressions, our 'secrets', must come to light and be spoken, read, analysed. On the other hand, if according to psychoanalysis the subject is constituted by the law, and the law is such that the only way of experiencing

the limits of the subject is by means of transgression, there cannot be a presumed innocent subject, because the law that constitutes the subject prescribes its own transgression. Therefore, if innocence is impossible, the logical conclusion is that one is guilty a priori — one always has, must have, secrets to tell. For Deleuze and Guattari secrets, guilt, and innocence are directly related:

Le jugement paranoïaque est comme une anticipation de la perception, qui remplace la recherche empirique des boîtes et de leur contenu: *coupable à priori*, et de toutes manières! [. . .] On peut dire sommairement que la psychanalyse est allée d'une conception hystérique à une conception de plus en plus paranoïaque du secret. Psychanalyse interminable: l'Inconscient reçut la tâche de plus en plus lourde d'être lui-même la forme infinie du secret, au lieu d'être seulement une boîte à secrets. Vous direz tout, mais, en disant tout, vous ne direz rien, puisqu'il faut tout l'art' du psychanalyste pour mesurer vos contenus à la forme pure. (*Mille plateaux* pp. 353-54)

Deleuze and Guattari claim that psychoanalysis accomplishes the interiorization of the law as a transcendent principle of organization, after God is pronounced dead. The modern subject, therefore, can only exist if it is guilty a priori, and perpetually subjected to the judgement of the law: this is a precondition for truth about the subject to be produced and known.³²

The alternative reading of Àngel Donat consists precisely in presupposing *that he is innocent a priori*, because he has no secrets to tell. Or perhaps even better, *that he is himself a secret* because he is transparent, and has nothing to confess or to hide: 'Certains peuvent parler, ne rien cacher, ne pas mentir: ils sont secrets par transparence, impénétrables comme l'eau, incompréhensibles en vérité' (*Mille plateaux* p. 356). In actual fact, Àngel does speak, but his speech is imperceptible from the reader's point of view: as with Aureli's letters, absent from the surface of the text, we can only know what he says indirectly, inferring his utterances from how other characters refer to them. Àngel's imperceptible speech is like a box full of secrets, but these secrets do not perhaps constitute truths.

I would suggest that the truly subversive notion is that everybody is innocent a priori, because then our position in relation to the law ceases to be a matter of destiny, and becomes immediately available for discussion.³³ Surprisingly, when Judith Butler, in the name of a sexual *realpolitik*, proposes that the subversion of identity has to take place within the terms of the law, there is a word missing in the play of prepositions that often characterizes her writing: she discusses *outside*, *before*, *beyond*, and *within*, but not *without* the law. Is there a possibility of conceiving identity without the law? Would this possibility not be precisely the project that Michel Foucault set for himself

with his celebrated slogan, 'Penser à la fois le sexe sans la loi et le pouvoir sans le roi'?³⁴ And if such a possibility is available for lesbian and gay theory, perhaps the subversion of identity can be achieved not by wrestling with a transcendent law that constantly reproduces its own terms, but by imagining a politics and an ethics of becoming-gay.

BECOMING-GAY AND THE DEATH OF MAN

The possibility of thinking sexuality and subjectivity *without* the law is not a gratuitous project if a novel like *L'anarquista nu* is considered. Its very title, in fact, makes a direct reference to anarchism, a political position (and one of great historical importance in Catalonia and Valencia) that rejects the State and the law that supports it. However, the title also makes reference, I would suggest, to the risks, both theoretical and practical, that such a position entails.

The anarchist, or maybe anarchic, position in the novel is best represented by another angelic figure, that of Eugeni. A close friend of Aureli, Eugeni is a dark angel who brings a message of corruption, violence, and death. His name, as has been suggested earlier, has strong Sadean connotations: he is 'the well born', but like the Eugénie of *La Philosophie dans le boudoir*, he is committed to the destruction of all morals and to the activation of a perpetual disruption. Eugeni's writing is included in the novel, as one of the correspondents, after the former has suffered a physical attack, sends his papers to Aureli. Showing a great influence of Sade, Eugeni speaks of the experience of excess as opposed to reason, in which 'l'ordre que manté la raó social' (p. 57) is challenged by a sexual radicalism that rejects both love and a deep self and aims at making 'dels nostres cossos pamflets porno-lingüístics' (p. 58). For Eugeni, social order is corrupt to its very core, because it renders impossible the integration of desire into the social, and establishes a maximum separation between discourse and practice. At the root of society's corruption is the corruption of language itself, which both includes and limits the possibility of a liberatory future. Eugeni proposes to short-circuit language by further corrupting it:

Són, gairebé, les mateixes maleïdes paraules gastades del passat, per designar objectes de futur, però elles, totes soles, fan témer les possibilitats que comporten. Si la paraula és el principi de l'acció, alliberem la paraula de l'esclavatge domèstic farcint-la de càncer, del virus més verinós i inguarible, i llancem-la al cos de l'amor trivial. (p. 58)

Language as it stands is unable to articulate solutions for the challenges and problems that we face regarding the future; but, since language is the principle of action, for Eugeni the only possible strategy against societal ills is plunging ourselves and our everyday language into chaos: ‘Sols el caos que organitza la desfeta és capaç de combatre i compartir l’obscuritat amb obscuritat’ (p. 58). What Eugeni is proposing is a transgressive strategy to recover the fluidity of identity: ‘Perdut Hollywood, ¿on trobar diàriament pel mig del ritu màgic de l’intercanvi de màscara de personalitat la nostra transgressió?’ (p. 59). Ultimately, Eugeni’s writing contains a project for the subversion of identity which privileges surface over depth, desire over reason, excess over containment, and performance over truth:

Els afectes continuats, els amors profunds i irracionals condueixen a l’apatia casolana. [...] M’estime més la desequilibrada orgia del pensament trencat per un desig, que no s’escapa en l’acte, que el transcendeix i el supera pel mecanisme propi que el genera. [...] Tecnificar el desig. [...] Convertir el piú en el *làser* crema-profunditats. [...] Decidir la *performance*, canviar de màscara, de rober, de maquillatge, de fesomia, doncs (pp. 60-61).

This total subversion of identity would lead to a violent liberation of desire and of language. Indeed, one of Eugeni’s pieces of writing is a text of Sadean ascription full of violent images, in which a man is fucked to death with an electric dildo (pp. 65-67). This mode of libidinal liberation of language through the dissolution of the subject and of a language unable to express this experience maps quite adequately onto Foucault’s account of the disappearance of the philosophical subject, a disappearance which paradoxically opens up new spaces for what Bataille calls communication:

Et c’est au coeur de cette disparition du sujet philosopant, que le langage philosophique s’avance comme en un labyrinthe, non pour le retrouver, mais pour en éprouver (et par le langage même) la perte jusqu’à la limite, c’est à dire jusqu’à cette ouverture où son être surgit, mais perdu déjà, entièrement répandu hors de lui-même, vidé de soi jusqu’au vide absolu, — ouverture qui est la communication (pp. 761-62).

The libidinal liberation advocated by Eugeni in his writing is inseparable from its political counterpart; both are pursued by means of a strategy of subversion linked to language and the body. This strategy relies on great confidence in the transformational potential of transgression and precisely because of this, it faces at least two fundamental problems. Firstly, the dissolution of the subject it aims at presupposes the agency of the subject that is to be dissolved, and therefore, as a strategy, it is little short of suicidal.

Secondly, while insisting on the fluid and virtual character of subjectivity, and by privileging transgression as the main instrument to achieve this goal, it paradoxically runs the risk of fixing subjectivity in a negative category such as transgression. In fact, the effect of this transgressive strategy could well be that the positive truth sought for the subject from an essentialist point of view is replaced by transgression as a sort of negative truth of the decentred subject.

At this point, it will perhaps be useful to recall Foucault's definition of transgression as as a mere gesture which is nothing in itself. This perspective, I believe, should make us sceptical about the liberating effects of transgression. In one of the interviews he gave on homosexuality, Foucault proposed a gay politics not dependent on transgression, nor on a 'true' gay subject, but on the creative aspect of agency, in other words, a politics of becoming-gay:

[W]e must be aware of [...] the tendency to reduce being gay to the questions: 'Who am I?' and 'What is the secret of my desire?' Might it not be better if we asked ourselves what sort of relationships we can set up, invent, multiply or modify through our homosexuality? The problem is not trying to find out the secret of one's sexuality within oneself, but rather, nowadays, trying to use our sexuality to achieve a variety of different types of relationship. And this is why homosexuality is probably not a form of desire but something to be desired. We must therefore insist on *becoming* truly gay, rather than persisting in defining ourselves as such.³⁵

What is worth remarking here is Foucault's insistence on the creative aspect of subjectivity, or perhaps on the possibility of reappropriating the means of production of the gay subject. Félix Guattari seemed to share this perspective in an interview on homosexuality published shortly before his death in 1992. Subjectivity, he said, is not to be taken for granted, it is not a given but we have to create it: '[w]e do not stand before a subjectivity already given, fitted and packed; rather, we are called to produce it'.³⁶ In the same interview, Guattari linked the creative aspect of subjectivity (perhaps close to what Foucault called the 'aesthetics of existence')³⁷ to the project of becoming-homosexual:

This emergence of becoming is linked to a praxis. Put another way, even if we come to be homosexual, before being homosexual we have to become homosexual, to make ourselves homosexual. Here we have the idea of an existential praxis of homosexuality, even if it refers ultimately to the most banal homosexual conjugality, one which rejoins the world of dominant significations. [...] It is a matter of a perspective on identity which has no meaning unless identities explode.

We have to return to an ontological pluralism which allows you to be homosexual, but not only within a relation of sexuality, since it also carries this sexuality into the relation to the other, into the cosmos, into multiple dimensions. (pp. 96-97)

For Guattari, therefore, homosexuality is not strictly speaking an identity but a process that has to be set in motion and that is linked to a praxis, and it might well be that transgression is one element, among others, of that praxis. I would argue, however, that within a politics of becoming-gay the emphasis is to be placed on concepts such as transformation, process, and alliance-making, and not on transgression. This is because becoming belongs to the plane of consistency (as discussed earlier in this chapter) and therefore does not depend on a transcendent law to be obeyed or transgressed.

Becoming-gay is one of the ways in which the death of Man can be put in practice, in other words, the possibility for man to abandon his superior position as the Standard against which all other subjective categories are measured. It is thus that becoming-gay is a gateway for Man to become-minority. For, as Deleuze and Guattari say, analytically speaking man is the majority:

Pourquoi y a-t-il tant de devenirs de l'homme, mais pas de devenir-homme? C'est d'abord parce que l'homme est majoritaire par excellence, tandis que les devenirs sont minoritaires, tout devenir est un devenir-minoritaire. Par majorité, nous n'entendons pas une quantité relative plus grande, mais la détermination d'un état ou d'un étalon par rapport auquel les quantités plus grandes aussi bien que les plus petites seront dites minoritaires: homme-blanc-adulte-mâle, etc. Majorité suppose un état de domination, non pas l'inverse. Il ne s'agit pas de savoir s'il y a plus de moustiques ou de mouches que d'hommes, mais comment 'l'homme' a constitué dans l'univers un étalon par rapport auquel les hommes forment nécessairement (analytiquement) une majorité. (p. 356)

Man is the majority because he holds a position of domination, and becoming is incompatible with keeping such a position or, to be more precise, it involves abandoning this position.³⁸ Thus, it can be said that man is the subject of becoming, but as Deleuze and Guattari warn us, becoming affects everybody, including those categories defined as minorities in opposition to man:

Le devenir-femme affecte nécessairement les hommes autant que les femmes. D'une certaine manière, c'est toujours 'homme' qui est le sujet d'un devenir; mais il n'est un tel sujet qu'en entrant dans un devenir-minoritaire qui l'arrache à son identité majeure. [...] Inversement, si les juifs eux-mêmes ont à devenir-juif, les femmes à devenir-femme, les enfants à devenir-enfant, les Noirs à devenir-noir,

c'est dans la mesure où seule une minorité peut servir de médium actif au devenir, mais dans de conditions telles qu'elle cesse à son tour d'être un ensemble définissable par rapport à la majorité. (p. 357)

Man can only be the subject of becoming if he enters a process of de-subjectivation; but, importantly, minorities must also become-minority in order to enter a process whereby they will no longer have an identity in relation to the majority. Becoming is therefore a process which involves the dissolution of a molar identity in order to give rise to a molecular minority (p. 358).³⁹ As a consequence, gays have to become-gay even if they happen to be gay.

The possibility of a becoming-gay of gays is implied in Eugeni's last piece of writing, 'Carta als homòfils del segle vinent' (Fernández pp. 77-78). In this letter to a homosexual people yet to be born, he explains his present strategy against a social order corrupted to the point of having established 'un pacte entre els metges i el càncer' (p. 77), an order in which both oppressors and oppressed are locked into a no-win situation. Confronted with this state of things, Eugeni and his twentieth-century contemporaries made a crucial choice: 'decidirem, amb el consens de la desraó, llançar-nos com *kamikazes* furtius al bell mig de la malaltia [. . .] a un *harakiri* col·lectiu' (p. 77). This strategy of self-destruction (of dissolution of the subject) is meant to accelerate the destruction of a social order already corrupted. Language (or, rather, the loss of language's capacity for expression) is at the heart of society's corruption: Eugeni is using words that are already meaningless to destroy the corrupted society where he is living, in order that twenty-first-century gays can build a new social and cultural structure. For Eugeni, therefore, if society is 'ill' and a radical change is needed, and if there is no language able to articulate what is at stake in the social arena, then subversion offers a possibility of getting through, using the body as a war machine (p. 78). However, Eugeni considers the possibility that the desired results of his present strategy may not see the light of the day:

Estranyes figures del futur, ¿encara vos prohibixen els colors tendres, l'accionat sublim, la trepitjada artística per les voreres del desesper, el blau als ulls i el roig als llavis polítics de la subversió? ¿Encara l'amor és un 'bé establert' fins al best seller prohibit per les fosques figures del sindicat del terror? ¿Encara l'amor té regust d'urinari, de llençol gastat, d'enfonyall de fanal emmudit per la frescoreta de la nit? Si així fóra, lliureu-vos al crit disfressant-vos de tenebres. (p. 78)

If twenty-first-century gays still live in a world where masculinity is subjected to a rigid gender code, their political expression denied and their love reduced to furtiveness by sexual norms, they must, Eugeni says, make

an affective, perhaps less articulated use of language ('crit'), in order to disavow the 'fantasmes' on which their oppression is based: 'Perquè ahir el silenci era una mena de rebel·lia, però avui, el vostre avui, el silenci sols pot ésser l'absència de tot so o soroll. [...] Hi haurà sorolls de vida o silenci de mort' (p. 78). Interestingly, Eugeni commends future gay people to replace visibility with audibility, although the latter, which will involve an alternative use of language, will not be achieved through words anymore, but through 'noise'.

The strategy proposed by Eugeni is one of self-destruction, because it requires that the gay subject become a *kamikaze* pilot whose death will carry with it that of the enemy (or, in other words, it presupposes a generalized transgression that would dissolve all oppressive, fixed boundaries, including those of the self). Eugeni's strategy, however, is also one of the destruction of the self, because by giving up a language that is no longer functional, the molar subject who is articulated by and through language disappears, and is replaced by a molecular warrior who produces 'sorolls de vida'.

It could thus be said that Eugeni's radical subversion of identity, his project of a becoming-gay of gay people, involves the death of Man, a death that should perhaps take place as a suicide. As Brian Massumi has written, there is a direct relationship between becoming, the death of Man, and the impossibility of becoming-man:

Becoming is not immediately an option for heterosexual men. [...] Molarity is by nature unbecoming. It is 'real' men, molar men, who should consent to 'go first'. I.e. self-destruct. De-form themselves. Dissociate their bodies and desires from the apparatus of overcoding that has up to now defined them, and forced complementary definitions on others in their names. It is only when they cease to be that they will be able to become. (p. 89)

The characters of *L'anarquista nu* are not 'real' men, nor do they want to be such. However, they may still be affected by the process of de-subjection involved in becoming: if they are to become-minority, to become-molecular, and in the last instance to become-other, they must cease to be defined in opposition to Man as the Standard-form: that is, they must still 'de-form themselves'. This is perhaps the reason why death is such a relentless presence in *L'anarquista nu*.

Death takes several forms in the novel, and it always carries with it the dissolution of identity. In some cases death arrives from the outside, in the form of an attack or an accident, as the result of an imprudent act. This is the case, for example, of Lita Vermelló and la Washingtona, who die in a car accident as they are seducing a lorry driver. Their bodies are totally destroyed by fire (like the sodomites' under the Inquisition), and cannot be identified:

‘Moriren a l’acte, junt amb el camioner que portava taronges a la frontera. Tots tres quedaren cremats pel foc. Fou impossible identificar-los’ (p. 151). Another case is that of Eugeni himself, whose radical subversion is violently interrupted by a homophobic assault: he is attacked by a group of soldiers while he is cottaging, and his wounds cause him to remain immobile and speechless, and conscious of his state (pp. 52-53). Again, the ‘death’ of Eugeni’s body (not of his soul) is not the result of an internal cause, but of an external intervention. However, he has perhaps been imprudent to engage in transgressive sexual practices without taking into account the violence and domination existing in the material present.⁴⁰ Lulú Bon is much closer to this material present as s/he denounces the rape of gay men by the same police officers who were supposed to protect their rights: ‘I és que no es pot anar a la comissaria, que no mos fan cas. I si et descuides te tanquen a tu [. . .] t’obliguen a callar i et donen pel cul en pla bèstia, sense contemplacions, i, com que ho fan tan malament, et deixen el forat ressentit’ (p. 175).

In other cases, however, death pushes from inside, as if it were an uncontrollable force that dissolves all forms of identity. The first way in which death makes itself present is a truly phantasmatic one: cancer, or rather the fear of cancer. Indeed, most characters fear dying from it: Lulú Bon dreams that s/he is Greta Garbo and that s/he dies of breast cancer (p. 188); Carles Besada, disturbed by the news of Susan Hayward’s death, talks of his fear of cancer and links it to the loss of identity (pp. 107-08); at another level, Eugeni describes the ‘illness’ of society as a cancer. As a cultural signifier, cancer is so powerful that its meanings are enormously varied. From one point of view, it suggests the dynamic of perversion described by Jonathan Dollimore, whereby the abjected evil comes from within the good.⁴¹ From a psychoanalytic point of view, cancer here also signifies loss of control, a threat to the phantasmatic unity and fixity of the self. From a point of view closer to Deleuze and Guattari, cancer would be analogous to the process of desire, a molecular force that pushes from inside, proliferates, and threatens to dissolve the molar identity of the subject. However, it must be remarked here that nobody actually dies of cancer in the novel. In fact, the most striking deaths are suicides, either real or suspected.

One such case is that of Joan la Sitting-Cul. After a year in America, ‘[l]a perversió ha fet d’ella un monstre pitjor que el Frankenstein’ (p. 155), and s/he has got used to engaging in hyperbolic forms of foot-fetishism and in extreme sexual practices such as fist-fucking. One afternoon, Loli la Carajillo goes to Joan la Sitting-Cul’s flat, and finds him with ‘[e]l mànc de l’aspirador, dintre del cul, traient-li els budells per l’anus’ (p. 156). Although it is unclear whether Joan intended to commit suicide, this episode suggests a relation between the anus and the loss of identity (indeed, Joan has become a

'monster' and lost touch with reality; and he has literally tried to vacuum himself from behind). Guy Hocquenghem has argued that the anus is the site where identity is at risk of being lost.⁴² (In the next chapter I shall comment further on Hocquenghem's views on anal sexuality.) Leo Bersani ends his polemical essay on AIDS, 'Is the Rectum a Grave?', with the controversial claim that the anus is to be celebrated precisely for its deadly potential, for being the place where the self risks dissolution:

[I]f the rectum is the grave in which the masculine ideal [...] of proud subjectivity is buried, then it should be celebrated for its very potential for death. [...] Male homosexuality advertises the risk of the sexual itself as the risk of self-dismissal, of *losing sight of the self*, and in so doing it proposes and dangerously represents *jouissance* as a mode of asceticism.⁴³

Bersani too seems to suggest that homosexuality, the becoming-homosexual, somehow involves the death of Man, that is, the dissolution of the 'proud subjectivity' of dominant masculinity. For Bersani, it is the sexual itself that entails the risk of the dissolution of the self, and this risk opens up the possibility of re-creating one's identity through the pleasures of the body, precisely by assuming this risk.

It is, however, the risk of dissolution I want to focus on here, because if it was one of the main aspects of Eugeni's subversive writing, it is also the fate of Aureli Santonja and Àngel Donat.

Aureli and Àngel commit suicide almost contemporaneously. Aureli's suicide takes place after a year in Amsterdam (his farewell letter, addressed to nobody, is in fact the first in the correspondence). We cannot be certain what his motives were, although we know from other characters that he has been deeply affected by Eugeni's tragedy (p. 188) and that, as an exile, separated from all his signs of identity, he has mythified a country and a community 'incapaços d'una coherència política, cívica, solidària' (p. 116). After the assault on Eugeni, says Lulú Bon, his letters become more and more infrequent (p. 118), until he kills himself in the bathtub with an overdose of barbituric suppositories (pp. 7, 193). Aureli's death comes from the anus, which once more becomes the self's grave.

Àngel Donat dies in very different circumstances. Towards the end of the novel he and Lulú Bon have started an affair (which Lulú recounts in great detail to Aureli). Although Lulú is fascinated, in a kind of playful manner, by Àngel, s/he arouses in him a great deal of jealousy. In the end, unable to control Lulú's love, Àngel commits suicide in a heaven-like scene by silently drowning in a pool, thus provoking 'el començament d'una tragèdia expandint-se sense trobar-s'hi les vores' (p. 200).

Both suicides are certainly asymmetrical: Aureli's death comes from the anus, and is probably motivated by a sort of general confusion and despair, Àngel's has to do with his paranoid jealousy. But I would argue that they mirror each other: as Aureli writes just before dying, 'No hi ha testament sense ritu, ni mort que no duga espill' (p. 7). Both Aureli and Àngel die by water: unable to cope with a decentred reality and the loss of identity, they have plunged into the mirror that gives the subject its identity, only to dissolve themselves in the waters of entropy and undifferentiation.

The suicidal strategies in *L'anarquista nu*, I would suggest, show the subversion of identity to be a dangerous business. Becoming-gay involves the death of Man, because man, if he wants to gain access to a more fluid identity, has to enter the plane of consistency in order to become-other. However, the following warning by Deleuze and Guattari should be taken in consideration:

[L]e plan comme plan d'immanence, consistance ou composition, implique une dés-tratification de toute la Nature, y compris par les moyens les plus artificiels. Le plan de consistance est le corps sans organes. Les purs rapports de vitesse et de lenteur entre particules, tels qu'ils apparaissent sur le plan de consistance, impliquent des mouvements de déterritorialisation, comme les purs affects impliquent une entreprise de désubjectivation. [...] Mais, là encore, que de prudence est nécessaire pour que le plan de consistance ne devienne pas un pur plan d'abolition, ou de mort. Pour que l'involution ne tourne pas en régression dans l'indifférencié, ne faudra-t-il pas garder un minimum de strates, un minimum de forces et de fonctions, un minimum de sujet pour en extraire matériaux, affects, agencements? (pp. 330-31)

If there is a relation between becoming and death, it is a warning that the process of de-subjectivation (of dissolution of the subject) involved in becoming can be suicidal or lead to fascism or to pure abolition. If something is to be learnt from Aureli, Eugeni, and Àngel's deaths, it is that identity and becoming (the subject and its metamorphoses) are in a relation of coexistence, and that they belong to different planes. Furthermore, as Deleuze and Guattari suggest, the passing from one mode to the other, from one plane to the other (in other words, the process whereby identity becomes once again fluid yet consistent), is a process of experimentation governed by prudence.

L'anarquista nu is at the crossroads of sexual, literary, and political transgression. It shows how transgression is a powerful tool in the experimental practices that work toward the production of new, fluid relations

in the cultural, subjective, and political fields. But the role of this tool must be carefully assessed. On the one hand, if transgression is a procedure to render the boundaries of the subject fluid, it needs to be stressed that what is important is the fluctuation of these boundaries, not their elimination. On the other hand, if transgression is used against an oppressive law, strategies are needed to prevent transgression from reconfirming the terms of this law. What is more, these strategies should develop a project that conceives subjectivity and gay identity *without* the terms of this law, not necessarily to destroy it, but to imagine an alternative theoretical plane on which becoming (-gay, -other, -minority, and so on) is the rallying concept for a new perspective that defines identity in positive terms, as something consistent but in constant mutation — in other words, as a process.

To some extent, *L'anarquista nu* shows the failure of some political discourses to find a space that offers the possibility of surpassing the fear of cancer (the decentring of the subject, or the deterritorialization of identity) while at the same time taking into account the material arena of power relations, and the risks of an experimental practice that dissolves the rigid boundaries of the subject (thus avoiding suicide). Transgression as such, I would claim, cannot constitute a positive basis for a politics, since transgression is nothing in itself. Therefore transgression, rather than the basis of a politics, should be understood as a gesture used in the performance of a strategy, a gesture that points towards a goal. The meaning and the function of this gesture cannot be found in what it transgresses, but in the material scene wherein it takes place and in the productive possibilities opened by the fluctuating boundaries of a gay identity in constant mutation. As Elizabeth Wilson has put it:

While I have always been suspicious of utopianism, I believe that no political movement can develop or grow without some idea of how society ought to be. We transgress in order to insist that we are there, that we exist, and to place a distance between ourselves and the dominant culture. But we have to go further — we have to have an idea of how things could be different, otherwise transgression ends in mere posturing. In other words, transgression on its own leads eventually to entropy, unless we carry within us some idea of transformation. It is therefore not transgression that should be our watchword, but transformation.⁴⁴

A productive queer agenda cannot be limited to a subversion within the law that makes us 'critically queer', nor to a form of radicalism that forgets the prudence attached to any protocol of experimentation. The goal of a radical queer politics should be transformation, becoming, within a material context and with a sense of practice; and from this point of view, a lesson is to be learned from Spanish anarchism. Anarchism was for years the most

influential political movement in Spain. From the outset, anarchists refused to participate in the game of bourgeois politics, for their final goal was the total destruction of the State and therefore the disappearance of political power and authority. But when the Spanish Civil War started, anarchists found themselves making a revolution while holding a share of the political power of the State they sought to destroy. They could not overcome this contradiction, and eventually lost their central position in favour of the communists. After the victory of the Fascists, Spanish anarchism, as opposed to communism, virtually disappeared from the social arena as a mass movement, and never regained its previous position of strength. Like his Spanish precedents, the anarchist in Fernández's novel, either by being a stranger in an external paradise that becomes entropy, or completely dissolving himself in order to dissolve what oppresses him, remains deprived, disempowered, silent, and naked.

NOTES TO CHAPTER FIVE

¹ On the rejection of Terenci Moix's cultural strategies by the younger generation of Catalan gay writers, see Quim Monzó, 'Lluís Fernández Calpena amb *L'anarquista nu*', interview, *Canigó* (15 July 1978), p. 15.

² See, for example, Anon., 'Entrevista amb Lluís Fernández: *L'anarquista nu*', *Debat Gai*, 4 (1979), 10.

³ I use the following edition: Lluís Fernández, *L'anarquista nu* (Barcelona: Edicions 62, 1990).

⁴ See Miquel Alzueta, 'Lluís Fernández, autor de *L'anarquista nu*: La literatura és provocació', interview, *L'Hora* (17 June 1979), pp. 36-37.

⁵ Lluís Fernández, *The Naked Anarchist*, trans. by Dominic Lutyens (London: Gay Men's Press, 1990).

⁶ Lluís Figuerola, 'Connectar amb l'avantguarda', *Avui*, *Cultura* supplement (12 January 1991), p. viii.

⁷ Miquel Alberola, 'Sóc un impostor', interview, *El Temps* (24 October 1994), pp. 40-43 (p. 42).

⁸ Lluís Fernández, conversation with the author held in Barcelona (4 July 1993).

⁹ Jaume Pont, '*L'anarquista nu*, de Lluís Fernández', review, *Destino* (7 August 1979), p. 35.

¹⁰ Although Lluís Fernández's participation in the FAGC was probably not substantial, as a journalist he did contribute to the campaign in favour of its legalization. See, for example, an article on the festival organized by the FAGC to bolster their campaign: Lluís Fernández i Calpena, 'La puesta de largo "Front d'Alliberament Gai de Catalunya"', *Disco/Express* (5 January 1979), reproduced in *Debat Gai*, 3 (1979), 2.

¹¹ Àlex Broch, 'El preu d'un suïcidi', review, *El Correo Catalán* (9 June 1979), p. 23.

¹² See Antoni Carbonell, '*L'anarquista nu*: La voluntat de sorprendre', review, *Avui* (13 May 1979), p. 20.

¹³ Apart from the reviews and interviews published on the occasion of the publication of the book, and from my article 'Death and the Angel in Lluís Fernández's *L'anarquista nu*', *Neophilologus*, 79 (1995), 263-71, there is hardly any bibliography on this novel. Other reviews and interviews include J. M. H[uert]as C[laveria], '*L'anarquista nu* nace con escándalo', newspaper report, *Tele/Express* (11 April 1979); Joan Nogués, 'Lluís Fernández, *anarquista nu* i contradictori', interview, *Avui* (22 April 1979); Amparo Tuñón, 'Me encuentro a años luz de *L'anarquista nu*', interview, *Mundo Diario* (10 May 1979). See also Gregory Woods, 'The

Flip-Side of Lorca', review of the English translation, *Gay's The Word Review* (April-May 1991), p. 3.

¹⁴ Michel Foucault, 'Préface à la transgression', *Critique*, 19 (1963), 751-69 (p. 753).

¹⁵ Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (New York and London: Routledge, 1990), p. 17.

¹⁶ On transgression and the carnivalesque, see Peter Stallybrass and Allon White, *The Politics and Poetics of Transgression* (London: Methuen, 1986). For a discussion of homosexuality in the public space and the carnivalesque in a specific Catalan context, see Josep-Anton Fernández, 'Sex, Lies, and Traditions: La Cubana's *Teresina, S.A.*', in *Constructing Identity in Twentieth-Century Spain: Theoretical Debates and Cultural Practice*, ed. by Jo Labanyi (Oxford: Oxford University Press, forthcoming 2000).

¹⁷ Judith Butler, *Bodies That Matter: On the Discursive Limits of 'Sex'* (New York and London: Routledge, 1993), p. 125.

¹⁸ Judith Butler, 'Imitation and Gender Insubordination', in *Inside/Out: Lesbian Theories, Gay Theories*, ed. by Diana Fuss (New York and London: Routledge, 1991), pp. 13-31 (p. 21). Emphasis in the original.

¹⁹ For a detailed account of the debates on lesbian and gay identity politics and the essentialism vs. constructionism controversy, see Diana Fuss, *Essentially Speaking: Feminism, Nature and Difference* (New York and London: Routledge, 1989), pp. 97-112; see also my article 'Félix Guattari: Towards a Queer Chaosmosis', *Angelaki*, 1 (1993), 99-109.

²⁰ For an account of transvestism and transsexualism that focuses not on morphological definitions but on specific mechanisms of oppression, see 'Samantha', 'Los travestis y los transexuales: Introducción a una opresión específica', *La Pluma*, 2 (1978), 7.

²¹ Gilles Deleuze and Félix Guattari, *Mille Plateaux* (Paris: Minuit, 1980), p. 291.

²² On stratification, molarity and molecularity, see Philip Goodchild, *Deleuze and Guattari: An Introduction to the Politics of Desire* (London: Sage, 1996), pp. 146-61.

²³ Brian Massumi, *A User's Guide to Capitalism and Schizophrenia: Deviations from Deleuze and Guattari* (Cambridge, Mass.: MIT Press, 1992), p. 86.

²⁴ Rosi Braidotti, *Patterns of Dissonance: A Study of Women in Contemporary Philosophy* (Cambridge: Polity, 1991), pp. 119-23. Another feminist theorist, Kaja Silverman, has also criticized the concept of becoming-woman from an orthodox psychoanalytic point of view; see *Male Subjectivity in the Margins*, pp. 347-48.

²⁵ Deleuze and Guattari, *L'Anti-Édipe*, p. 352.

²⁶ Félix Guattari, 'Becoming a Woman', in *Molecular Revolution: Psychiatry and Politics*, trans. by Rosemary Sheed (Harmondsworth: Penguin, 1984), pp. 233-35 (p. 234).

²⁷ Marjorie Garber, *Vested Interests: Cross-Dressing and Cultural Anxiety* (New York and London: Routledge, 1992), p. 16.

²⁸ On the political potential of drag, and on the relationship between drag, gay movement and feminism, see Lubara Guilver, 'Un esfuerzo más, gais, si queréis ser verdaderamente locas', *Debat Gai*, 3 (1979), 12-13.

²⁹ Roland Barthes, *Roland Barthes par Roland Barthes* (Paris: Seuil, 1975), p. 70.

³⁰ Monique Wittig, 'The Straight Mind' and 'On the Social Contract', *The Straight Mind and Other Essays* (Boston, MA: Beacon Press, 1992), pp. 21-32 and 33-45 respectively.

³¹ I am indebted to Maurice Biriotti for this insight.

³² On guilt a priori and the innocence of becoming, see also *L'Anti-Édipe*, p. 136.

³³ Deleuze and Guattari discuss in detail the relationship between the law and guilt a priori in *Kafka: Pour une littérature mineure*, pp. 79-96.

³⁴ Michel Foucault, *La Volonté de savoir*, p. 120.

³⁵ Quoted by Ed Cohen, 'Foucauldian Necrologies: "Gay" "Politics"? Politically Gay?', *Textual Practice*, 2 (1988), 87-101 (p. 95).

³⁶ Félix Guattari, 'Towards a New Perspective on Identity: An Interview with Félix Guattari', *Angelaki*, 1 (1993), 96-98 (p. 96).

³⁷ Michel Foucault discussed the possibility of an 'aesthetics of existence' in several interviews he gave in the latter years of his life; see, for example, 'An Aesthetics of Existence', in *Politics, Philosophy, Culture: Interviews and Other Writings 1877-1984*, ed. by Lawrence D.

Kritzman (New York and London: Routledge, 1988), pp. 47-53; and 'On the Genealogy of Ethics: An Overview of Work in Progress', in *The Foucault Reader*, ed. by Paul Rabinow (Harmondsworth: Penguin, 1986), pp. 349-51. On the aesthetics of existence in specific relation to homosexuality, see David M. Halperin, *Saint Foucault: Towards a Gay Hagiography* (New York and Oxford: Oxford University Press, 1995), pp. 68-76 and 115-19.

³⁸ On transgressive heterosexuals who have gay sex, see Jordi Petit, 'Heterosexuales que transgreden la norma (o del tránsito hacia lo gai)', *Debat Gai*, segona època, 0 (1979?), 18-20.

³⁹ On becoming-gay, heterosexuality and queer theory, see Jon Beasley-Murray, 'Becoming Gay without Being Gay?: Queer Theory, Deleuze and Guattari, and Identity Politics', unpublished paper, 1994.

⁴⁰ Judith Butler makes a similar point, although in relation with drag and the dynamic of phantasmatic identification, in *Bodies That Matter*, p. 131.

⁴¹ Jonathan Dollimore, 'The Cultural Politics of Perversion: Augustine, Shakespeare, Freud, Foucault', *Textual Practice*, 4 (1990), 179-96. Dollimore develops his argument further in *Sexual Dissidence: Augustine to Wilde, Freud to Foucault* (Oxford: Clarendon Press, 1991).

⁴² Hocquenghem, *Homosexual Desire*, p. 101.

⁴³ Leo Bersani, 'Is the Rectum a Grave?', in *AIDS: Cultural Analysis, Cultural Activism*, ed. by Douglas Crimp (Cambridge, Mass.: MIT Press, 1988), pp. 197-222 (p. 222).

⁴⁴ Elizabeth Wilson, 'Is Transgression Transgressive?', in *Activating Theory: Lesbian, Gay, Bisexual Politics*, ed. by Joseph Bristow and Angelia R. Wilson (London: Lawrence and Wishart, 1993), pp. 107-17 (p. 116).

CHAPTER SIX

BIEL MESQUIDA'S *PUTA-MARÈS (AHÍ)*: TRANSGRESSIVE STRATEGIES AND THE POLITICS OF LITERARY EXPERIMENTATION

Is not every appeal to the 'right'
mother tongue the matrix of terror,
of fascism, of despair?

ROSI BRAIDOTTI

Catalan culture was, in the late 1970s, the site of intense debates. Catalonia was soon to regain its political autonomy within the new political order of the monarchic Restoration, while in the cultural field the main question was the reinstitutionalization of Catalan culture. The overwhelming repression suffered at the hands of the Francoist regime, which had barred the language from education and the media, and the great waves of Spanish-speaking immigrants from the 1950s onwards had placed Catalan culture in an extremely precarious situation. Any sense of the continuity of cultural tradition had been completely disrupted, and the very survival of the language was threatened.¹ With the advent of formal democracy under the system established by the restored monarchy, however, Catalonia entered a phase of so-called 'national reconstruction', a process that has been termed 'normalization'.

Linguistic and cultural normalization, an ongoing process, aims at changing a situation perceived as 'abnormal', in that the use of the Catalan language does not have the same status a language in any other 'normal' European country would have. Thus normalization involves extending the knowledge of Catalan as well as the creation of an audience for cultural products in this language, in order to create a 'normal' cultural market. The goal of this process is, in the last instance, the reconstruction of the fragile national identity of the Catalan people.² These were the working principles of the *Congrés de Cultura Catalana* (1976-1977), which set the agenda for the years to come. The *Congrés*, which involved an impressive popular mobilization and achieved a broad political consensus, stated in its founding documents that

Catalonia should recover its self-rule so that the Catalan language could regain its official status and its use be 'normalized'. The devolution of Catalonia's institutions was also seen as necessary to reinstitutionalize and promote Catalan culture.³

At the same time, another kind of politics, something we may call micropolitics, was also thriving: I am referring to phenomena such as the sexual revolution, the counterculture, feminism, gay liberation, and so on. All of them were movements that would effect radical changes in Catalan society.⁴

The new 'generation' of Catalan authors that emerged in the 1970s oscillated between the two forms of politics I have just described. Towards the end of the decade, this 'generation' was defined by the critic Àlex Broch as an avant-garde, because these authors attempted to operate a radical change both in the literary field and in the social sphere, a defining feature of all avant-gardes. If activity in the political field was energetic, the literary field witnessed a flourishing practice of experimentalism under the aegis of theories imported from Paris: the clearest sign of this was the wealth of alternative cultural and literary publications (such as *Tecstual*, *Èczema*, *Tarotdequinze*, *Diwan*, or *El Viejo Topo*) in which these new theories and practices were being discussed.⁵ But the Catalan avant-garde of the 1970s, as Àlex Broch has argued, was far from being homogeneous. One tendency would seek a transformation of literary language, away from the conventions of bourgeois representation, while taking on board the cultural politics of normalization. A second tendency, which Broch calls 'transgressive', was more uncompromising.⁶ Heavily influenced by French theory, particularly by the journal *Tel Quel*, these authors engaged in literary experimentalism with the aim not of transforming, but of destroying the dominant modes of representation of bourgeois society in order to effect a radical change that would give rise to a liberation of desire and of *jouissance*, both in literature and in society.

Majorcan gay author Biel Mesquida was, according to Àlex Broch, a part of the transgressive tendency of the Catalan neo-avant-garde. Born in 1947, Mesquida was active in the incipient Catalan gay movement, as well as in various mainstream cultural initiatives undertaken during the 1970s, such as the *Gran Enciclopèdia Catalana*. In 1973, he won the prestigious Prudenci Bertrana prize with *L'adolescent de sal* (1975),⁷ an experimental novel heavily influenced by theorists of textuality such as Julia Kristeva and Roland Barthes which combines intertextual, typographical, and visual play with a preoccupation with post-1968 radical politics (particularly minority and identity politics). Despite having to wait fifteen years to be reprinted, *L'adolescent* has now acquired a cult or mythical status in Catalan literature.

However, shortly after Mesquida published his second novel, *Putà-Marès (Ahi)* (1978), Alex Broch wrote that he was ‘una de les persones més incòmodes de la literatura catalana’ of the late 1970s.⁸ This was perhaps due to the highly transgressive content of this novel (for the most part sexual, but also religious) and the prominence given in it to homosexuality, to Mesquida’s attitudes towards nationalism, and to the radically experimental character of the book. *Putà-Marès (Ahi)* has never been reprinted.⁹

In fact, the association of sexuality, transgression, and literary experimentalism is not an isolated phenomenon. As Susan Suleiman argues in her book *Subversive Intent*, the French avant-garde of the 1960s and 1970s, the authors that most influenced Mesquida, established a link between sexual transgression, the transgression of discursive norms and the subversion of social values: the three combined would allow a radical change in society. Such ideas, Suleiman says, originated in the influence on these authors of George Bataille’s writings on sexual transgression:

What theorists of textuality like Barthes, Derrida and Sollers accomplished was to transfer, or perhaps more specifically to extend, Bataille’s notion of transgression to modern writing — to *écriture*. For *écriture*, in the sense in which they used that term, is precisely that element of discursive practice which exceeds the traditional boundaries of meaning, of unity, of representation; and just as for Bataille the experience of transgression was indissociable from a consciousness of the boundaries it violated, so the practice of *écriture* was indissociable from a consciousness of the discursive and logical rules, the system of prohibitions and exclusions that made meaning, unity and representation possible but that the play of *écriture* constantly subverted.¹⁰

Just as normal, reproductive sexuality keeps desire within tight boundaries, the discursive conventions of representation attempt to fix in a stable signified the infinitely productive capabilities of the signifier. The practice of transgression (be it sexual, through the violation of sexual taboos, or literary, through the violation of discursive norms) thus poses a challenge to the boundaries of sexuality and of discourse, a challenge whose effects breach also the boundaries of subjectivity and of social practice. Furthermore, transgression not only gives rise to an intense pleasure deriving from the subversion of boundaries, but also a heightened consciousness of these boundaries. However, the problem with this strategy, as Suleiman herself seems to suggest, is precisely that transgression constantly refers to, and depends upon, the Law it wants to violate, and is ultimately unable to avoid recuperation and the reinforcement of the boundaries it aims to subvert.

Other theorists, such as Gilles Deleuze, have rejected the prominent role played by transgression in literary experimentalism. For Deleuze,

transgression is a useless concept, because it relies upon the interpretation of a 'dirty little secret' which is told and re-told, and which ultimately reconfirms the Law which the telling of this secret was supposed to transgress and subvert. Moreover, what is desirable from Deleuze's point of view is to arrive at a point at which there is nothing to hide and no law to transgress, only a radical transformation of life, or rather a liberation of the positive and productive forces of life, away from the forces of negativity and repression. Deleuze's views are grounded in his theory of the linguistic sign, which differs radically from any version or derivation of structuralism. Indeed, Deleuze and Guattari claim that, far from being subjected to the tyranny of the signified, the signifier is itself the enemy, for it exerts the despot-function in language. Saussurean linguistics, they argue, is rooted in what they call the despotic system of representation (as opposed to the primitive and capitalist systems), because according to this model the signified is always subordinated to the signifier, thus establishing a transcendental law of language that sanctions the arbitrary pairing of a signified to each signifier. By postulating such a hierarchy, Deleuze and Guattari argue, Saussurean linguistics misrecognizes the nature of the linguistic sign under the capitalist system of representation: a sign that is merely a flow, that does not signify but only functions.¹¹ Furthermore, the signifier is to linguistics what the Oedipus complex is to psychoanalysis: a governing principle that aims at reterritorializing fluxes that would otherwise freely flow. Thus in *Dialogues* Deleuze expresses his suspicion of those theories that establish a link between the liberation of the signifier through the practice of a transgression directly related to an Oedipal prohibition:

Depuis qu'on a inventé le 'signifiant', les choses ne se sont pas arrangées. Au lieu qu'on interprète le langage, c'est lui qui s'est mis à nous interpréter, et à s'interpréter lui-même. Signifiante et interprétable sont les deux maladies de la terre, le couple du despote et le prêtre. Le signifiant, c'est toujours le petit secret qui n'a jamais cessé de tourner autour de papa-maman. [...] Le petit secret se ramène généralement à une triste masturbation narcissique et pieuse: le fantasme! La 'transgression', trop bon concept pour les séminaristes sous la loi d'un pape ou d'un curé, les tricheurs.¹²

It is this latter position, the Deleuzian mistrust of the potential of transgression, which I will take on board in this chapter. In the following pages I will offer a reading of Biel Mesquida's *Putà-Marès (Ahi)* in the light of Gilles Deleuze's (and Félix Guattari's) ideas on literary experimentation and politics. I will first analyse the role of delirium in the novel, and will establish a link between delirium and issues of literary tradition and sexual difference. Then I will offer a reading of the concluding section of the book, a theoretical

text entitled ‘Babel Catalana, on no ets?’, in order to grasp Mesquida’s opposition to Catalan nationalism and to the ideology behind the process of linguistic and cultural normalization. I will argue that Mesquida’s transgressive strategies were successful in that he avoided recuperation by bourgeois nationalism, but that they failed in their attempt to effect real, positive, and radical changes. Indeed, the ultimate aim of this chapter will be to effect a recuperation of Mesquida’s radical gesture, but a perverse one, because Mesquida’s position may provide a starting point for an alternative kind of nationalism, a minoritarian nationalism not interested in normalization but in alliance-making politics.

HISTORY MADE DELIRIOUS

It would be very difficult to describe *Putà-Marès (Ahi)*¹³ as a novel in the traditional sense of the term, for in this text there is no coherent story, no consistent narrator, and no unified characters. There is something resembling all these functions, but they are constantly subverted. Throughout the nine chapters of the ‘novel’, two main story lines alternate. In the first, a young novice recounts her experiences in the convent, her fantasies and the crimes she commits. She will turn out to be Sor Catalina Tomàs, a sixteenth-century Majorcan nun who became a saint and who to this day is the object of great popular devotion in the island. However, in the text she later becomes Catalina Homar, another Majorcan historical character who in the late nineteenth century was the lover of the Austrian aristocrat Archduke Lluís Salvador (again a historical character who played a significant role in the development of Majorcan literature at the end of the nineteenth century). This second Catalina then seems to become a third, contemporary character, a mysterious, gender-indifferent one: Lala, who is involved in strange power games on the island and who engages in perverse sexual crimes.

This cacophony of delirious voices alternates with a second story line. In some of the chapters another narrator speaks, a gay man whose name is Biel, thus leading us to believe that he is the author himself. Biel is staying in a hotel in the Majorcan town of Deià. He is there in order to write a book commissioned by a publisher who is constantly hounding him, as well as to investigate the death of three of his friends: he suspects that two of them have been murdered and the third, a woman journalist researching the life of Archduke Lluís Salvador, has committed suicide. The investigation into these crimes is juxtaposed with the narrator’s experiments with genre and language. Indeed, he is constantly reflecting on the act of writing his story, and thus the text becomes the scene of its own writing. Like the voices of the characters

in the first story line, the narrator's own voice is delirious, and his delirium is either drug-induced, or provoked by the anxiety related to the scene of writing, the danger of the criminal investigation, and the excitement of his sexual encounters. The delirium of all the speaking voices in the text is both multilingual and intertextual. Standard Catalan is mixed with Majorcan dialectalisms, and both are combined with Spanish, French, and English. On the other hand, the text is a polyphony of genres (narrative, journalism, pornography, theory, psychoanalysis, political writing, and so on) and of texts by authors ranging from Kristeva, to Lacan, to Catullus, to President Schreber and many others.

The chaotic effect created by Mesquida's transgression of the boundaries of language and genre is juxtaposed with a highly transgressive content, affecting the realms of religion and sexuality. For example, we witness Catalina, the novice who will later become a saint, describing how she killed a nun and a fellow novice; we are told about a priest raping a young girl in a church; Catalina Homar has a lesbian relationship; and Lala recruits men with whom to have sadomasochistic sex and later kill. But the transgressive nature of *Putà-Marès (Ahi)* is perhaps best shown by a passage in which the author/narrator appears to be having anal sex with a pregnant sheep. In chapter two, 'Deià: Investigació', Biel is trying to organize his thoughts about his projected book and the death of his friends. To this end, he goes for a walk around the delightful fields near the hotel where he is staying. A sheep has been following him, and in his delirious confusion he becomes aroused by the animal:

Sense esma em desenboton sa bragueta. [...] Ni la mir. Ni escolt. Ni sé què faig. [...] Arrib a sa coa. Hi ha regruixos. M'amorr a llepar. Tenc salivera. Ella fa un moviment de fuita. Em faré una palla. S'atura. Torn a mamar aquests llocs on hi ha més olors que no conec. Li fic es dit no sé on. Me baix es calçons blancs. Tal dia com avui seràs un homo. Tota sa teva vida t'enrecordaràs de la Família, de l'Església i del Rey. Ni puc alenar, de gustarro, quan li enfony an es foradell amb una sem-penta. [...] Veig que va plena, plena, ben plena. Crec en un Déu Pare Tot-poderós, creador del Cel i de la Terra, Coño, el cetme más recto! ¡Hostia puta, Vago! ¡Esta noche dos imaginarias! M'enfony es cetme dins es cul per aquell galliner ple de reclutes. Me fa un maler. No em vull córrer encara. Espera, Biel, espera un poquet. Ella bela com una loca. (p. 26)

This arbitrary sexual encounter operates a transgression at several levels. Firstly and foremost, it transgresses the boundaries of normal, reproductive sexuality (not only because it takes place between a man and an animal, but because it involves anal intercourse). Secondly, the contrast between the idyllic landscape of Deià, which suggests a certain kind of idealized, classical

love, and the arbitrariness and rawness of this sexual encounter violates all conventions of courtship, seduction, and sentimentality. Finally, both the sexual act and the act of its telling set themselves against the values of an 'orderly' society based upon religion, family life, and the authority of the State. Indeed, as Biel describes how he fondles and penetrates the sheep, he evokes the *mots d'ordre* of patriarchal masculinity, traditional society, and military discipline, all basic pillars of the Spanish authoritarian regime and its repressive practices that Biel seems to be exorcising here. However, although his sexual act displaces reproduction and equates it with excretion, Biel himself ironically neutralizes his transgressive actions:

I qui xisclaria davant es donar pes cul — *coit anal*) — d'un novel·lista *acabat* dins una cort mig esbucada en relació carnal amb una ovella que caga pes cony dilatatíssim un xotet? Això no és res. Ni una relació sexual. És no res. (pp. 26-27)

For, obviously, the effects of such a private, even secret act of debauchery are rather limited, especially if one bears in mind that the sexual use of domesticated animals by shepherds and the stories about them are not new in Mediterranean societies, and there is nothing particularly subversive about them.

Thus from this point of view, it could be said that like any other transgressive gesture, the transgressive dynamic of *Putà-Marès (Ahi)* is a questioning of boundaries, but above all it is, I would suggest, an enquiry into the boundaries of readability and tolerance. Indeed, it is an attempt to see how far the limits of the readers' tolerance (and I am thinking of specific Catalan readers) can be stretched as regards the violation of certain traditional or conventional values (those of religious virtue and sexual decency), and to see how much the reader can take of such a chaotic, experimental text. The culmination of this challenge comes at the end of the narrative, when the story is simply abandoned with a blunt 'Continuarà' (p. 184). From this point of view, the reader is presented by Mesquida with a crucial choice: either the reader can try to make sense of the story, investigating like a detective the facts in the plot and tracing the different voices, or will stop making sense and simply enjoy the free play of signifiers and the chaotic proliferation of meaning.

Mesquida's textual strategy, thus, seems to be one of dissolution of boundaries, a strategy that privileges undifferentiation (of genres, of theory and practice, of languages, of characters and the self, of genders and sexes). As I have already suggested, in this strategy delirium plays a central role. Delirium is usually regarded as the ultimate, lethal limit of language and meaning, of consciousness and reason, the limit at which the self loses

contact with the real and plunges into madness. But delirium is not only related to psychopathology or to narcotic hallucinations. As Gilles Deleuze claims, it is concomitant to literature:

[L]’écrivain [...] invente dans la langue une nouvelle langue, une langue étrangère en quelque sorte. Il met à jour de nouvelles puissances grammaticales ou syntaxiques. Il entraîne la langue hors de ses sillons coutumiers, il la fait *délirer*. [...] [Q]uand une nouvelle langue se crée dans la langue, c’est le langage tout entier qui tend vers une limite ‘asyntaxique’, ‘agrammaticale’, ou qui communique avec son propre dehors.¹⁴

This ‘other’ or ‘foreign’ language is what Deleuze and Guattari call a ‘minor’ or deterritorialized language, a concept to which I shall return later. By forcing the Catalan language and the conventions of narrative discourse to communicate with their ‘agrammatical’ outside, Mesquida’s delirium acquires a decentring, deterritorializing, perhaps even destructive character. Indeed, control over language has disappeared here, and with it any instance which could act as a unified, stable speaking subject, as well as any psychologically coherent form of character and any consistent, causally-bound story. Pornography and sexual perversion, particularly homosexuality, decentre normative sexuality and with it the forms of identity that it defines. Intertextuality challenges the notion of a stable, unified authorship, and the polyphony of languages and dialects present in the text renders highly problematic its being ascribed to a national literature.

This last point is important, because it raises the question of Mesquida’s relation to Catalan literary history and tradition, as well as the function of his literary delirium. For, as Deleuze argues, delirium, in literature as in madness, is not personal but collective and historical:

La littérature est délire, mais le délire n’est pas affaire du père-mère: il n’y a pas de délire qui ne passe par les peuples, les races et les tribus, et ne hante l’histoire universelle. Tout délire est historico-mondial, ‘déplacement de races et de continents’. La littérature est délire, et à ce titre joue son destin entre deux pôles du délire. Le délire est une maladie, la maladie par excellence, chaque fois qu’il érige une race prétendue pure et dominante. Mais il est la mesure de la santé quand il invoque cette race bâtarde opprimée qui ne cesse de s’agiter sous les dominations, de résister à tout ce qui écrase et emprisonne, et de se dessiner en creux dans la littérature comme processus. (*Critique et clinique* p. 15)

Delirium, thus, is historical, and therefore political. It oscillates between two poles: at its paranoid, fascist pole, delirium enunciates a desire for a unified, monolithic order, whereas at its schizophrenic or revolutionary pole it

drifts towards a multiple, minoritarian community. What makes it difficult to read *Putà-Marès (Ahi)* is precisely the fact that the characters' delirium is never pure: it constantly oscillates between history and the remembrance of mum and dad, and between the paranoid and the schizophrenic poles Deleuze refers to. In fact, the very title of the novel evokes Oedipus ('Marès' is, according to the self-styled dictionary entry given at the beginning of the book, a contraction 'de Mare i És' [p. 8]), and towards the end we find a scene of incest between young Biel and his mother (p. 157). On the other hand, Biel's narrative seems to oscillate between a paranoid investigation (interpretation) of pieces of criminal evidence and experimental acts of writing. The coincidence of the personal and the historical, the paranoid and the schizoid, is perhaps inevitable, because no delirium is pure, and it might well be that this ambivalence presents us with a choice as to the way in which we read the text. Thus, if in the text delirium sometimes appears to have fallen into a paranoid black hole, there is always something that makes it escape towards the outside. For example, Lala's hallucination opens up the text into its textual and linguistic outside, as s/he sees President Schreber defiantly addressing God with a long monologue in French (pp. 60-61). However, a more revealing example is provided by Catalina. She starts chapter seven, 'Plagueta a l'enrevés: record exacte de la ignorància i de la innocència', where she will recount her life as a child, by enunciating her paranoid desires for power and domination. At the same time, however, she enunciates her lesbian desire:

She died for Anahuac and his country. Acab d'escriure això amb el detall calidoscòpic del record. M'he hagut d'aixecar del llit. Venir aquí, despertar a n'Aina, dir-li que vull més vigilants, més garriguers, més capataços, més policies, més majordoms, més cambres, més servents. Ho apunt amb ràbia: delir. [. . .] Vull Missatges. Però Catalineta si en teniu de damés, en Roger i jo no sabem quina feina donar-los de tants que hi ha. Estim n'Aina perquè no m'entén. S'entem que l'estim? (p. 95)

Catalina's lesbian desire for her maid Aina will be later fulfilled in a sexual relationship (p. 105). But what makes Catalina's delirium relevant, I would suggest, is not the specific events represented in the text. What really matters here are the historical names invoked by Mesquida's delirious text, particularly that of Aina. For Aina, Catalina's maid and object of desire, is no other than Aina Cohen (p. 37), who happens to be one of the main characters of Llorenç Villalonga's controversial novel, *Mort de dama* (1931).¹⁵ In this novel, Villalonga, one of the major authors in the modern canon of Catalan literature, mercilessly satirizes Majorca's provincial cultural establishment, divided between Castilianists and Catalanists. Aina Cohen, who belongs to the latter

group of intellectuals, is a landowner of humble Jewish (*xueta*) origin who craves for social legitimation, and a poet whose talent has been sacrificed in order to write what can be accepted, indeed understood, by Majorcan society: ridiculous poems about flowers and gracious peasant girls. Furthermore, Aina Cohen is a lesbian who has had to repress her unacceptable desire. However, at the end of *Mort de dama*, Aina's lesbianism proves stronger than her, and she suffers a mental breakdown during a poetry recital, thus plunging her into delirious madness. Through her inclusion in Mesquida's novel, Aina's fate has nevertheless changed: she has lost her social position and become a maid, but she has been rewarded with the fulfilment of her lesbian desire.¹⁶

The text of *Putà-Marès (Ahi)* is totally delirious, and by incorporating Aina Cohen and other myths of Majorcan and Catalan history, Mesquida makes the national tradition go mad and become itself delirious — or rather, he plugs his text into an already existing delirium in order to accelerate the proliferation of uncontrollable desires and enunciations. Simultaneously, by aligning himself with Villalonga (and also by introducing, later on, Anselm Turmeda, the medieval Majorcan author who defected to Islam [pp. 124-26]), Mesquida constructs an alternative tradition of critique, treachery, and apostasy, as opposed to a master canon at the service of a unified, monolithic national identity.

The juxtaposition of homosexual desire and national literature in the figure of Aina Cohen is important because it raises issues of identity and social cohesion in relation to sexuality. As Guy Hocquenghem argued in *Homosexual Desire*, society has a paranoid relation to homosexuality, because the latter is seen as a threat to social order. But the repressive strategies of 'society', including the medicalization of homosexuality, fail to control society's own libidinal investments:

Society, and its medical manifestation, is suffering from a persecutory delusion. The homosexuality which it represses and sublimates keeps springing from every pore of the social body. It delves all the more violently into the private lives of individuals, although it knows that what goes on there exposes society itself and slips out of reach of the law-courts. It builds more and more repressive barriers, but this proves to be so ineffectual that it feels inextricably bound to the desire which it persecutes. (*Homosexual Desire* p. 61)

More to the point, homosexuality needs to be medicalized and 'normalized' because it is regarded as a threat to the existence of well-defined identities. A sign of the way homosexuality disturbs identity is given in the novel when Catalina Tomàs, the killer novice, learns that she is not a Tomàs but an Homar, because 'en Tomàs s'havia fet bujarró, un bujarronot de merda que només anava d'homos', and her mother had had an affair with Miqueló

Homar, 'es millor capoll de tota Mallorca', an affair that resulted in Catalina's conception (p. 91). This causes Catalina to commit yet another murder, this time that of the mother superior of her convent, who had revealed the secret to her.

If homophobia is a paranoid structure, Mesquida presents it in its delirious form. He introduces yet another historical character: Anita Bryant, the notorious American homophobe, appears to Lala in his/her dream in the form of a Mexican indian witch named Anita Briantez, the mother of a boy with cancer in his tongue. Bryant/Briantez levitates and proclaims ecstatically, with a voice of thunder:

La Sociedad Capitalista es elástica. Esos frentes Gais i Maricones de Mierda son peligros para los niños como ese mío que se lo comieron a los seis añitos: Madres, Madres, Madres: vuestros hijos corren peligro: vuestras familias también: hablan los maricas de una supuesta *disolución de las categorías* que llevaría a una situación de bisexualidad generalizada lo que viene a ser lo mismo que rechazar la castidad sin negar el sacerdocio para un clero católico que en el fondo lo único que quiere es ser protestante. [...] La indeterminación puede llegar hasta el punto de abrirse como peligro sicótico por una falta constitutiva a nivel de estructura a la vez que la sociedad dispone de una serie de muletas que evitan la sicotización generalizada mediante la provisión de identificaciones secundarias emblemas sociales que ayudan a fortalecer el Ideal del Yo como apuntalamiento de un Yo ideal casi fallido. [...] Yo Brillantez soy el inverso simétrico de la pasión moralizadora de los gais soy la desveladora de ese carácter constituyente del ghetto que paradójicamente los gays rechazan siendo así que es lo que les otorga identidad. (pp. 122-24)

The 'elasticity' of capitalist society can in fact be related to the way capitalism establishes general equivalence between commodities, a tendency that Deleuze and Guattari, as we have seen in the first chapter, have termed deterritorialization. Under capitalism (which Deleuze and Guattari view not so much as a historical period as the universal, ultimate limit of any society), all the codes that restrict and control social, economic, and libidinal exchange are blurred, giving rise to a free circulation of fluxes (deterritorialization). However, confronted with this threat of generalized dissolution, capitalism creates mechanisms to control desire. It is psychoanalysis, Deleuze and Guattari argue, that performs this function by reterritorializing desire under the familial triangle. Thus in dominant discourses, homosexuality is seen as dangerous because it threatens to break down the system of reproductive sexuality that guarantees social cohesion, and it is a danger to the individual as well, because a subject who refuses to comply with either the acquisition of normal heterosexuality or that of a neurotic, narcissistic homosexuality (a

normalized homosexuality that poses no threat) is at risk of losing touch with reality and falling into delirious psychosis. It is for this reason that these dominant discourses are 'a perverse re-territorialisation, in a world which is tending towards de-territorialisation' (*Homosexual Desire* p. 93). Mesquida, however, links the discourse of psychoanalysis and modern psychiatry to that of institutionalized homophobia and forces them to rave. Here, the normalizing trend of modern culture, the medicalization of perversion, has gone totally mad, and by making it delirious, Mesquida opens up the possibility of dismantling its negative, exclusive effects as he reveals its essentially paranoid character.

However, there is still more to homosexuality in *Putà-Marès (Ahi)*. In fact, if there is a link between homosexuality, language, and delirium, it is to be found in anality. Hocquenghem claims that all homosexuality is related to the anus, and that the split between the public and the private which forms the basis of society is founded on the sublimation or privatization of the anus:

Freud sees the anal stage as the stage of formation of the person. The anus has no social desiring function left, because all its functions have become excremental: that is to say, chiefly private. [...] [T]he anus remains an intimate vacuum, the site of a mysterious and private kind of production: that is, excremental production. (pp. 96-98)

The anus must be kept private because its social use puts identity at risk. If the phallus is the signifier that provides social identity, the anus blurs this identity, because '[s]een from behind we are all women; the anus does not practise sexual discrimination' (p. 101). The desiring use of the anus therefore restores to this organ its libidinal dimension and desublimates it, thus making it possible to displace the rigid split between public and private, and to invent social relations other than the hierarchical.

If subjectivity is at stake in the desiring use of the anus (its deprivatization or desublimation), so is language, and there are many instances in *Putà-Marès (Ahi)* where this is apparent. Earlier on in the same chapter as Bryant's paranoid delirium, Lala juxtaposes writing and excremental production: 'Lala: niño escribir con mierda todo ser representación. [...] Lala no s'amaga ni quan escriu, ni quan caga. Cara i creu de grafiar-se i rentar-se' (p. 109). The prominence of Lala's use of the anus is perhaps one of the reasons for his/her gender indifference; but this quotation is relevant for two more reasons. Firstly, here text and excrement are placed on the same level of production, and the anus is no longer 'torn between faeces and poetry' (Hocquenghem p. 100). Rather, faeces are used here to write 'poetry', and this already implies a desublimation. Secondly, the anus here is no longer private, in the sense that

both writing and excretion have become public. The social use of the anus, moreover, radically transforms the logic of discourse:

He venido a una playa llena de anos abiertos para que tapen el mar y sólo encuentro aburrimiento. Cuando podrán entender los juegos de los niños? [...] Aquí son muy limpios. Sólo lo hacen en el mar cuando nadie los ve. Me gusta echarme pedos i cagarros dentro del agua salada. Después la mierda me persigue cuando nado. Es una pardadelía. Como hacer barcos y hundirlos, vestir chaperos y aserrarlos, abrir voces y engrillonarlas, construir castillos de arena y escupirlos, coger rosas y comérmelas, abrir madreperlas y espermicidarlas, robar muertos y fusilarlos, hacer cadáveres y sodomizarlos, destruir cerebros y psiquiatrizarlos, levantar monumentos y numerarlos, abrir ríos y meandar, devorar perros y correrlos, acariciar portaviones y bombardearlos, vestir saunas y asfixiarlas con un largo etcétera. Ya no puedo esperar más a tu lengua: Habla o te la morderé a pedazos y pronunciarás con las consonantes y los verbos sin acción. (pp. 110-11)

When anality becomes public, discourse loses touch with rational logic and enters in contact with nonsense, or rather with *non-sens*. The 'pardadelía' (nonsense) that this public use of the anus represents is amplified in a long sequence of actions that are unrelated to one another. These are not only oppositions or paradoxes that transgress everyday representational logic: they constitute a flux of language away from any grammatical hierarchy and close to a pure enunciation, without connections to discursive meaning. In other words, delirium.

Reaching this pure enunciation — the limit of language and identity — seems to be Mesquida's goal, one that could only be achieved by the liberation of desire in language. Towards the end of the last chapter, this project is outlined in what is little short of a manifesto. Immediately after evoking Turmeda's apostasy, Mesquida makes patent his abandonment of literary nationalism in favour of 'una retòrica des desig, una ètica des significant, una dinàmica libidinal amb sos fulls de text prenguent cos' (pp. 170-71). This textual-libidinal project involves drifting towards a discursive nomadism: 'Tengo un rumbo: pero no sé adonde voy: hacia el puro enunciado? (Puc *suspendre s'enunciació sense anul·lar-la?*)' (p. 184).

NORMALIZATION GONE CRAZY

In the delirious text of *Putà-Marès (Ahi)*, then, sexual politics and textual politics coincide, and the common aim of both kinds of politics is the liberation of desire in language and the text in order to undertake a radical transformation of the social. This is most clearly shown in the last section of

the book, 'Babel catalana, on no ets?', a fragmentary theoretical text previously published in the journal *Diwan*.¹⁷ It is not an integral part of the fiction, but it is crucial to an understanding of the kind of cultural politics Mesquida (and other authors) were undertaking during this period. Its inclusion in the book was obviously intended to put *Putà-Marès (Ahi)* into a theoretical and political framework, as well as to offer some clues as to how to read the novel.

'Babel Catalana' starts questioning the relations between literature and life: 'Quines relacions hi ha entre escriptura i vida? [...] L'escriptura és una altra vida' (p. 193). This questioning of the boundaries between literature and life (between theory and practice) suggests the concept of 'minor literature' as proposed by Deleuze and Guattari in their book *Kafka: Pour une littérature mineure*. A minor literature is an experimental literature in which the distinction between writing and experience becomes irrelevant: for 'vivre et écrire, l'art et la vie, ne s'opposent que du point de vue d'une littérature majeure' (*Kafka* p. 74), that of a dominant master canon. A minor literature is experimental but its experimentation takes place in life. As Deleuze states elsewhere, the goal of experimentation is to devise 'des procès finis d'expérimentation, des protocoles d'expérience, [...] des moyens de repérage pour conduire une expérimentation qui déborde nos capacités de prévoir'.¹⁸ A minor literature is defined by three characteristics. Firstly, it is affected by a high coefficient of deterritorialization of the language it uses: a minor literature is not that written in a minor language, it is rather 'celle qu'une minorité fait dans une langue majeure' (*Kafka* p. 29). A minor literature makes a minor use of a dominant language and brings it to the intense limit of agrammaticality. In other words, the dominant language becomes other, it becomes a foreign language within itself, like Kafka's German, written by a Jew in Czech-speaking Prague. Secondly, everything in a minor literature is political, so that individual affairs are immediately plugged into the political sphere. Finally, everything in a minor literature has a collective value, not only because it is written by and for a minority, but because it is produced by means of a collective enunciation, by a 'collective assemblage of enunciation' that takes the place of a unified speaking subject.

Mesquida's theory and practice is inflected by these three aspects of a minor or experimental literature (linguistic, political, collective), and examining 'Babel Catalana' in this light may help us understand the causes and consequences of Mesquida's strategies. I am certainly not proposing, however, that we should scrutinize how far Mesquida complies with Deleuze and Guattari's definition. Rather, this definition should be used to explore the lines along which the text defines a position for itself.

Language is a main theme in Mesquida's fragmentary discourse. Here, the deterritorialization of language (which necessarily has a negative or destructive aspect) is presented in the form of a rather aggressive, uncompromising attitude, expressive of a desire to unsettle the standard which guarantees the linguistic as well as symbolic unity of the Catalan Countries, and in which Catalan nationalism has invested so much for so long:

M'agradaria fer un *paisoscatalanicidi*, un pamflet de traïció anostrada i explosiva de virus d'un desordre concret [...] que dins els seus àcids nucleics duguessin ben rabioses les proteïnes d'una pesta que per la lectura destruïssin la llengua normativa [...] ('Babel Catalana' p. 194)

Mesquida is calling for an active dismantling of normative language by promoting a strategy of the proliferation of 'impure' language. In doing so, he is counteracting the reterritorializing moves of Catalan cultural nationalism and the programme of linguistic normalization that was being debated at the time, a programme which would involve both extending knowledge of Catalan and the establishment of a standard. In other words, against what he perceived as moves to constitute Catalan as a major or dominant language,¹⁹ Mesquida aims at making a minor use of Catalan, hence the use of dialects and foreign languages. The extensive use of Balearic dialect in *Putà-Marès (Ahi)*, however, should not be mistaken as a mere regionalist statement. Rather, it should perhaps be seen from the point of view of Deleuze and Guattari's opposition to the dominant conception of linguistics as a discipline dealing with a self-contained, abstract linguistic reality, divorced from the contingencies and the performative aspect of language. For Deleuze and Guattari, linguistics is above all pragmatics, and Mesquida holds a similar position. As he stated in a round table discussion held in 1977, he was interested in the everyday, practical use of language, or to be more precise, in *parole* rather than in *langue*, because it is the former that shows the molecular micro-fractures that constantly take place in society:

[E]n aquesta societat nostra on no hi ha aquest tipus de trencament total, sinó que hi ha minitrencaments a un nivell personal o [...] col·lectiu, el llenguatge que [...] els segueix, vulguem o no, s'ha d'escoltar. [...] [L]a parla la gent no l'escolta gens i si mires un llibre la parla desapareix totalment per arribar a la norma literària. I la parla [...] és bàsica [...], perquè reflecteix tot això. Però els correctors no ho permeten.²⁰

It is important to stress that Mesquida's disruptive strategy and his hostility to the linguistic norm also stem from a theoretical position which aims at liberating desire in language and at the pursuit of pleasure (or rather,

jouissance) in the text. His goal is to subvert the dominant order of literary practice. On the other hand, Mesquida's project suggests the Sadean fantasy of an institutionalized transgression, a disturbance that would be perennially active. Indeed, Mesquida's linguistic virus would carry this disturbance into its genetic code. The purpose of this strategy is to produce confusion, chaos, and undifferentiation, the dissolution of categories and of identity so feared by Anita Bryant.

Such a strategy is one of political subversion: by subverting the order of discourse, a radical change to society can also be brought about. However, this politics of transgression and subversion is constantly haunted by the ghost of a recuperation that would assimilate and neutralize it. Recuperation is an important topos in the discourse of the avant-garde, and as Susan Suleiman argues, 'this kind of *recuperation* [*sic*] is perhaps the tragic fate of every successful avant-garde' (Suleiman p. 43). Mesquida, however, is well aware of the problematic nature of transgression:

¿Volen sobre les/els escriptors catalans que l'anomenada ideologia burgesa [...] institucionalitza, codifica i assimila la majoria de transgressions, fins i tot les sexuals i religioses, i el que mai no admet atacant-ho amb la policia-manicomi, la policia-persecució, la policia-etc. és fer porcades amb el llenguatge? ('Babel Catalana' p. 201)

In fact, this kind of attitude is not so different from that of any avant-garde. But in the case of Catalan literature, the problem of recuperation acquires a new dimension, one that is again related to the process of 'national reconstruction' or cultural normalization. This process should perhaps be considered alongside previous developments in Catalan cultural history such as Modernisme and Noucentisme, since it also aims at the modernization of Catalan culture. Modernizing tendencies will be absorbed, but any contents that might disrupt the logic of this process will be neutralized. As Mesquida points out, the normalization process makes recuperation immediate, assimilating any subversive move in the name of the good health of things Catalan. Thus, as he says, 'actituds [...] que haurien de desplaure a una certa crítica de dreta' are recuperated, this critics 'estant-hi o no d'acord'. Moreover, he says, 'o ens ignoren o ens recuperen a partir de la nostra "diferència"' ('Procés' p. 34).

If Mesquida attacks 'bourgeois ideology', he also expresses his suspicion of the left: 'Com desbarrotar (fer desbarrar) el codi de comunicació de les ideologies anomenades de dreta i esquerra (la seva propaganda)?' ('Babel Catalana' p. 199). In expressing his mistrust of both right and left, and his desire to set their linguistic codes adrift ('desbarrotar') and make their

discourses delirious ('fer desbarrar'), Mesquida's attitude acquires resonances of Deleuze and Guattari's notions of politics. As they argue in *Mille plateaux*, everything is political, 'mais toute politique est à la fois *macropolitique et micropolitique*'.²¹ Roughly speaking, macropolitics is the rationalist, stratified politics of parties and organizations, the politics of the State, whereas micropolitics is the politics of everyday life, of local, autonomous struggles, the politics of perception and affection, in a word, the politics of desire. Both forms of politics coexist, but they operate at different levels: macropolitics is *molar* (hierarchical, structured, and stratified) whereas micropolitics is *molecular* (multiple, heterogeneous, unfixed, and dynamic). The site of politics is life, which for Deleuze is the political category par excellence. Life is, by definition, positive and productive (and so it is life itself that produces the forces of negativity that make people desire repression). As Todd G. May argues, a politics of life 'is necessarily micropolitical, focusing not upon the great unities of state, nation, imperialism, etc., but rather on the specific intertwinings of fluidity and constancy, life and death, becoming and being, that occur on various levels in contemporary society'.²² In the specific social circumstances in which the micropolitics of life takes place, all problems are simultaneously theoretical and practical. Consequently, as Deleuze stated in a dialogue with Michel Foucault, there is no hierarchy between theory and practice, and a theory, 'c'est exactement comme une boîte à outils. Il faut que ça serve, il faut que ça fonctionne. Et pas pour soi-même'.²³ The function of theory is thus to provide the conceptual tools to release the positive forces of life in each local, specific situation.

By encapsulating his textual-political programme in the slogan '*Infectam el llenguatge per canviar la vida*' ('Babel Catalana' p. 194; emphasis in the original), Mesquida is appealing to a molecular micropolitics of writing. It is from this standpoint that he ridicules those Catalan writers in the nationalist left who have a party membership card and who want to normalize the Catalan language so that their works can become best-sellers that will educate the Catalan proletarian masses (p. 201). The paradigm of molar politics in Catalan culture, which Mesquida bitterly opposed, is represented in 'Babel Catalana' by Trencavel, a collective of left-wing nationalist writers with whom Mesquida had had some contact (and who, according to some sources,²⁴ were instrumental in Mesquida's marginalization). In a series of articles, Trencavel formulated a strategy for the transformation of Catalan literary language and for the normalization of Catalan literary culture. Their programme, drafted along the lines of Marxist theories of national liberation, consisted in the creation of a 'literatura nacional-popular'. As Enric Bou says, Trencavel's objectives were 'escriure una literatura de consum, de qualitat i en català'.²⁵ In fact, these objectives and strategies for the constitution of

Catalan literature as the national literature of Catalonia seem to coincide fully with those stated in the resolutions of the *Congrés de Cultura Catalana*.²⁶

For Mesquida, however, the values his former colleagues were underwriting were, despite Trencavel's left-wing rhetoric, painfully conservative, because the collective did not believe that a revolutionary cultural politics 'ha de prendre *també* [...] l'escriptura com a arsenal de bombes' ('Babel Catalana' p. 203). Furthermore, Trencavel's rejection of theory and experimentation was what determined their inability to tackle questions of desire and difference, thus falling back into the hands of bourgeois nationalism. Mesquida is rather clear in this respect:

Les/els writers catalans 'joves' no volen rompre la seva pobre, trista i dissortada llengua *fins que* arribi (del Sancta Sanctorum o de La Revolució) la Normalització (El gran Consell?, d'Estat Català? La Gran Generalitat? etc.). Estimen, amb frenesí, Les Raons d'Estat en el llenguatge. (p. 208)

Catalonia does not have a state, but in cultural politics Reason of State is all the more active, both on the right and on the left. Cultural normalization, the Reason of State in culture, thus becomes an apparatus of capture, and within this context the only strategy Mesquida seems to have left in order to debunk perverse recuperation (perverse because it would neutralize any radical contents or projects his texts may include) is to short-circuit the whole process, creating confusion and chaos — or, to use Mesquida's own expression, 'fer merder' (make a mess).²⁷ Hence the prominence of delirium and the emphasis on an undifferentiation that would also undermine Catalan national identity.

We are now approaching the limit of Mesquida's strategy, the limit where it simultaneously *fails* and *succeeds*. This limit can be found, precisely, in the third aspect of a minor literature, its *collective* aspect.

As Mesquida says in an early quotation, his subversive *paisoscatalanici* will be activated precisely by reading, so he is assuming the existence of an audience. However, a text that presents such difficulties for reading as *Putamars* (*Ahi*) inevitably invites us to raise the issue of its readability. The question of readability was a central motif in the debates around the literary avant-garde of the 1970s. If for the French theorists and authors of that period the transgression of readability was one of the main stakes in the new textual politics (Suleiman p. 36), in the Catalan case things were (again) different, because the Catalan cultural field was at the time in an extremely precarious situation in which the existence of an audience could not easily be taken for granted. Therefore the modernization of Catalan literary language, at least for some of the people who intervened in these debates, needed to take

into account the limitations, both quantitative and qualitative, of the Catalan readership. As Àlex Broch has written, ‘la por de la pèrdua del lector que, políticament, pot implicar l’allunyament d’un nacionalisme militant, és el que condiciona la nostra avantguarda literària’ (‘Diari’ p. 119). A ‘responsible’ Catalan avant-garde, then, should not alienate a fragile audience, but contribute to the process of linguistic and cultural normalization — a process which, broadly speaking, aspires to the (re)construction of a sustainable audience for Catalan literature and culture. This is something that Mesquida, however, seemed unprepared to accept, and in fact his self-avowed aim was to displease the reader (‘Procés’ p. 30). Àlex Broch wrote in 1979 that with *Putà-Marès (Ahi)* Mesquida had achieved precisely what he wanted:

[D]esplaure al lector. I la seva prosa desplaia realment a tot tipus de lector, al tradicional, al d’esquerres, al nacionalista i això tant per [. . .] l’ús que fa de la llengua com per l’enfrontament amb la majoria de valors defensats per aquests grups socials. (‘Diari’ p. 131)

A legitimate and indeed very pertinent question then arises: Who was Mesquida writing for? But I shall return to this in a moment.

Precisely because of his interest in theory, Mesquida was probably able to make a link between the new discourse of Catalan nationalism, namely cultural normalization, and the sense given by the social sciences to the term ‘normalization’, which involves a set of mechanisms of discipline, control, hierarchization, and exclusion.²⁸ As a gay author in the age of gay liberation, he could hardly accept the implications of the term. Indeed, if this was his analysis, it was correct, for the contemporary discourse of cultural normalization privileges a single category of identity at the expense of all the others, including sexuality. On the other hand, if normalization means transforming Catalan culture into a dominant culture, this was also politically objectionable: not necessarily from an ethical or political point of view, but primarily from a strategic one, considering the objective chances of Catalan culture within Spain and Europe and the limitations imposed by the constitutional frame of the monarchic Restoration. These last points reveal Mesquida’s clairvoyance, which should be stressed, since his analysis, back in 1977, pre-empted later developments and largely coincides with what younger Catalan intellectuals have been saying in the last ten years or so. In ‘Babel Catalana’, however, the problem remains Mesquida’s relation to Catalan nationalism, because nationalism, in its dominant, moderate formulation, would inevitably exclude him as a gay author, hence his rejection of nationalist politics. However, as Àlex Broch wrote, nationalism was the limit no transgressive literary practice could afford to break:

Trencar, transgredir, traspasar aquest límit és passar al no-res dins la literatura catalana. És a dir, deixar-hi de pertànyer. Exiliar-se per la renúncia o la fugida. És, doncs, l'únic límit al qual la 'ideologia de la defensa' no pot renunciar, ni ara ni mai. Fora d'aquest límit tot és vàlid i possible. ('Els límits' p. 112)

Nationalism was a limit that could not be transgressed for two reasons. Firstly, because the survival of Catalan culture in the late 1970s was indeed at stake — and the 'ideologia de la defensa' to which Broch refers, also called 'resistencialisme', is the position which highlights the precariousness of Catalan culture, thereby creating an ethics of disinterested 'service' while establishing the practical, commonsensical limits of a 'feasible' and 'sensible' cultural politics. Secondly, since what justifies the practice of a Catalan author is precisely nationalism, in so far as in the 1970s, and still nowadays to some extent, the very act of writing in Catalan is the result of the author having taken a political stand. Broch, therefore, was merely describing the rules of the game of Catalan literature. On the other hand, he was laying down the punishment such a transgression would receive, a punishment that Biel Mesquida did in fact suffer: sentence was perhaps passed on him, as Broch classified his works as 'Una destrucció quasi total. En el difícil límit del nacionalisme' ('Els límits' p. 114). Mesquida's strategy, therefore, succeeded in avoiding recuperation, and this success was rewarded by marginalization. And, precisely because of this, his strategy was a failure because it could not achieve the radical changes it aimed at.

The definition of nationalism as a limit, with 'normality' as its ultimate goal, constitutes, in Deleuzo-Guattarian terms, a molar, macropolitical discourse, one that, not surprisingly, Mesquida had to reject. But the molar and the molecular, macropolitics and micropolitics, always coincide, and so the choice of micropolitics cannot simply be a rejection of macropolitics. On the other hand, if the local context of Catalan culture and society is taken into account, a theoretical rejection of nationalism does not preclude the fact that a community exists with its own language, and that the use of this language is problematic for historical reasons. More generally, the fact that nations are imagined does not mean that they are evil or less real, and so nationalism, I would argue, cannot be simply dismissed as mere ideology. As Benedict Anderson has written, 'communities are to be distinguished not by their falsity/genuineness, but by the style in which they are imagined'.²⁹ Therefore, if it is a matter of style, an alternative form of Catalan nationalism, a micropolitical one, could perhaps be imagined — for, since nationalism is unavoidable, indeed indispensable in Catalonia (because it constitutes the main tradition in its political culture, and it is a crucial element in maintaining social cohesion), there must be the possibility of making a positive use of it. As

Deleuze says in *Pourparlers*, ‘le peuple, c’est toujours une minorité créatrice, et qui le reste, même quand elle conquiert une majorité: les deux choses peuvent coexister parce qu’elles ne se vivent pas sur le même plan’.³⁰ And the invention of this minoritarian people is indeed the ultimate goal of a minor literature, as he claims in *Critique et clinique*: ‘But ultime de la littérature, dégager dans le délire cette création d’une santé, ou cette invention d’un peuple, c’est-à-dire une possibilité de vie. Écrire pour ce peuple qui manque’ (p. 15).

Where is Babel Catalana, then? Or rather, where is it not, as the title of Mesquida’s text literally says? This plural, multiple, delirious people is, of course, everywhere, at least potentially. The question regarding Mesquida’s audience can again be posed: who was he writing for? What is surprising about ‘Babel catalana, on no ets?’, considering Mesquida’s project of liberating desire and of tackling questions of gender and sexual difference, is the almost complete absence of any references to gay culture or politics. In a way, it seems as if the thrust for chaos and undifferentiation which drives his text has led him, paradoxically, to erase the possibility of a distinctively gay reader who is also Catalan, and in equal parts. But we can still give Biel Mesquida the benefit of the doubt, and believe that he was writing, say, for people like myself — and believe that *Putà-Marès (Ahi)* was waiting to be recuperated for us to imagine a micropolitical nationalism: a *queer nationalism* that, far from being a limit, would be the starting point in the molecular process of Catalonia’s becoming-minority. In other words, it would be the starting point of Catalan culture becoming a creative minority ready to articulate itself and make alliances with the minorities within itself.

NOTES TO CHAPTER SIX

¹ The threats to the survival of the Catalan language were indeed one of the main themes in the cultural and political debates of the 1970s. One document which was instrumental in the articulation of these debates was a controversial manifesto, ‘Una nació sense estat, un poble sense llengua?’ (1979), written by the editorial committee of the journal *Els Marges*. The authors of this manifesto, most of them university lecturers in Catalan, linked the survival of Catalan to the acquisition of an independent state for Catalonia, and claimed that uncontrolled immigration and the ‘Americanization’ of cultural habits were the main problems future language policies in favour of the Catalan language would have to face. An English translation of this document (by Max Wheeler) was published in 1980, with an introduction by J. R. Llobera: J. A. Argente and others, ‘A Nation without a State, a People without a Language?’, *The Bulletin of Scottish Politics*, 2 (1980), 162-81.

² For a detailed analysis of ‘cultural normalization’ in Catalonia, see Josep-Anton Fernández, *Contra la normalització* (Barcelona: Llibres de l’Índex, 2000).

- ³ Jaume Fuster, *El Congrés de Cultura Catalana: Què és i què ha estat* (Barcelona: Laia, 1978), pp. 193-206. Also *Congrés de Cultura Catalana*, vol. 4: *Manifest i documents* (Barcelona: Congrés de Cultura Catalana, 1978), pp. 16-22 and 37-72.
- ⁴ For a contemporary account of the micropolitics of homosexuality, see Alejo Ferriol, 'Movimiento Gai y Vida Cotidiana', *Debat Gai*, segona època, 0 (1979?), 13-15.
- ⁵ For a detailed overview of the underground, avant-garde and countercultural scenes of Catalonia in the 1970s and 1980s, see the catalogue of an exhibition held in Barcelona in 1991: *Literatures submergides*, ed. by Glòria Picazo and Julià Guillamon (Barcelona: Generalitat de Catalunya, 1991). This catalogue contains an article by Biel Mesquida on his recollections of his literary practice during that period: 'De la pasquineria entesa com una de les belles ciències', pp. 80-83.
- ⁶ Àlex Broch, 'Els límits de la narració en la narrativa catalana dels anys setanta: tres reflexions prèvies i un epíleg', *Literatura catalana dels anys setanta* (Barcelona: Edicions 62, 1980), pp. 91-114 (pp. 93-104).
- ⁷ Biel Mesquida, *L'adolescent de sal* (Barcelona: Empúries, 1990). The first edition of this novel did not appear until 1975, after clearing censorship; the second edition (1990) reproduces the 1975 text, and so it does not include the fragments suppressed by the Francoist censors. On Mesquida's theoretical allegiances and experimental practice in *L'adolescent de sal*, see Antoni Munné, 'De la ficció com a productora del discurs crític', *Serra d'Or* (November 1975), pp. 753-55.
- ⁸ Àlex Broch, 'Diari de treball', *Literatura catalana dels anys setanta*, pp. 115-37 (p. 131).
- ⁹ It would be easy to overstate the relevance of this fact when assessing Mesquida's position within Catalan literature. In fact, the reasons why *Putà-Marès (ahi)* has never been reprinted may range from merely circumstantial to institutional (the precariousness of the Catalan cultural field) to political. However, taking these qualifications into account, it is a fact that must be borne in mind for an accurate reading of the book.
- ¹⁰ Susan Rubin Suleiman, *Subversive Intent: Gender, Politics, and the Avant-Garde* (Cambridge, Mass., and London: Harvard University Press, 1990), p. 76.
- ¹¹ For an account of Deleuze and Guattari's concept of the despotic signifier, as it appears in *L'Anti-Èdipe*, see Ronald Bogue, *Deleuze and Guattari* (London and New York: Routledge, 1989), pp. 99-100.
- ¹² Gilles Deleuze and Claire Parnet, 'De la supériorité de la littérature Anglaise-Américaine', *Dialogues* (Paris: Flammarion, 1977), pp. 47-91 (p. 58).
- ¹³ I use the following edition: Biel Mesquida, *Putà-Marès (Ahi)* (Barcelona: Ucronia, 1978).
- ¹⁴ Gilles Deleuze, *Critique et clinique* (Paris: Minuit, 1993), p. 9.
- ¹⁵ Llorenç Villalonga, *Mort de dama* (Barcelona: Edicions 62, 1987).
- ¹⁶ On *Mort de dama* and Aina Cohen, see Jaume Vidal Alcover, *Llorenç Villalonga i la seva obra* (Barcelona: Curial, 1980), pp. 60-76, and Marina Gustà, 'Llorenç Villalonga', in *Història de la literatura catalana*, XI, ed. by Joaquim Molas (Barcelona: Ariel, 1988), pp. 119-56 (esp. p. 135). On homosexuality and homoeroticism in Villalonga's work, see P. Louise Johnson, 'Tales from the Big Top: Llorenç Villalonga and the Circus', *Journal of Hispanic Research*, 4 (1995-96), 197-210. On homosexuality in Majorcan literature, see Lluís Lluís, 'El tema del homosexualismo en los novelistas mallorquines', *Aghois* (December 1972). *Aghois* was a clandestine publication produced from 1972 by Armand de Fluvià and other members of the recently founded Movimiento Español de Liberación Homosexual (MELH); the newsletter was printed in Paris and sent by post from the headquarters of the French gay journal *Arcaïe* to sympathetic gay men in Spain. *Aghois* was thus Spain's first gay liberation publication. I am grateful to Armand de Fluvià for allowing me to consult this material.
- ¹⁷ As noted by Broch, *Literatura*, p. 134.
- ¹⁸ Deleuze and Parnet, *Dialogues*, pp. 59-60.
- ¹⁹ In my opinion, however, Mesquida's perspective was flawed in that it did not take sufficient account of the actual legal and sociolinguistic situation of the Catalan language and of the relation of subordination and dependence to which Catalan culture is subject in the context of the Spanish state.

- ²⁰ Àlex Broch, 'Procés a la literatura catalana', *Taula de Canvi*, 18 (1979), 17-68 (pp. 44-45; also pp. 28-29).
- ²¹ Gilles Deleuze and Félix Guattari, 'Micropolitique et segmentarité', *Mille plateaux* (Paris: Minuit, 1980), pp. 253-83 (p. 260).
- ²² Todd G. May, 'The Politics of Life in the Thought of Gilles Deleuze', *SubStance*, 66 (1991), 24-35 (p. 31).
- ²³ Michel Foucault and Gilles Deleuze, 'Les Intellectuels et le pouvoir: Entretien Michel Foucault-Gilles Deleuze', *L'Arc*, 49 (1972), 3-10 (p. 5).
- ²⁴ Lluís Fernández, conversation with the author held in Barcelona (4 July 1993). This view was confirmed to me by Biel Mesquida in a telephone conversation (24 May 1994).
- ²⁵ Enric Bou, 'La literatura actual', p. 397.
- ²⁶ *Congrés de Cultura Catalana*, vol. 2: *Resolucions* (Barcelona: Congrés de Cultura Catalana, 1978), pp. 337-40.
- ²⁷ Broch, 'Procés', pp. 30 and 34. The coincidence between chaos and excrement in Catalan should perhaps be noted.
- ²⁸ For a gay liberationist critique of the notions of normality and normalization, see the manifesto of the French Front Homosexuel d'Action Révolutionnaire: FHAR, *Rapport contre la normalité* (Paris: Champ Libre, 1971)
- ²⁹ Benedict Anderson, *Imagined Communities*, p. 6.
- ³⁰ Gilles Deleuze, 'Contrôle et devenir', *Pourparlers* (Paris: Minuit, 1990), pp. 229-39 (p. 235).

CHAPTER SEVEN

TRANSGRESSION REVISITED: TRUTH, STRATEGY, AND IDENTITY IN LLUÍS MARIA TODO'S *EL JOC DEL MENTIDER*

Nous demandons seulement un peu
d'ordre pour nous protéger du
chaos.

GILLES DELEUZE
AND FÉLIX GUATTARI

What do queers have in common? Is it sexual choice, the shared use of commercial outlets, a culture, a political project, an oppressive situation? An identity? I concluded the previous chapter by asserting that the question of gay readership and the collective aspect of gay literature must be confronted, and by raising the possibility of articulating a minority or queer nationalism. But to raise such a possibility, one of a political nature, involves asking wider questions related to agency and theory, and requires the belief in the existence of a gay community with a degree of cohesion: a social and political constituency with shared values and interests and with a political project.

Michael Warner begins his introduction to an important collection of essays on queer social theory with the question, 'What do queers want?'¹ This question has large implications. On the one hand, since lesbians and gays are subject to a structure of oppression, it should be assumed that they do not only want sex; the political translation of this assumption, however, is not necessarily straightforward: 'there remains a question whether or in what context queers have political interests, *as queers*, that connect them to broader demands for justice and freedom' (Warner p. xi). On the other hand, as Warner indicates, his question must be accompanied by a reflection on gay identity, for the political efforts of community-building cannot evade confronting lesbian and gay theory's insight that homosexual identity (what gives the community its sense of cohesion) is a historical construct whose truth-value cannot be considered monolithic. Here the interests of queer

theory and activism do not necessarily coincide. However, is a claim to an essence or truth necessary in order to build up a political community? Is it possible to conceive of a community able to use political strategies without making any appeals to an essential identity?

Furthermore, if the question of (homo)sexuality is a political one, and since gay oppression has its roots in societal norms and in the State apparatuses, it should be asked what the relation is or should be between the queers and the State, between the gay community and society as a whole. In his book *Homos*, Leo Bersani asks: 'Should a homosexual be a good citizen?'² In other words: should a homosexual follow the law that oppresses him/her, and accept the Law that constitutes him/her as a subject? Or should she or he embark on a transgressive project of subversion of identity that undermines the very roots of gay oppression, even if it is at the cost of rendering utterly problematic the discursive basis of queer politics? These questions, however, raise a further problem: given that the project of transgression and the subversion of identity are to a large extent, as we have seen in the previous two chapters, derived from theories of language and textuality, perhaps we should ask what the political and practical value of these theories is, if any.

On the other hand, it could well be that these questions not only apply to an Anglo-American context, but are also determined by the importing of the discourses of British and American gay theory and politics for use by Continental gay theorists, and thus suggest the need to think about the effects of importing foreign discourses for autochthonous practices. Yves Roussel has shown how the emphasis currently placed by the French gay movement on identity and community-building is a novelty, for the French movement had never previously invested any political capital in these issues. This change in strategy has been possible thanks to the appropriation of American discourses. Thus, Roussel argues, by incorporating identity discourses the French gay movement is able to repoliticize itself and build a bridge with its immediate precedent, the 1970s gay movement, but in doing so it is constructing a narrative of legitimation that somehow misrepresents the real concerns of the movement it claims to be continuing.³

The context described by Roussel shows some similarities between France, on the one hand, and Catalonia and Spain, on the other.⁴ With the monarchic Restoration of the late 1970s, the constitutional order it established, and the subsequent electoral victory of the Partido Socialista Obrero Español (PSOE) in 1982, most discriminatory laws were repealed, but at the same time the social and political mobilization that had characterized the 1970s virtually vanished. In Catalonia, this process acquired a further dimension. After the election in 1980 of a regionalist government led by *Convergència i Unió*

(CiU), the process of linguistic and cultural normalization began, thereby intensifying the prominent position of nationality in the hierarchy of identity discourses in Catalan culture, at the expense of other categories such as gender or sexuality that until then had enjoyed a great deal of attention. As a consequence, and having won most of its stakes in the legal arena, the Catalan gay movement lost its agenda as well as much of its public presence. In the 1980s, and still during the 1990s, the Catalan gay movement became fragmented, and each of its branches independently initiated a process of consolidation of an infrastructure devoted to providing services to the gay community, to producing 'gay culture', and to changing perceptions of homosexuality in mainstream Catalan society. This process is usually referred to as 'normalització del fet homosexual'.⁵

This evolution also affected literature. After Terenci Moix began to write exclusively in Spanish and Biel Mesquida and Lluís Fernández were displaced to a relatively obscure position, in the 1980s the scene of Catalan gay writing was virtually devoid of authors of some importance, although translations of foreign authors such as David Leavitt enjoyed significant success. This coincided with a general demise of experimentalism and literary transgression. The appearance on the Catalan literary scene of Lluís Maria Todó (Barcelona, 1950), lecturer in French, and translator, has made a small but significant difference in this deserted landscape. In his second novel, *El joc del mentider* (1994),⁶ Todó writes the lost history of transgression in Catalan literature and culture. Set in Barcelona in 1977, *El joc del mentider* represents the intellectual and sexual-political scene of the Catalan capital, and in particular the arrival of French poststructuralist theory to Catalan culture and the links between theory, politics, and everyday life that were characteristic of that period.

The fact that Todó places his novel in the context of the monarchic Restoration and the partial democratization it brought about raises the issues of political change, agency, and citizenship. Also, *El joc* shares with Fernández's *L'anarquista nu* the literary models of eighteenth-century French writing and a concern for identity; and, like Mesquida's *Putà-Marès (Ahi)*, it contains an element of theoretical reflection. But like much of Moix's writing, this novel makes a self-conscious use of a realist style, incorporates conventional characters, and has been produced from a historical perspective. Indeed, Todó's novel is a recapitulation of the period, and of the projects of literary experimentation, transgression, and sexual liberation that were characteristic of the late 1970s in Catalonia.

In this chapter I examine Lluís Maria Todó's critique of the project of the subversion of identity. I argue that if there is a political side to the discourses on identity of lesbian and gay theory, it does not lie in the claims to truth

inherent in these theoretical discourses, nor in their transgressive potential, but in their strategic aspect, which is not necessarily explicit or intended. I also argue that this novel must be read against the background of the policies of linguistic normalization that have developed since the 1980s, and that by creating the fiction of a Catalan society devoid of linguistic conflict, and by universalizing a gay point of view, Todó's novel opens up the possibility of articulating a discourse on homosexual identity in a specifically Catalan context.

DANGEROUS LIAISONS

Lluís Maria Todó is a writer concerned with fiction, identity, and seduction. In his first novel, *Els plaers ficticis* ('Fictional Pleasures', 1991), he presented a narrative of Flaubertian affiliation in which an adolescent tries to come to terms with his own sentimental education and with the difficult relationship between reality and its narrative renditions.⁷ In *El joc del mentider*, these concerns are again central, but here Todó is more interested in the links between identity and truth, in seduction as a strategic game, and in the practical limits of theory.⁸ The title of the novel refers to a popular game of dice in which players bet on an unseen combination of dice that the first player has passed around; this combination may well be a bluff, and as the goblet is passed onto the subsequent players around the table the bets will increase. But if none of the players call the first player's bluff, the lie that he has created will make a full circle and come back to himself. This game is the model for the game of seduction and narrative in which the three young protagonists become involved. In the spring of 1977, Jaume Ribes (a graphic designer of rural aristocratic extraction, recently graduated from the fashionable, theory-oriented Escola Eina) meets Oriol Valls (the narrator, a lecturer in literary theory at the Universitat de Barcelona who is writing a doctoral thesis on the concept of *écriture*) at a nightclub and seduces him by assuming a false identity and telling him a bogus life story. Oriol later meets Emili Giralt (the upper class, unwilling inheritor of a factory in decline) and in turn seduces him by telling him a story along the same lines as Jaume's. But when Emili tries to seduce Jaume with the same story the latter had invented, the trick becomes apparent, and the three young men decide to meet and put together a project of 'llibertinatge, exploració moral i narració' (*El joc* p. 182). After a summer during which they exchange letters mainly (though not exclusively) about other people's libertine exploits, Oriol, Jaume, and Emili meet again in the autumn to put in practice their project of seduction and deception; but their 'aventura espiritual i moral' (p. 124) will

have unexpected consequences and will conclude in a more or less tragic fashion.

The emphasis on libertinism and the characters' interest in narrative evokes eighteenth-century French literature. There are, however, two other intertextual references that are relevant to *El joc*: the first is French theory of the 1970s, notably Roland Barthes and the contributors to the journal *Tel Quel*, whose vocabulary and ideas are borrowed by some of the characters; the second, Mozart's *Don Giovanni*, fits well with the prominence given by the protagonists to promiscuity and the strategy of deception. This last reference has a central role in the story, as the novel, which, like an opera, is divided into three 'acts' and a 'finale', opens when Jaume Ribes is attending a production of *Don Giovanni* at the Teatre del Liceu. Jaume is fascinated by the plot and finds it a source of inspiration in real life: he envies the *scelerato*'s 'capacitat de metamorfosi'. Indeed, *Don Giovanni*'s ability to assume multiple identities was, for Jaume,

la condició indispensable de les seves conquestes: [...] que les disfresses que aniria adoptant fossin immediatament acceptades com a veritat per homes i dones. [...] Si aquell camaleonisme radical pogués exportar-se fora de la ficció, a la realitat de les seduccions i els conflictes. . . (p. 13)

This is the nature of the seduction strategy spontaneously employed by Oriol, Jaume, and Emili, and later consciously devised at their first meeting together: they will seduce people by telling lies, assuming false identities, and betraying their victims' trust, and they will share these experiences. But ingenuous as it may seem, this project has several important implications.

In the first place, this is a project of transgression which aims, in Oriol's words, to 'trencar totes les barreres, tots els límits' (pp. 182-83); but if on the one hand the limits to be broken are those of conventional morals (an aim very much in line with the sexual revolution, as it developed in Catalonia at the time represented in the novel), on the other they are also those of subjectivity. In this respect, Jaume's reading of *Don Giovanni* becomes, when it is implemented as a strategy by the three young libertines, a programme for the subversion of identity. Indeed, the humanist true self is here replaced by a chameleonic persona, and the self-identical, fixed subject disappears giving rise to a multiplicity of fluid identities with no other truth-value than that derived from their performance. The characters' practice seems to coincide with those theories of identity that build on the Foucauldian insight that sexuality is the modern *dispositif* for the production of truth about the self, and that sexual identity is a cultural invention; indeed, Jaume, Oriol, and Emili are interested in investigating the truth effects of a fictional self in

constant mutation, and they do so by engaging, not with the disciplining and normalizing discourses of science, but with fiction and narrative. Thus, their project is largely coherent with Foucault's perspective on truth, power, and discourse:

[T]he problem does not consist in drawing the line between that in a discourse which falls under the category of scientificity or truth, and that which comes under some other category, but in seeing historically how effects of truth are produced within discourses which in themselves are neither true nor false.⁹

However, theories of identity, because they are formulated within the frame of an institutional language game, always have, and necessarily, some claim to truth, even if they present identity as a fiction or (as in the case of Judith Butler) as performance. The protagonists' game also raises the problem of the relationship between theory and practice. (I shall return to this point later.)

Rather than in truth, therefore, the libertine project of the characters is invested in fiction and strategies, and these strategies are for the most part of a narrative kind, for one of the aspects that characterize the novel is the impulse toward a textualization of experience. The novel itself is, as is revealed at the end, the novel that Oriol has decided to write both to bear witness to his moral adventure and as a complement to his doctoral thesis; for, as an eager theorist of writing, Oriol demands of himself a high degree of self-consciousness and an active engagement with *écriture*: 'Era com si m'exigissin, o m'exigís a mi mateix, no solament elaborar una tesi, sinó, a més a més, escriure una novel·la' (p. 220). *El joc* thus parodies the transgression of literary genres so characteristic of the 1970s avant-garde, but it also parodies the theory that supported this avant-garde by introducing the character of Sebastià Nadal, a gay intellectual, Majorcan like Biel Mesquida, who is a 'teòric de l'art d'avantguarda acabat d'arribar de París i autor d'un llibre premiat sobre la semiologia de l'art segons els ensenyaments d'Althusser, Lacan i Chomsky' (p. 66).

One of the ways *Todó* parodies the textualist avant-garde involves the inclusion of footnotes in which Oriol splits his narrative voice in order to give a different perspective on the events pictured on the main body of the text, thus producing a highly self-conscious narrative. At the diegetic level, however, the textualization of experience has an eminently practical purpose. The letters that Jaume writes from his family's estate, telling how his uncle (with the complicity of the rest of the family) has arranged a wedding for his young male lover, are a part of a 'recerca moral' (p. 139). This also applies to those Emili sends during his holiday in Greece, which report the story of Pedrito Roldán, a civil servant in the Spanish embassy in Athens who

submitted himself to a brutal play of sexual domination at the hands of his immediate superior, only to be subsequently abandoned and humiliated. The purpose of narrating this story, Emili says, is to assess its practical uses: 'No em negareu que la història és preciosa [...] Vull dir que ens pot servir molt, encara no sé ben bé com, però en fi, vosaltres que sou més intel·ligents que jo (?) segur que li trobareu alguna aplicació pràctica' (p. 145).

What these stories have in common, and what links them to the protagonists' libertine project, is the fact that the type of relationships they focus on does not fit in with conventional forms of relationality or sociality: love has been displaced by interest or mere physicality, betrayal and lies have taken the place of trust and fidelity, and relationship commitments have been replaced by seduction strategies; and at another level, the truth of the subject has disappeared in favour of the endless deferral of fiction. The characters' moral research, I would argue, is not far removed from the aims of gay liberationism, which, as Steven Seidman puts it, involved 'struggling against circumscribing eros to a romantic, marital, genital-and-penetrative sexual desire', thus postulating 'a liberatory ideal that defends a diffuse body eroticism; the eroticization of everyday life; sexual exchanges that go beyond a romantic coupling; and approaching sex as a medium of procreation but also of pleasure and play'.¹⁰ The characters' taste for cruising is therefore coherent with this search for new forms of relationality; when Oriol picks Emili up, the latter expresses his longing for a steady relationship, to which the former replies: 'El que s'ha de fer és sortir, lligar, seduir, conquerir! Això és la sal de la vida, cada nit un de diferent!' (p. 51). This kind of statement is of course congruous with the atmosphere of liberty that existed in Catalonia in the late 1970s.

Cruising, furthermore, had an extremely important role in gay liberationist discourses, for it encompasses relevant issues of sociality, eroticism, subjectivity, and politics: in gay cruising the deep, humanist subject is supposed to disappear, giving rise to a free economy of bodies that defines new ways of relating to other people beyond those based on personhood. Guy Hocquenghem spoke of gay cruising as a 'pick-up machine' that would supersede the humanist, individualist subject and that would make it possible to attain the utopia of a non-hierarchical form of relationality between gay men.¹¹ More recently, Leo Bersani has argued, in response to certain theoretical developments that risk erasing gay difference, that gay identity should be resexualized in order to preserve its specificity; and against the exaltation of community values of gay politics, he proposes that these values be radically questioned. Bersani thus suggests that '[p]erhaps in gay desire is a revolutionary inaptitude for heteroized sociality' (*Homos* p. 7); and if this is the case, Bersani argues, '[p]erhaps we should be questioning the value of

community and [...] the notion of relationality itself' (p. 52). In his reading of Gide, Proust, and Genet, Bersani urges us to draw lessons from these writers: they reveal a form of homosexual desire, or 'homo-ness', which challenges us to 'move irresponsibly among other bodies, somewhat indifferent to them, demanding nothing more than they be as available to contact as we are' (p. 128); 'the outlines of a community grounded in a desire indifferent to the established sanctity of personhood' are thus defined, and through this radically formulated sociality, 'the person disappears in his or her desire, [...] partially dissolving subjects by extending them into a communal homo-ness' (p. 149).

Bersani's theory of gay sociality, in its privileging of cruising and availability and in its partial erasure of the subject, seems quite close to the discourse of the protagonists of *El joc del mentider* (although, I would argue, both discourses are different enough so as to not consider them interchangeable, because behind Bersani's project lies a concern for the risk of self-erasure that, in his opinion, is inherent in current lesbian and gay theory). In the novel, discourse on cruising is again related to narrative and textuality, and has a strong theoretical slant. Oriol Valls, as he says in a letter to Jaume and Emili, has to spend the summer in Barcelona in order to write his doctoral thesis, and while he is at a gay bar one evening, unsuccessfully engaging in the game of seduction, he decides to start writing a 'phenomenology of cruising':

[T]ot aquell vaivé de mirades, aquell ballet d'anades i vingudes, aquells jocs de mentides i papers adoptats i abandonats i canviats per un altre, en fi tot allò que per resumir en diem 'l·ligar', mai no havia estat objecte d'una sistematització. Hi havia bibliografia, per dir-ho així, i molt abundant, sobre l'amor, és clar, i també sobre la conquesta i la seducció; però allò era diferent, era una conducta nova, fruit de la nostra recentment conquerida llibertat sexual, i no recordava ningú que hi hagués dedicat una reflexió teòrica, o sistematitzadora. (p. 91)

In order to theorize cruising, Oriol resolves to collect 'fragments' and apply to them a methodology which, of course, 'no podia ser sinó estructural', although 'adaptada a un camp tan asistemàtic com aquest del *ligue*' (p. 91); and he sees in this enterprise a perfect occasion to contribute to the 'modificació — *deriva* — de les metodologies que s'està elaborant sobretot a París' (p. 92). Oriol's 'phenomenology', which he develops in subsequent letters to his friends, will consist of a sequence of extremely pedantic analyses of the rituals of gay cruising as a series of rhetorical figures, complemented with short narrative fragments or incidents of seduction and sexual contact, and with reflections on the scene of writing and on writing itself. Oriol's

'phenomenology' is, of course, a parody of the writings of the later Roland Barthes.

But Oriol's (and Todó's) parodical gesture is also a historical one: not only because structuralist and post-structuralist theories of textuality and subjectivity are historicized (and de-solemnized), but also because Oriol's phenomenology, which textualizes gay intersubjectivity and sees it as a linguistic deployment of rhetorical figures, appears here in the context of the history of Catalan language. Indeed, the first problem Oriol confronts in his parody of Barthesian writing is of a (socio)linguistic nature, for there is no noun in Catalan that can adequately convey the object Oriol purports to analyse: 'en castellà d'això se'n diu el *ligue* i en francès *la drague*; en anglès em sembla que n'hi diuen *cruising*, però i en català? Tenim el verb "l·ligar", que [...] difícilment pot donar cap substantiu aprofitable' (p. 104). He therefore resolves to nominalize the verb 'l·ligar' and, making virtue of necessity, he notes that, as opposed to the Spanish term *el ligue*, which expresses both the act of cruising and the person picked up, "el lligar" és únicament l'acció, el fet, la cerimònia, el canvi, o per repetir la paraula-clau, el *procés*' (p. 104); this emphasis on process is, of course, an advantage. Perhaps ironically, however, with his 'Fenomenologia del Lligar' Oriol intervenes in the process of linguistic normalization of gay cruising.

The relevance of this point will soon be made clear. For the moment, however, I shall briefly return to the main focus of the novel, namely the question of seduction, fiction, and truth. As we have seen earlier, the protagonists decide to engage in a game of lies and fiction, a game with a double strategy which affects the fields of subjectivity and intersubjectivity or sociality: by textualizing the self, they aim at allowing the subject to join the endless play of the signifier and therefore at dissolving the fantasy of a fixed, self-identical subject; and by creating false identities and seducing through deception, they transgress the dominant forms of morality and relationality. The aim of this strategy, which belongs to what could be called a micropolitics of subjectivity, is made fully apparent only towards the end of the novel, after Oriol has seduced his heterosexual acquaintance Quim Perelló, who reads in his gay *outrance* a revolutionary gesture: 'La vostra indagació moral ataca el cor més íntim de la ideologia dominant, perquè atempta contra el concepte mateix d'identitat, el nucli final [...] d'una estructura del subjecte que ens esforcem a combatre cadascú des del seu àmbit, jo mateix, ara...' (p. 272). The liar's game, however, also produces at least two other fictions whose strategic effects are not necessarily explicit, and which, I would suggest, are crucial in order to understand the overall strategic layout of *El joc del mentider*. Neither of these fictions is

substantially dependent on sexuality or seduction; instead, and perhaps surprisingly, they are related to class and to nationality.

The first of these fictions is in fact a part of Jaume, Oriol, and Emili's seduction strategy when they pick one another up in the first section of the novel: the three of them tell a false story about being an illegitimate child. Each of the three stories (pp. 30-32; 52-55; 81-82) has its own particularities, but they all share certain common elements: Jaume, Oriol, and Emili claim to be the outcome of an adulterous relationship between an upper class man and a working class woman. According to this tale, they would not have had any rights to inheritance, but they all would have had their education paid for by their rich families; and after discovering their 'true' identities, they would have left home and become involved in prostitution. These stories indeed have a strategic effect in the novel: Jaume (a rural aristocrat), Emili (an industrial bourgeois), and Oriol (an academic enjoying a wealth of cultural capital) each seek legitimacy in cruising by pretending to be an illegitimate child; and they increase their own value in the sexual market by giving for free a body that used to be sold for money. Beyond this, however, a less explicit profit is sought from the use of this strategy: by narrating this story to one another, I would claim, the protagonists create the illusion of a transversal community in which contact can be made across class boundaries, in order to disactivate, but primarily to obscure, the mechanisms of social differentiation at work in the relations between themselves, and between them and the other characters.

The second fiction I want to refer to is even less explicit, and it has to do with literary language. If for over a century Catalan authors invested a great deal of energy in the creation of a modern, flexible Catalan literary language, in the post-war the complex sociolinguistic makeup of Catalonia presented an immense challenge to this task, one that showed how poorly suited the Catalan language was to 'reflect' fully the social reality of Catalonia (given, of course, the exclusion the language had suffered from the media and education). For, how should a policeman or a construction worker speak in a Catalan novel, when in the real world they would speak in Castilian? Further, how should a Catalan author deal with dialogues between Castilian- and Catalan-speaking characters, when real conversations of this kind (and this was certainly the case in 1977) were almost invariably conducted in Castilian? Until recently, authors would apply one of three solutions (apart, of course, from not representing Castilian-speakers at all): indirect speech, Spanish dialogue in italics, or the elaboration of an artificial (and far from verisimilar) Catalan slang. In *El joc*, however, Todó applies a surprisingly simple strategy, which usually appears in cruising contexts, and which consists of the narrator merely stating that a character is speaking in Spanish:

‘—Bona nit —va dir el desconegut, en castellà’ (p. 227).¹² In other words, the novel creates the fiction of a dialogue conducted in Castilian even if it is reported in Catalan, just as if it were a German dialogue in a film dubbed in Catalan. However, one of the effects of this strategy is to obscure the linguistic conflict present in Catalonia in the late 1970s, shown in the perception of most Catalan-speakers that their language was at serious risk, and in the popular campaigns (not represented in the novel) for the public use of the language and in favour of its teaching in schools. And, simple as it is, I would argue that Todó’s strategy could only be adopted after years of linguistic normalization and of television in Catalan, which have created the cultural and representational conditions for imagining a ‘linguistically normal’ Catalan society. By applying his simple strategy, Todó’s novel produces the illusion of a ‘normalized’ society before normalization, a late-1970s Catalonia devoid of linguistic conflict in which the whole of Catalan society, that is, both linguistic communities, is represented using Catalan as the vehicular (that is, ‘normal’) language.¹³ In this respect, Todó unwittingly attains in the world of representation one of the main goals of contemporary Catalan cultural nationalism.¹⁴

Given the importance of these elusive strategies, and given also the fact that the identity the protagonists aim to subvert is of an extremely abstract kind, a relevant question should be asked: what is the rationale behind the libertine project of *El joc del mentider*? Is it a ‘truly’ political strategy of liberation from the disciplinary and normative regimes that both constitute and penalize homosexuality? Or is it rather a normative gesture, arising from an imperative to follow a theory which is ‘modern’ and ‘modernizing’?

CLEVER GAMES, UNEXPECTED RESULTS

In his now famous article ‘Is the Rectum a Grave?’, Leo Bersani claims that ‘we have been telling a few lies — lies whose strategic value I fully understand, but which the AIDS crisis has rendered obsolescent’.¹⁵ Bersani is here referring to the sexual-liberationist, utopian projects that viewed cruising, promiscuity, and sexual transgression as a miraculous weapon that would lay the foundations of a utopian bodily communism and bring radical democracy into gay men’s sex lives. Lluís Maria Todó, on the other hand, is also saying that we too have been telling a few lies in Catalonia, although his novel is telling a few lies as well, and as I will argue later these lies also have a strong strategic value. At this point, however, what I want to suggest is that *El joc del mentider* records the lost history of transgression in Catalan culture, which is the history of a failure: the failure of gay intellectuals to provide a

solid and pragmatic theoretical basis for a redefinition of notions of identity in Catalan society, and to carry out a transformation of the dynamic of the Catalan cultural field.

The game Oriol, Jaume, and Emili are playing is about telling lies, that is, they play at being insincere; but the only way to play a game is to believe in it, for a game requires the players' sincerity. In other words, the protagonists play sincerely at being insincere; and despite having set up the game themselves, they seem to lose control over it: their pact degenerates into confrontation, they become the victims of their own 'subversive' ideas, and their real agendas become apparent, in spite of the lies they tell. If this is the case, perhaps there is a possibility that the protagonists have misrecognized the nature, the rules, and the stakes of the game they are playing. Pierre Bourdieu argues that players in social games are not necessarily fully aware of the rules and stakes of the game, even if they are good at playing.¹⁶ Moreover, the strategies deployed in a game do not usually depend on the intentions of the players: 'les agents sociaux ont des "stratégies" qui n'ont que très rarement pour principe une véritable intention stratégique' (*Raisons pratiques* p. 156). Therefore, perhaps we should ask some questions about the nature of the games played in *El joc del mentider*. Firstly, in what ways does the novel show the internal contradictions of the protagonists' game? Secondly, the game Jaume, Oriol, and Emili play involves a libertine pact as well as a narrative contract; but what are the effects of their game in the sphere of sociality? And finally, what is the role of theory in the micropolitics of everyday life defined by the protagonists' game?

In a brilliant analysis of the American new right's reaction to the discourses of gay identity during the AIDS crisis, Cindy Patton argues that identity discourse is a rhetorical game with rules and strategies, and that queer theory, with its emphasis on the critique of essentialism, has misrecognized the nature of this game. She further argues that the use of identity discourses by oppositional movements marks an important shift in the terrain of governmentality: '[I]dentity discourse is a strategy in a field of power in which the so-called identity movements attempt to alter the conditions for constituting the political subject'.¹⁷ Identity, thus, should not be considered as a matter of truth or psychological structure, but as one of rhetoric and strategies performed in the political arena. Patton thus proposes that identity be treated 'as a series of rhetorical closures linked with practical strategies, implicit or consciously defined, alliances and realiances that in turn affect the whole system for staging political claims' (p. 147). Moreover, identity claims are not merely descriptive, but performative, and thus imply a call for action: '[C]ompeting rhetorics of identity interpellate individuals for moral positions that carry with them requirements for action. Identity is an issue of

deontology, not ontology; it is a matter of duties and ethics, not of being' (p. 148). Thus, Patton urges us to adopt a new definition of identity that may allow us a better understanding of its effects in the social field: '[I]dentity is a rhetorical effect that (1) elides its construction, (2) implies or re-narrates a history, (3) produces a deontic closure, and (4) operates performatively within a field of power in which citational chains link symbols and political subject positions' (p. 162).

Patton's emphasis on rhetoric and strategy seems coherent with both my approach to the novel and the protagonists' own interest in narrative and seduction. The liar's game, however, is a game *against* identity which, paradoxically, has effects in other fields, as we have seen in the previous section; and this game against identity, I would argue, cannot be understood outside the social and historical context the novel provides for it. If this context is considered, two observations can be made. On the one hand, as I have said earlier, the only kind of identity discussed in the novel is one of an abstract kind: it is 'identity itself' or 'the concept of the subject' that the protagonists set out to subvert. On the other hand, *El joc* is to a great extent an attempt to construct a realist fresco of the historical period it represents (particularly of gay life in Barcelona), and thus it could perhaps be expected of it that it shows how identities were renegotiated and redefined during the Restoration; however, the novel reveals instead a number of startling omissions.

The first omission is that of the problematics of gay identity in Catalonia. In fact there is no gay identity in the novel that deserves discussion, perhaps because Todó deliberately presents it as non-problematical;¹⁸ accordingly, the characters just 'behave gay' without making an issue out of their sexual orientation. The commercial gay scene is described in detail, but in the novel cruising also takes place in 'mixed' bars and in other public spaces, such as the festival following the first public meeting after the Civil War of the anarcho-sindicalist union CNT. It must be pointed out, however, that the whole dynamics of gay identity in the novel is still based upon the open secret: there is no discourse of 'coming out' in the novel, and the characters allude to homosexual identity with a typically Hispanic 'tu ja m'entens' (p. 63; also pp. 30 and 59) whose effects are largely left unexplored. Similarly, gay politics is completely absent from this generalized closet, except for a passing mention of a banner sporting 'les sigles d'una organització d'alliberament homosexual' (p. 68) present at the CNT festival.

A second interesting omission is that of the problematics of Catalan national identity, which is surprising if we consider that in 1977 the national reconstruction of Catalonia was one of the main issues in the political debate. In fact, nationalist politics and mobilization is completely absent from the

text: no mention is made, for example, of the mythical one million-strong march on 11th September 1977 (Catalonia's national day) demanding linguistic rights for Catalan speakers and the devolution of Catalonia's national institutions. But the most startling omission of all, I would argue, is that of the State: it is interesting to note that, although in 1977 there was an overpowering atmosphere of liberty in Catalan society, the infamous 'Ley de Peligrosidad Social' which criminalized homosexuals was still in force, and it was one of the main goals of the recently created Catalan gay movement to achieve its abolition.¹⁹ In fact, it was in 1977 that the FAGC organized the first demonstrations, attended by several thousand people, against the repression against homosexuals.²⁰ Again, Todó makes no mention of these facts in his novel.

Yet the anti-identity rhetoric of *El joc* produces its own alliances and deontic closures. If the game of identity discourse, according to Cindy Patton, has a performative aspect because its rhetoric interpellates individuals to act on the basis of the moral positions it defines, what are these moral positions and their requirements for action in *El joc*? The three protagonists adopt a transgressive identity rhetoric which is theoretically based on poststructuralism, politically grounded on gay liberationism, and ethically modelled on eighteenth-century libertinism. The call for action arrives after the summer, when Oriol, Jaume, and Emili meet for supper one evening in order to discuss the implementation of their projects: 'Ningú no s'atrevia a formular plans concrets,' says Oriol, 'però tots tres sabíem que havia arribat el moment de portar a la pràctica els projectes de llibertinatge, exploració moral i narració que ens havien reunit allà mateix un parell de mesos abans' (p. 182). However, and 'potser per casualitat', that evening marks the starting point of 'un cicle d'esdeveniments que ens havia de portar a terrenys que potser cap de nosaltres tres no hauria volgut trepitjar' (p. 183): for, indeed, they lose control over the liar's game, whose performative force will give unexpected results.

Libertinism is perhaps the most important element of the novel's identity game, and the rhetoric which it generates is certainly very powerful: it relies on a prestigious literary tradition, it has certain revolutionary credentials, and it emphasizes moral transgression and the pursuit of pleasure. However, libertinism is also a self-contradictory strategy, and at several levels. Firstly, the practice of libertinism demands a strong subject, the same subject the protagonists purport to deconstruct. Secondly, the emphasis on lies and deception denies all possibility of trust in the interaction between the three protagonists, which involves the loss of any truth-value for their discourse. As Oriol says in a footnote, as he wonders what Jaume really thought of him: 'La seva hipocresia secular i capellanesca m'impedirà per sempre saber què

opinava de mi [...] Després de tot, no sé de què em queixo, si jo mateix vaig proposar la mentida com a norma per al nostre trio!' (p. 189).

Jaume, the aristocratic graphic designer fascinated by Don Giovanni, is indeed the best example of the contradictory character of libertinism. It is he who, in order to put in practice his libertine project, seduces and deceives Xavier Rosselló, the well-mannered, ingenuous and respectable gay youth who falls in love with him, only to betray and humiliate him in the concluding episode. But, as Oriol will later reveal in the 'Finale', Jaume will fall in love with Toni, an always available yet elusive character whose true identity will never be brought to light, and who assists the three libertines in their plans. Moreover, Jaume's short-lived affair with Toni will be disastrous: 'Pobre Don Giovanni', Oriol reflects, 'finalment enamorat d'un Leporello inabastable i encara més viciós que ell!' (p. 284). This conclusion is not surprising, since Don Giovanni as a role model for a libertine who wants to surpass romantic love was not perhaps the best choice; as Marcel Hénaff says in a study of Sade's writings: 'Don Juan était encore un rêveur. Il voulait séduire, il voulait être aimé pour lui-même. [...] Il restait malgré tout un nostalgique de l'amour courtois'.²¹

There are two more aspects in the novel that highlight libertinism's contradictions. The weight of theatricality and performance in the novel, and the stress placed on submission, domination, and humiliation in some episodes (notably Xavier Rosselló's seduction and betrayal) suggest the power exchanges in S&M sex that I have examined in Chapter 3. Power relations, however, are rarely discussed in *El joc*, and as a consequence the protagonists' 'moral adventure' falls flat because it does not allow room for ethical thinking. On the other hand, the claim that their project is a 'moral exploration' that would invent new forms of relationality is also void, because, as Oriol says in another footnote, all their experiments are already known to the Catalan tradition:

[H]an hagut de passar uns quants anys perquè m'adonés que moltes de les activitats que en aquell moment em semblaven, ens semblaven, experiments morals vertiginosos, de fet la nostra societat ja les coneixia des de feia temps, i les tenia catalogades amb noms ben poc afavoridors. Però això és una altra qüestió. (p. 251)

If the tradition Jaume, Oriol, and Emili want to subvert already contains the transgressions they want to perform, and if the libertine rejection of romantic love conceals a desire to love and be loved, perhaps the system of strategic lies that constitutes the liar's game also affects the sphere of class. Indeed, the lie the protagonists exchange at the beginning of the novel is about being a working class, illegitimate child. The issue of social legitimacy

is an important one in the novel, to the extent that it is the main stake in the game for one of the characters, Emili Giralt. He is constantly concerned about distinction and social acceptability; but if his bourgeois discomfort prevents him from playing the libertine game to the full, he obtains an obvious profit from his acquaintance with an aristocrat and an academic:

De mi [Oriol], l'Emili pensava haver après una mena de justificació filosòfica d'aquelles activitats llibertines que fins aleshores havia practicat igualment, però amb certa mala consciència. [...] Del Jaume, en canvi, havia après aquella actitud tranquil·la i elevada [...] respecte a uns plaers que l'Emili, fins aleshores, no havia pogut deixar de considerar una mica abjectes. Però l'aire de gran senyor amb què feia les coses aquell noi amb cara de romà els donava, també, una mena de legitimitat, entre estètica i moral, molt més eficaç, de fet, que els meus discursos psicoanalítico-polítics. (p. 205)

By playing the liar's game, Emili acquires a highly legitimizing symbolic capital, and an even more efficacious effect of social distinction, that is, an aura of disinterestedness that obscures his actual interests in the game. In the end, Emili will betray his friends, thus taking the game to its furthest consequences; but his betrayal is of a social nature, because he is not prepared to dispense with the mechanisms of class differentiation that separate him from his social inferiors. Emili, in fact, will be the clear winner of the game, for he obtains the profit of his libertine pleasures while maintaining his social legitimacy and acceptance within the bourgeois society to which he belongs. However, in Oriol's opinion Emili is a loser too, because by the time the game is over he 'havia entrat a formar part d'aquell paisatge moral i estètic de què tant havíem abominat en els temps de la nostra aventura' (p. 276).

The protagonists' 'aventura' is, as I have argued earlier, a micropolitics of subjectivity and everyday life, even if it is only at the level of intentions, and it has a very strong theoretical component. The theoretical discourse that Todó both reconstructs and parodies in *El joc* is a kind of *collage* in which the ideas of gay liberationism and French poststructuralism become interlocked, thus combining in one single paradigm the problems inherent in both. In his lucid analysis of the evolution of gay identity politics in the USA, Steven Seidman offers a critique of both discursive formations which can be useful to understand the failings of the libertine project of the novel and of the transgressive strategies of Catalan gay culture in the 1970s.

The protagonists' mistrust of identity and lack of a coherent project, I would argue, coincides with that of gay liberationism: 'liberationists', writes Seidman, 'conflated the critique of rigid roles and identities with the critique of all identities and roles as signifying domination. [...] They lacked [...] a credible strategy to transform a stable, socially anchored

gay/straight identity regime into a postidentity liberated order' (Seidman p. 129). On the other hand, like poststructuralist gay theorists, Oriol, Jaume, and Emili aim 'to destabilize identity as a ground of politics and theory in order to open up alternative social and political possibilities' (p. 131). However, this strategy is highly problematic, because it reduces the complexity of social practices by accounting for them in terms of a linguistic model, like Oriol with his 'Fenomenologia del Lligar': 'Insofar as poststructuralists narrow cultural codes into binary signifying figures, insofar as discursive practices are not institutionally situated, there is an edge toward textual idealism' (p. 132). Moreover, Seidman is suspicious of the subversion of identity proposed by authors like Judith Butler because, like the 'moral adventure' of *El joc*, it may be a self-contradictory game:

Poststructuralists [...] hope to avoid the self-limiting, fracturing dynamics of identification by an insistent disruptive subversion of identity. Yet, their cultural positioning, indeed their subversive politics, presupposes these very identifications and social anchorings. Is it possible that underlying the refusal to name a subject (of knowledge and politics) is a utopian wish for a full, intact, organic experience of self and other? (p. 133)

In *El joc*, I would argue, *Todó* highlights the problematic relation between theory and practice by dramatizing a radically depoliticized implementation of these discourses. The emphasis on theory and the markedly anti-identity rhetoric displayed by the protagonists suggest that the game played in the novel is merely intellectual, and that its results, though they may be damaging for the characters' self-perception, are rather futile. However, this appreciation contrasts with Oriol's assessment of his intellectual adventure. The 'finale' features him drinking alone at a bar, and at the start of his monologue he toasts his lost companions, Jaume and Emili: 'que la vida us sigui benèvola, que no patiu gaire, que us estaborniu ben estabornits i pugueu suportar tot això que ens ha caigut al damunt' (p. 273). Considering that the ending of the novel may be thought unpleasant but not exactly tragic, Oriol's bitter tone seems rather surprising. What is the overwhelming burden that has settled on the players' shoulders as a consequence of the game?

Jordi Llovet, in a preface to Biel Mesquida's collection of poems, *El bell país on els homes desitgen els homes*, sketches the history of the Catalan literary avant-garde of the 1970s, and argues that young authors invested a great amount of energy in introducing French theory, 'moguts per una clara necessitat d'importar nous models per a la seva literatura', thus suggesting that their efforts had more to do with cultural modernization than with a political project.²² Furthermore, although the theoretical language used in the intellectual circles of Barcelona may have had a political slant, 'la cosa era

llibresca' (Llovet p. 7). The motivation of gay intellectuals in drawing up their transgressive projects, like that of the protagonists of *El joc*, had more to do with an interest in modernizing Catalan culture than with a gay political project per se, and in this sense it was a purely intellectual game. However, Bourdieu argues that intellectual games, like any other games, involve stakes which correspond to particular interests, and create in the players the *illusio* that will allow them to engage in the game sincerely (*Raisons pratiques* p. 149-51). Moreover, intellectual games, and academic games in particular, have specific rules and strategies which are determined by what Bourdieu calls 'le point de vue scholastique': a suspension of all practical intention, an inclination towards speculation for its own sake, and 'la disposition [. . .] à investir, à s'investir dans les enjeux futiles, au moins aux yeux des gens sérieux, qui s'engendrent dans les mondes scholastiques' (p. 222).

The fundamental lie of the liar's game is that it presents a sexual-political objective, sexual liberation, as the main stake in a textual-political, and therefore intellectual, game. Not surprisingly, it is Oriol, an academic, who provides the ideas, defines the strategies and leads the game (and ultimately narrates the story). However, as Bourdieu points out, intellectual games are always played seriously (p. 222). In this respect, the character's attitudes towards the game are significant: while Emili trivializes sexual liberation (p. 256), Oriol blushes (p. 182) or feels shame (p. 205 footnote) whenever the word 'liberation' is mentioned. Oriol's reaction is determined by the fact that 'liberation' is too literal, that is, too practical. The game Oriol does play seriously is that of academia, more precisely the modernization of literary studies in Catalan universities and the introduction of theory. This is shown as he attends a lecture by Sebastià Nadal, again mercilessly parodied by Todó, on the concept of *écriture*. Oriol, who is preparing his thesis on precisely the same topic, is a keen listener, but also a troubled one:

Però el cas és que em costava molt seguir tots aquells raonaments i no estava gens segur de comprendre'ls cabalment, fins a l'últim entrellat teòric. Per exemple, com es podia comprendre del tot el significat de les revolucions epistemològiques que estaven duent a terme Kristeva, Sollers o Lacan, fonamentals en la teoria de l'escriptura en què treballava, sense haver-se llegit prèviament Marx, Engels o Freud de dalt a baix? (p. 219)

The lecture thus calls forth Oriol's intellectual insecurities; but these insecurities reveal, on the one hand, that for Oriol the game of theory is worth playing seriously, and on the other, that he can only see his involvement in this game as a strictly personal matter, not as a part of an institutional framework. Oriol's blindness to the conditions of possibility of his own game also prevents him from being aware of the actual degree of

seriousness with which he plays the libertine game of identity subversion which he has started. Jaume, in a passage in the 'Finale' that lays bare the actual strategies and rules of the liar's game, shows a much greater lucidity than Oriol:

Encara recordo com ens parlaves, als nostres sopars, de l'objectiu últim de la nostra aventura moral, de com havíem de lluitar contra l'últim fantasma de la ideologia burgesa, que era, segons deies, ni més ni menys que la personalitat, o la identitat, o el subjecte, no ho sé, jo no vaig arribar mai a dominar el vostre dialecte. Deies que ens havíem de convertir en un buit, en un espai verge i preparat per rebre qualsevol inscripció i esborrar-la de seguida. Tu no saps què és tot això. [...] Jo sí, jo sí que l'he vist el forat negre, el buit verge, i ja te'l ben regalo. (p. 280)

Obviously, Oriol knows nothing about the practical consequences of the subversion of identity, because his logic is not that of practice, but that of meta-practice, or theory. The key to understanding the real dynamic of the liar's game, I would suggest, is what Bourdieu calls 'scholastic fallacy':

[D]ans la mesure où elle engage un mode de pensée qui suppose la mise en suspens de la nécessité pratique et met en œuvre des instruments de pensée construits contre la logique de la pratique [...] , la vision scholastique s'expose à détruire purement et simplement son objet ou à engendrer des purs artefacts lorsqu'elle s'applique sans réflexion critique à des pratiques qui sont le produit d'une toute autre vision. Le savant qui ne sait pas ce qui le définit en tant que savant, c'est-à-dire le 'point de vue scholastique', s'expose à mettre dans la tête des agents sa propre vision scholastique; à imputer à son objet ce qui appartient à la manière de l'appréhender, au mode de connaissance. (*Raisons pratiques* p. 225)

Oriol, who is not aware of the determinations of his own intellectual game, has put into the heads of his friends a logic which is not the practical logic of identity discourse, and has therefore destroyed the object of his theoretical discourse: an identity whose rhetorical production could have been transformed, and a community that may have been created. Oriol and his friends have been playing a game which involved the abolition of truth; but by playing seriously (which is a precondition of any game) they have ended up believing in the truth-value of their own strategies. The great burden that has fallen on Oriol's back, 'tot això que ens ha caigut al damunt', is perhaps the revelation of the crude realities of his anti-identity game, the loss of the *illusio* that makes it possible to play, and therefore the impossibility of continuing to play the game of identity.

The most unexpected outcome of the liar's game is perhaps that it finally reveals its stakes, strategies, and rules. But, as I have been suggesting throughout this chapter, Lluís Maria Todó and his novel are also playing a game, whose stakes and strategies are less than evident. We could ask, for example, why anyone should want to tell, in 1994, the story of literary transgression and the subversion of identity in 1970s' Catalonia. And, since *El joc del mentider* re-narrates the lost history of transgression in Catalan culture, we could also ask to what extent this novel is itself playing an identity-rhetoric game.

Like his protagonists, as I have argued earlier, Todó is telling a few lies in his novel. But Todó's lies are about the past he attempts to reconstruct, and they have an important strategic value which may not have been sought by the author. For example, I have shown how the novel creates the illusion of a Catalonia devoid of linguistic conflict, and how Todó, in his representation of the Restoration period, omits any discussion of the problematics of gay identity and politics and of Catalan nationalism. These strategic lies suggest that *El joc* is presenting what a post-identity order in Catalonia might look like.²³

However, the way the novel does this is far from smooth; when it comes to homosexuality, Todó seems to have confronted a tension between normalization and anti-assimilationism. In the interview mentioned above, Todó claims that if his novel is daring in any way, it is because of his treatment of homosexuality:

[L]a meva intenció era parlar-ne d'una manera absolutament desculpabilitzada, neutra, sense secretismes, sense *pathos*, sense patetismes, com es podria parlar de qualsevol altra relació de seducció. No és una novel·la d'amor, que sempre ho fa més acceptable. [...] L'amor de vegades funciona com una coartada: les relacions homosexuals es toleren, s'accepten, en pel·lícules o en novel·les, a condició que siguin fruit d'una passió irrefrenable, que ho redimeix tot. (Marquès p. 33)

In other words, Todó wanted to write about homosexuality as if it were a 'normal' (that is, unremarkable) phenomenon, but at the same time he wanted to avoid simple 'tolerance' or 'acceptance' of homosexuality. In this respect, the novel reflects the conflict between the demands for a right to sexual difference and for a right to *indifference* with which some Continental gay movements, among them the Catalan movement, are dealing.²⁴ Unlike their British or American counterparts, Catalan gays have no major problems with regard to political representation or with discriminatory laws, and their political agenda has turned towards the 'normalització del fet homosexual' in Catalan society, that is to say, towards a change in mainstream society's perceptions of homosexuality. The risk of this strategy, however, is that it

might lead to mere 'tolerance' of homosexuality and its containment within a ghetto, or to a 'normalized' homosexuality which has a certain degree of visibility but which in turn excludes its own marginals. *El joc*, I would argue, successfully negotiates this tension by universalizing a gay point of view: all social reality is presented through a gay prism which avoids both the need for justification and the danger of containment. Thus, Todó's strategy coincides both with Pierre Bourdieu's democratic project of working towards universalizing 'les conditions d'accès à l'universel' (*Raisons pratiques* p. 223), and with Monique Wittig's notion of lesbian and gay literature as a 'Trojan Horse', a war machine that universalizes its point of view.²⁵

Like Biel Mesquida's *Putà-Marès (Ahi)*, *El joc* recounts a failure and a success. On the one hand, it accounts for the failure of the transgressive projects for the subversion of identity, because identity is an object far more resilient than our theories would like it to be. This resilience is perhaps due to the fact that identity may not only be an oppressive structure. As Steven Seidman argues, '[i]dentity constructions are not disciplining and regulatory only in a self-limiting and oppressive way; they are also personally, socially, and politically enabling' (Seidman p. 134). On the other hand, by universalizing a gay point of view, *El joc* is clearly successful in appropriating the means of production of gay identity discourse (even if what it aims to represent is a failed project). The novel thus concurs with Cindy Patton's insight that the issue at stake is not the critique of identity but the control over the rules of identity construction: 'The crucial battle now for "minorities" and resistant subalterns is not achieving democratic representation but wresting control over the discourses concerning identity construction' (Patton p. 173).

Todó's universalization of the point of view not only affects sexuality, but also, and perhaps inadvertently, the sphere of nationality. I have already shown how *El joc* contributes to solve an important problem in the representational capability of the Catalan literary language, with the effect of presenting a 'normalized' Catalonia before normalization. There is, however, a further effect: the novel rewrites Catalonia's recent history, but it does so from a gay point of view. The success of Todó's universalization of the point of view is such that one of the reviewers, while minimizing the importance of the representation of gay culture in the novel, argues that 'els tres personatges no eren sinó una metàfora de tres formes d'entendre la història recent de Catalunya'.²⁶ The three characters may be a metaphor, but in any case they are a *gay* metaphor; and if this metaphor has any universal validity (as this and other reviewers seem to suggest),²⁷ then it must be concluded that in *El joc*, even if it is an unintended outcome, Todó is effectively queering the Catalan nation and its recent history. And if his rewriting of history depicts a 'normalized' Catalonia in 1977, it is not in order to legitimate the

remobilization of the gay movement (as in the French case, according to Yves Roussel). Rather, I would claim, it is a strategy, conscious or not, with an important effect, intended or not: it allows the reader to imagine a situation in which nationality, class, and sexuality are again linked and open to theorization, but with a new, pragmatic gaze.

Texts like *El joc del mentider*, therefore, may make it possible for future Catalan gay theorists to articulate a postmodern, minority, or queer nationalism. By this I do not mean to refer to Queer Nation, the short-lived American movement, with all its emphasis on shock tactics and transgressive strategies.²⁸ Rather, I envisage a new discourse in which gay activism and emancipatory nationalism could establish a productive alliance.²⁹ In an article on homosexuality and the problematics of identity in Québec, Robert Schwartzwald argues that nationality and sexuality, far from being mutually exclusive categories, can and indeed should be theorized in relation to each other. Accordingly, theorists of sexuality should accept that the body and its desires are constantly inflected by national identity, and that sexual identities cannot escape from the frame of national culture; on the other hand, theorists of the nation, and particularly of the stateless nation, should also address homosexuality:

Why not see homosexuality as a range of practices inscribed within a complex discursive construction suited to protect a national identity against its naturalization into the Same? This would open up the space of the political so that it could be invested with broader strategies than those embodied in positions preoccupied by the exclusivity of nationhood. The variegated subject-nation that results may finally be less impatient of the identity claims of a contemporary social heterogeneity from which it stands to gain resilience and strength.³⁰

Schwartzwald's words suggest that an alliance between queer and nationalist discourses would be enormously enriching, as it would refine and expand our understanding of the nation, and would place queer demands for equality and visibility within a pragmatic political space.

Thus, to conclude, the kind of queer nationalism I propose here would not be transgressive of existing values, but productive of new discourses, values, and practices (in other words, it would not aim to subvert the game, but actively to engage in producing the rules of the game). It would address *both* national identity *and* other issues such as gender, sexuality, geographical origin, and class, and with regard to the latter it would emphasize the need to tackle the mechanisms of social differentiation at work in Catalan society. In this respect, a twofold strategy would follow: the demands for equal rights for gays and lesbians would become the basis for a wider agenda for social equality, and to prevent the reproduction of hierarchies in this field of plural

identities, efforts would be made to generate an epistemology of multiplicity and complexity.³¹ As a consequence, a queer nationalism would universalize the point of view of minorities, thus defining the nation as a heterogeneous space whose imagined boundaries are open to renegotiation. It would also combine the grand meta-narratives of gay liberation, national emancipation, and cultural normalization with mini-narratives of local conflict, while connecting these ‘to institutional dynamics’ (Seidman p. 134).

However, a queer nationalism would assume that ‘la fuerza del nacionalismo no puede ser explicada recurriendo únicamente a tesis racionales’,³² and therefore would consider national identity not as a matter of ideology but of desire. Accordingly, it would explore and exploit the possibilities arising from the libidinal dynamics of nationality. Three important consequences would derive from this. Firstly, the model of subjectivity produced by a queer nationalism would not be static but dynamic: the Catalan queer self would be a nomadic subject, one related to a territory but not attached to it.³³ This figuration would indeed be perfectly suitable to the culture of globalization, but in particular to the diversity of origin of the Catalan people, constituted for two centuries by migrants from other countries, and made cohesive by a language and a culture. Secondly, a queer nationalism would start a shift from a politics of identity to a politics of becoming, and would therefore imagine the possibility of a becoming-gay and a becoming-lesbian of the Catalan nation.³⁴ Finally, however, it would not dispense with identity altogether: it would reinterpret identities ‘as strategic systems with pragmatic purposes and unintended effects’ (Patton p. 175). This last point is crucial, because a Catalan queer nationalism would be essentially pragmatic: unlike the libertines in *El joc del mentider*, it would deploy a set of strategies without believing them as truths. This would then be its principal and most immediate practical problem.

NOTES TO CHAPTER SEVEN

¹ Michael Warner, ‘Introduction’, in *Fear of a Queer Planet: Queer Politics and Social Theory*, ed. by Michael Warner (Minneapolis and London: University of Minnesota Press, 1993), pp. vii-xxxii (p. vii).

² Leo Bersani, *Homos* (Cambridge, Mass., and London: Harvard University Press, 1995), p. 113.

³ Yves Roussel, ‘Le Mouvement homosexuel français face aux stratégies identitaires’, *Les Temps modernes*, 582 (1995), 85-108.

⁴ For an account of the evolution of gay culture in Spain during the same period, see Juan Vicente Aliaga and José Miguel G. Cortés, *Identidad y diferencia: Sobre la cultura gay en España* (Barcelona and Madrid: Editorial Gay y Lesbiana, 1997).

⁵ On the history of the Catalan gay movement, see Antoni Mirabet i Mullaol, *Homosexualitat avui: Acceptada o encara condemnada?* (Barcelona: Edhasa and Institut Lambda, 1984).

- ⁶ Lluís Maria Todó, *El joc del mentider* (Barcelona: Columna, 1994). The novel has been published in Spanish as *El juego del mentiroso*, trans. by Luis Ortiz (Barcelona: Anagrama, 1995).
- ⁷ Lluís Maria Todó, *Els plaers ficticis* (Barcelona: Columna, 1991).
- ⁸ In Todó's latest novel to date, *L'adoració perpètua* (Barcelona: Columna, 1997), the author returns once more to the question of identity and truth, but here he is concerned with the relationship between truth and its conditions of possibility in a social context, that is, beliefs, trust, paranoia, and interpretation. Indeed, the narrator-protagonist is an obsessive middle-aged teacher and former seminarist who falls in love with a young man suffering from manic depression. On the issue of truth in Todó's oeuvre, see Josep-Anton Fernández, 'Novel.la i veritat', *Avui*, supplement *Cultura* (4 December 1997).
- ⁹ Michel Foucault, 'Truth and Power', in *Power/Knowledge: Selected Interviews and Other Writings 1972-1977*, ed. by Colin Gordon (Hemel Hempstead: Harvester Wheatsheaf, 1980), pp. 109-33 (p. 118). On the relation between power, truth and discipline, see Michel Foucault, 'Power and Norm: Notes', in *Michel Foucault: Power, Truth, Strategy*, ed. by Meaghan Morris and Paul Patton (Sydney: Feral, 1979), pp. 59-66; on the politics of truth, see Barry Smart, 'The Politics of Truth and the Problem of Hegemony', in *Foucault: A Critical Reader*, ed. by David Couzens Hoy (Oxford: Basil Blackwell, 1986), pp. 157-73.
- ¹⁰ Steven Seidman, 'Identity and Politics in a "Postmodern" Gay Culture: Some Historical and Conceptual Notes', in *Fear of a Queer Planet: Queer Politics and Social Theory*, pp. 105-42 (p. 113).
- ¹¹ Guy Hocquenghem, *Homosexual Desire*, pp. 110-12, 130-32 and 133-47.
- ¹² Other examples can be found on pp. 45, 187 and 232.
- ¹³ In an interview conducted in Barcelona (26 July 1995), Lluís Maria Todó confirmed to me that he was perfectly conscious of his linguistic strategy (which he called 'Columbus's egg'), but he was not aware of the implications I discuss here. Some critics have praised Todó's linguistic accomplishment; see, for example, Enric Bou, 'Encerts', *El País*, supplement *Quadern* (28 April 1994), p. 8; Julià Guillaumon, 'Adiós a la transgresión', *La Vanguardia* (25 March 1994), p. 41; and Vicenç Llorca, 'Del temps abans de la sida', *El Temps* (27 June 1994), pp. 84-85. Other critics, however, have attacked Todó for his alleged lack of linguistic accuracy, thus provoking a short-lived controversy; see Isidor Cònsul, 'Aprents de llibertí i aventures semàntiques', *Avui*, supplement *Cultura* (19 May 1994), p. v; Ferran Toutain, 'El joc del crític' (reply to Cònsul), *Avui*, supplement *Cultura* (16 June 1994), p. xiii; and Isidor Cònsul, 'Català aigualit o el joc del senyor Toutain' (response to Toutain), *Avui*, supplement *Cultura* (14 July 1994), p. xii.
- ¹⁴ It is important to stress, however, that Todó explicitly dissociates himself from any form of Catalan nationalism (personal electronic communications, 13 September 1995 and 21 September 1995).
- ¹⁵ Leo Bersani, 'Is the Rectum a Grave?', p. 206. In *Homos* (p. 53), Bersani states that these are some of the least appreciated lines of his article.
- ¹⁶ Pierre Bourdieu, *Raisons pratiques*, pp. 154-55.
- ¹⁷ Cindy Patton, 'Tremble, Hetero Swine!', in *Fear of a Queer Planet: Queer Politics and Social Theory*, pp. 143-77 (p. 145).
- ¹⁸ As he says in an interview published shortly after the release of the book: Carles Marquès, 'Lluís Maria Todó: "Convertir en herois vitals personatges autodestructius, fer exaltació de la bogeria, és molt perillós"', *Avui* (24 April 1994), p. 33.
- ¹⁹ See Front d'Alliberament Gai de Catalunya, *Manifest* (Barcelona: FAGC, n.d. [1977]).
- ²⁰ See, for example, Màrius Sasot, 'Els marginats sexuals contra l'opressió', *Canigó* (10 December 1977), pp. 21-22. See also Miquel Alzueta, 'Els homosexuals: minoria majoritària', *Arreu* (21 March 1977), p. 38.
- ²¹ Marcel Hénaff, *Sade, l'invention du corps libertin* (Paris: Presses Universitaires de France, 1978), p. 26.
- ²² Jordi Llovet, 'Proemi', in Biel Mesquida, *El bell país on els homes desitgen els homes* (Barcelona: Laertes, 1985), pp. 5-19 (p. 6).

²³ The last few years have witnessed the emergence of an intense debate about the question of national identity in Catalonia. See, for example, Jordi Casassas and Josep Termes, *El futur del catalanisme* (Barcelona: Proa, 1997); Josep-Anton Fernández, *Contra la normalització*; Joan M. Pujals, *Les noves fronteres de Catalunya: Identitat i sobirania* (Barcelona: Columna, 1998); Xavier Rubert de Ventós, *Catalunya: De la identitat a la independència* (Barcelona: Empúries, 1999); and Toni Strubell i Trueta, *El cansament del catalanisme* (Barcelona: La Campana, 1997).

²⁴ I borrow the phrase 'right to indifference' from Roussel, p. 100.

²⁵ Monique Wittig, 'The Trojan Horse', in *The Straight Mind and Other Essays* (Boston, Mass.: Beacon Press, 1992), pp. 68-75 (pp. 74-75).

²⁶ Josep Lluís Trullo, 'Díptic de la renúncia', review, *Regió 7, Idees* supplement (27 February 1994).

²⁷ See, for example, Manel Ollé, 'Llegir la modernitat', review, *Avui, Cultura* supplement (19 May 1994), p. v.

²⁸ On Queer Nation, see Laurent Berlant and Elizabeth Freeman, 'Queer Nationality', in *Fear of a Queer Planet: Queer Politics and Social Theory*, pp. 193-229.

²⁹ Montserrat Guibernau has argued that an analysis of nationalism must also account for the existence of a kind of minority nationalism which 'està en línia con movimientos sociales progresistas como el feminismo o el ecologismo'. See Montserrat Guibernau, 'El nacionalismo: ¿Ideología de la modernidad?', *Debats*, 49 (1994), 34-39 (p. 38).

³⁰ Robert Schwartzwald, "'Symbolic" Homosexuality, "False Feminine", and the Problematics of Identity in Québec', in *Fear of a Queer Planet: Queer Politics and Social Theory*, pp. 264-99 (p. 290).

³¹ An appropriate figure for such an epistemology would be that of the 'rhizome' proposed by Deleuze and Guattari; see 'Introduction: Rhizome', *Mille Plateaux*, pp. 9-37.

³² Montserrat Guibernau, 'Identidad nacional y cultura: un análisis crítico de la teoría del nacionalismo de Ernest Gellner', *Antropología*, 9 (1995), 103-20 (p. 116).

³³ On nomadic subjectivity, see Rosi Braidotti, *Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory* (New York: Columbia University Press, 1994), esp. pp. 1-39, 95-110, 146-72 and 245-57. See also Deleuze and Guattari, 'Traité de nomadologie: la machine de guerre', *Mille Plateaux*, pp. 434-527.

³⁴ On the becoming-lesbian of Catalan culture, see Josep-Anton Fernández, 'Nos/altres i els altres', in *1991 Els altres*, ed. by Jaume Subirana and Oriol Izquierdo (Barcelona: Empúries, 1993), pp. 31-46 (pp. 40-43); and 'L'esdevenir-lesbiana de Catalunya: *Costa Brava*, de Marta Balletbò-Coll', in *El gai saber: Introducció als estudis gais i lèsbics*, ed. by Josep-Anton Fernández (Barcelona: Llibres de l'Índex, forthcoming).

BIBLIOGRAPHY

- Agamben, Giorgio, *The Coming Community*, trans. by Michael Hardt (Minneapolis and London: University of Minnesota Press, 1993)
- Alberola, Miquel, 'Sóc un impostor', interview with Lluís Fernàndez, *El Temps* (24 October 1994), pp. 40-43
- Aliaga, Juan Vicente, and José Miguel G. Cortés, *Identidad y diferencia: Sobre la cultura gay en España* (Barcelona and Madrid: Editorial Gay y Lesbiana, 1997)
- Altman, Denis, and others, *Homosexuality, Which Homosexuality?: International Conference on Lesbian and Gay Studies* (Amsterdam: Uitgeverij An Dekker/Schorer; London: GMP, 1989)
- Alzueta, Miquel, 'Els homosexuals: minoria majoritària', *Arreu* (21 March 1977), p. 38
- 'Lluís Fernàndez, autor de *L'anarquista nu*: La literatura és provocació', interview, *L'Hora* (17 June 1979), pp. 36-37
- Anabitarte, Héctor, and Ricardo Lorenzo, *Homosexualidad: El asunto está caliente* (Madrid: Queimada, 1979)
- Anderson, Benedict, *Imagined Communities: Reflections of the Origin and Spread of Nationalism*, rev. edn. (London and New York: Verso, 1991)
- Anon., 'Entrevista amb Lluís Fernàndez: L'anarquista nu', *Debat Gai*, 4 (1979), 10
- Appignanesi, Lisa, ed., *Postmodernism: ICA Documents* (London: Free Association, 1989)
- Argente, J. A., and others, 'A Nation without a State, a People without a Language?', *The Bulletin of Scottish Politics*, 2 (1980), 162-81
- Balcells, Albert, *Història del nacionalisme català: Dels orígens al nostre temps* (Barcelona: Generalitat de Catalunya, 1992)
- *La història de Catalunya a debat: Els textos d'una polèmica* (Barcelona: Curial, 1994)
- Bannon, Race, *Learning the Ropes: A Basic Guide to Safe and Fun S/M Lovemaking* (Los Angeles: Daedalus, 1992)
- Barrett, Michèle, and Mary McIntosh, *The Anti-Social Family* (London and New York: Verso, 1983)
- Barthes, Roland, *Roland Barthes par Roland Barthes* (Paris: Seuil, 1975)
- Bauman, Zygmunt, *Postmodernity and Its Discontents* (Cambridge: Polity, 1997)
- Beasley-Murray, Jon, 'Becoming Gay without Being Gay?: Queer Theory, Deleuze and Guattari, and Identity Politics', unpublished paper, 1994
- Benach, Joan Anton, 'Bajo el mito de Marilyn', review of Terenci Moix's *El dia que va morir Marilyn*, *El Correo Catalán* (21 May 1970)
- Benet, Josep, *L'intent franquista de genocidi cultural contra Catalunya* (Barcelona: Publicacions de l'Abadia de Montserrat, 1995)

- Berger, Peter L., and Thomas Luckmann, *The Social Construction of Reality: A Treatise in the Sociology of Knowledge* (Harmondsworth: Penguin, 1985)
- Bergmann, Emilie L., and Paul Julian Smith, eds., *¿Entiendes?: Queer Readings, Hispanic Writings* (Durham, NC, and London: Duke University Press, 1995)
- Berlant, Lauren, *The Anatomy of National Fantasy: Hawthorne, Utopia, and Everyday Life* (Chicago and London: The University of Chicago Press, 1991)
- and Elizabeth Freeman, 'Queer Nationality', in *Fear of a Queer Planet: Queer Politics and Social Theory*, ed. by Michael Warner (Minneapolis and London: University of Minnesota Press, 1993), pp. 193-229
- Bersani, Leo, 'Representation and Its Discontents', *Raritan*, 1 (1981), 3-17
- 'Is the Rectum a Grave?', in *AIDS: Cultural Analysis, Cultural Activism*, ed. by Douglas Crimp (Cambridge, Mass.: MIT Press, 1988), pp. 197-222
- *Homos* (Cambridge, Mass., and London: Harvard University Press, 1995)
- Best, Steven, and Douglas Kellner, *Postmodern Theory: Critical Interrogations* (London: Macmillan, 1991)
- Bhabha, Homi, 'A Question of Survival: Nations and Psychic States', in *Psychoanalysis and Cultural Theory: Thresholds*, ed. by James Donald (London: Macmillan, 1991), pp. 89-103
- Bloom, Harold, *The Western Canon: The Books and School of the Ages* (London: Macmillan, 1995)
- Bogue, Roland, *Deleuze and Guattari* (London and New York: Routledge, 1989)
- Boone, Joseph Allen, and Michael Cadden, eds., *Engendering Men: The Question of Male Feminist Criticism* (New York and London: Routledge, 1990)
- Bossy B., 'In the Groove', *SMart*, 2 (1984), 7
- Bou, Enric, 'La literatura actual', in *Història de la literatura catalana*, XI, ed. by Joaquim Molas (Barcelona: Ariel, 1988), pp. 355-419
- 'Sobre mitologies (a propósito de los "novísimos")', in *Mythopoesis: Literatura, Totalidad, Ideología*, ed. by Joan Ramon Resina (Barcelona: Anthropos, 1992), pp. 191-200
- 'Encerts', review of Lluís Maria Todó's *El joc del mentider*, *El País*, *Quadern* supplement (28 April 1994), p. 8
- Boundas, Constantin V., and Dorothea Olkowski, eds., *Gilles Deleuze and the Theater of Philosophy* (New York and London: Routledge, 1994)
- Bourdieu, Pierre, 'Les Trois états du capital culturel', *Actes de la Recherche en Sciences Sociales*, 30 (1979), 3-6
- *Distinction: A Social Critique of the Judgement of Taste*, trans. by Richard Nice (London: Routledge, 1984)
- *The Field of Cultural Production: Essays on Art and Literature*, ed. by Randal Johnston (Cambridge: Polity, 1993)
- *Raisons pratiques: Sur la théorie de l'action* (Paris: Seuil, 1994)
- *La Domination masculine* (Paris: Seuil, 1998)

- Braidotti, Rosi, *Patterns of Dissonance: A Study of Women in Contemporary Philosophy*, trans. by Elizabeth Guild (Cambridge: Polity, 1991)
- *Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory* (New York: Columbia University Press, 1994)
- Bristow, Joseph, and Angelia R. Wilson, eds., *Activating Theory: Lesbian, Gay, Bisexual Politics* (London: Lawrence & Wishart, 1993)
- Broch, Àlex, 'El preu d'un suïcidi', review of Lluís Fernández's *L'anarquista nu*, *El Correo Catalán* (9 June 1979), p. 23
- 'Procés a la literatura catalana', *Taula de Canvi*, 18 (1979), 17-68
- *Literatura catalana dels anys setanta* (Barcelona: Edicions 62, 1980)
- *Literatura catalana: Balanç de futur* (Barcelona: Edicions del Mall, 1985)
- *Literatura catalana dels anys vuitanta* (Barcelona: Edicions 62, 1991)
- and others, *70-80-90: Dues dècades des de la tercera i última* (València: Tres i Quatre, 1992)
- Bronski, Michael, *Culture Clash: The Making of Gay Sensibility* (Boston, Mass.: South End Press, 1984)
- 'A Dream is a Wish Your Heart Makes: Notes on the Materialization of Sexual Fantasy', in *Leatherfolk: Radical Sex, People, Politics and Practice*, ed. by Mark Thompson (Boston, Mass.: Alyson, 1991), pp. 56-64
- Bru de Sala, Xavier, *El descrèdit de la literatura* (Barcelona: Quaderns Crema, 1999)
- Buckley, Ramón, *La doble transició: Política y literatura en la España de los años setenta* (Madrid: Siglo Veintiuno, 1996)
- Burgin, Victor, 'Geometry and Abjection', in *Psychoanalysis and Cultural Theory: Thresholds*, ed. by James Donald (London: Macmillan, 1991), pp. 11-26
- Butler, Judith, *Gender Trouble: Feminism and the Subversion of Identity* (New York and London: Routledge, 1990)
- 'Imitation and Gender Insubordination', in *Inside/Out: Lesbian Theories, Gay Theories*, ed. by Diana Fuss (New York and London: Routledge, 1991), pp. 13-31
- *Bodies that Matter: On the Discursive Limits of 'Sex'* (New York and London: Routledge, 1993)
- Cadena, Ernesto, *Los marginales* (Barcelona: Acervo, 1978)
- Califa, Pat, ed., *The Lesbian S/M Safety Manual* (Boston, Mass.: Lace, 1988)
- 'The Limits of the S/M Relationship, or Mr. Benson Doesn't Live Here Anymore', in *Leatherfolk: Radical Sex, People, Politics and Practice*, ed. by Mark Thompson (Boston, Mass.: Alyson, 1991), pp. 221-32
- Campbell, Richard H., and Michael R. Pitts, *The Bible on Film: A Checklist, 1897-1980* (Metuchen, NJ, and London: Scarecrow, 1981)
- Carandell, Josep Maria, 'Arqueologia de la gauche divine', *Lletra de Canvi*, 22 (1989), 7-11
- Carbonell, Antoni, 'La voluntat de sorprendre', review of Lluís Fernández's *L'anarquista nu*, *Avui* (13 May 1979), p. 20

- Cardús, Salvador, 'Els agents culturals', in Fundació Jaume Bofill, *Catalunya 77-88: Societat, economia, política, cultura* (Barcelona: Publicacions de la Fundació Jaume Bofill and Edicions de la Magrana, 1989), pp. 359-70
- 'Autoestima, autoodi i conflicte d'identitats', in *Cinquenes jornades El nacionalisme català a la fi del segle XX: Solsona 1991* (Barcelona: Revista de Catalunya, 1991), pp. 48-76
- *Política de paper: Premsa i poder a Catalunya 1981-1992* (Barcelona: La Campana, 1995)
- Casassas, Jordi, and Josep Termes, *El futur del catalanisme* (Barcelona: Proa, 1997)
- Castellet, Josep Maria, 'Pròleg', preface to Terenci Moix, *La caiguda de l'imperi sodomita* (Barcelona: Edicions 62, 1988), pp. 5-9
- Castiglia, Christopher, 'Rebel without a Closet', in *Engendering Men: The Question of Male Feminist Criticism*, ed. by Joseph Allen Boone and Michael Cadden (New York and London: Routledge, 1990), pp. 207-21
- Cheyne, T. K., and J. Sutherland Black, eds., *Encyclopaedia Biblica* (London: Adam and Charles Black, 1914)
- Clifford, James, *The Predicament of Culture: Twentieth-Century Ethnography, Literature, and Art* (Cambridge, Mass., and London: Harvard University Press, 1988)
- Cohen, Ed, 'Foucauldian Necrologies: "Gay" Politics? Politically Gay?', *Textual Practice*, 2 (1988), 87-101
- 'Are We (Not) What We Are Becoming? "Gay" "Identity", "Gay Studies", and the Disciplining of Knowledge', in *Engendering Men: The Question of Male Feminist Criticism*, ed. by Joseph Allen Boone and Michael Cadden (New York and London: Routledge, 1990), pp. 161-75
- 'Who Are "We"? Gay "Identity" as Political (E)motion (A Theoretical Ruminantion)', in *Inside/Out: Lesbian Theories, Gay Theories*, ed. by Diana Fuss (New York and London: Routledge, 1991), pp. 71-92
- Collecott, Diana, 'What Is Not Said: A Study in Textual Inversion', *Textual Practice*, 4 (1990), 236-48
- Collins, Jim, *Uncommon Cultures: Popular Culture and Post-Modernism* (New York and London: Routledge, 1989)
- Colombat, André, *Deleuze et la littérature* (New York: Peter Lang, 1990)
- Congrés de Cultura Catalana*, 4 vols. (Barcelona: Congrés de Cultura Catalana, 1978)
- Connor, Steven, *Theory and Cultural Value* (Oxford: Basil Blackwell, 1992)
- Cònsul, Isidor, 'Aprements de llibertí i aventures semàntiques', review of Lluís Maria Todó's *El joc del mentider*, *Avui, Cultura* supplement (19 May 1994), p. v
- 'Català aigualit o el joc del senyor Toutain', *Avui, Cultura* supplement (14 July 1994), p. xii
- Crimp, Douglas, 'On the Museum's Ruins', in *Postmodern Culture*, ed. by Hal Foster (London: Pluto, 1985), pp. 43-56

- ed., *AIDS: Cultural Analysis, Cultural Activism* (Cambridge, Mass.: MIT Press, 1988)
- and Adam Rolston, *AIDS DemoGraphics* (Seattle: Bay Press, 1990)
- De Cordova, Richard, 'A Case of Mistaken Legitimacy: Class and Generational Difference in Three Family Melodramas', in *Home Is Where the Heart Is: Studies in Melodrama and the Woman's Film*, ed. by Christine Gledhill (London: BFI, 1987), pp. 225-67
- Deleuze, Gilles, *Pourparlers (1972-1990)* (Paris: Minuit, 1990)
- *Coldness and Cruelty*, in Gilles Deleuze and Leopold von Sacher-Masoch, *Masochism*, trans. by Jean McNeil (New York: Zone, 1991)
- *Critique et clinique* (Paris: Minuit, 1993)
- Deleuze, Gilles, and Félix Guattari, *L'Anti-Œdipe* (Paris: Minuit, 1972)
- *Kafka: Pour une littérature mineure* (Paris: Minuit, 1975)
- *Mille plateaux* (Paris: Minuit, 1980)
- Deleuze, Gilles, and Claire Parnet, *Dialogues* (Paris: Flammarion, 1977)
- Doan, Laura, ed., *The Lesbian Postmodern* (New York: Columbia University Press, 1994)
- Dollimore, Jonathan, 'Different Desires: Subjectivity and Transgression in Wilde and Gide', *Textual Practice*, 1 (1987), 48-67
- 'The Cultural Politics of Perversion: Augustine, Shakespeare, Freud, Foucault', *Textual Practice*, 4 (1990), 179-96
- *Sexual Dissidence: Augustine to Wilde, Freud to Foucault* (Oxford: Clarendon Press, 1991)
- Donald, James, ed., *Psychoanalysis and Cultural Theory: Thresholds* (London: Macmillan, 1991)
- Doty, Alexander, *Making Things Perfectly Queer: Interpreting Mass Culture* (Minneapolis and London: University of Minnesota Press, 1993)
- Dunn, Robert G., *Identity Crises: A Social Critique of Postmodernity* (Minneapolis and London: University of Minnesota Press, 1998)
- During, Simon, *Foucault and Literature: Towards a Genealogy of Writing* (London and New York: Routledge, 1992)
- Dyer, Richard, *Only Entertainment* (London and New York: Routledge, 1992)
- Edelman, Lee, *Homographesis: Essays in Gay Literary and Cultural Theory* (New York and London: Routledge, 1994)
- Eley, Geoff, and Ronald Grigor Suny, eds., *Becoming National: A Reader* (New York and Oxford: Oxford University Press, 1996)
- Ellis, Robert Richmond, *The Hispanic Homograph: Gay self-Representation in Contemporary Spanish Autobiography* (Urbana and Chicago: University of Illinois Press, 1997)
- Elsaesser, Thomas, 'Tales of Sound and Fury: Observations on the Family Melodrama', in *Home Is Where the Heart Is: Studies in Melodrama and the Woman's Film*, ed. by Christine Gledhill (London: BFI, 1987), pp. 43-69
- Enríquez, José Ramón, ed., *El homosexual ante la sociedad enferma* (Barcelona: Tusquets, 1978)

- Epstein, Julia, and Kristina Straub, eds., *Body Guards: The Cultural Politics of Gender Ambiguity* (New York and London: Routledge, 1991)
- Faulí, Josep, 'Los años 60, con Moix', review of Terenci Moix's *La increada consciència de la raça*, *Diario de Barcelona* (25 March 1972), p. 13
- *L'interludi tràgic: Notes i documents sobre la resistència cultural catalana* (Barcelona: Edicions 62, 1981)
- Felperin, Howard, *The Uses of the Canon: Elizabethan Literature and Contemporary Theory* (Oxford: Clarendon Press, 1990)
- Fernàndez, Josep-Anton, 'Félix Guattari: Towards a Queer Chaosmosis', *Angelaki*, 1 (1993), 99-109
- 'Nos/altres i els altres', in *1991 Els altres*, ed. by Jaume Subirana and Oriol Izquierdo (Barcelona: Empúries, 1993), pp. 31-46.
- 'Becoming Normal: Cultural Policy and Cultural Production in Catalonia', in *Spanish Cultural Studies: An Introduction: The Struggle for Modernity*, ed. by Jo Labanyi and Helen Graham (Oxford: Oxford University Press, 1995), pp. 342-46
- 'Death and the Angel in Lluís Fernández's *L'anarquista nu*', *Neophilologus*, 79 (1995), 263-71
- 'Novel·la i veritat', *Avui*, supplement *Cultura* (4 December 1997).
- 'Perverting the Canon: Terenci Moix's *La caiguda de l'imperi sodomita*', *Tesserae: Journal of Iberian and Latin American Studies*, 4 (1998), 67-76
- *Contra la normalització* (Barcelona: Llibres de l'Índex, 2000)
- 'Sex, Lies, and Traditions: La Cubana's *Teresina, S.A.*', in *Constructing Identity in Twentieth-Century Spain: Theoretical Debates and Cultural Practice*, ed. by Jo Labanyi (Oxford: Oxford University Press, 2000).
- 'L'esdevenir-lesbiana de Catalunya: *Costa Brava*, de Marta Balletbò-Coll', in *El gai saber: Introducció als estudis gais i lèsbics*, ed. by Josep-Anton Fernàndez (Barcelona: Llibres de l'Índex, forthcoming)
- Fernàndez, Lluís, 'La puesta de largo "Front d'Alliberament Gai de Catalunya"', *Disco/Express*, 5 January 1979, reproduced in *Debat Gai*, 3 (1979), 2
- *L'anarquista nu* (Barcelona: Edicions 62, 1990)
- *The Naked Anarchist*, trans. by Dominic Lutyens (London: Gay Men's Press, 1990)
- Ferrer i Gironès, Francesc, *Catalanofòbia: El pensament anticatalà a través de la història* (Barcelona: Edicions 62, 2000)
- Ferriol, Alejo, 'Movimiento Gai y Vida Cotidiana', *Debat Gai*, segona època, 0 (1979?), 13-15
- FHAR [Front Homosexuel d'Action Révolutionnaire], *Rapport contre la normalité* (Paris: Champ Libre, 1971)
- Figuerola, Lluís, 'Connectar amb l'avantguarda', review of Lluís Fernández's *L'anarquista nu*, *Avui*, *Cultura* supplement (12 January 1991), p. viii
- Fletcher, John, 'Freud and His Uses: Psychoanalysis and Gay Theory', in *Coming On Strong: Gay Politics and Culture*, ed. by Simon Shepherd and Mick Wallis (London: Unwin Hyman, 1989), pp. 90-118

- Forrest, Gene Steven, 'El mundo antagónico de Terenci Moix', *Hispania*, 60 (1977), 927-35
- Foster, Hal, ed., *Postmodern Culture* (London: Pluto, 1985)
- Foucault, Michel, 'Préface à la transgression', *Critique*, 19 (1963), 751-69
- 'Nietzsche, la généalogie, l'histoire', in Suzanne Bachelard and others, *Hommage à Jean Hyppolite* (Paris: Presses Universitaires de France, 1971), pp. 145-72
- *La Volonté de savoir* (Paris: Gallimard, 1976)
- *Power/Knowledge: Selected Interviews and Other Writings 1972-1977*, ed. by Colin Gordon (Hemel Hempstead: Harvester Wheatsheaf, 1980)
- *The Foucault Reader*, ed. by Paul Rabinow (Harmondsworth: Penguin, 1986)
- *Politics, Philosophy, Culture: Interviews and Other Writings 1977-1984*, ed. by Lawrence D. Kritzman (New York and London: Routledge, 1988)
- and Gilles Deleuze, 'Les Intellectuels et le pouvoir: Entretien Michel Foucault-Gilles Deleuze', *L'Arc*, 49 (1972), 3-10
- Fowler, Bridget, *Pierre Bourdieu and Cultural Theory: Critical Investigations* (London: Sage, 1997)
- Frankfurt Institute for Social Research, *Aspects of Sociology* (Boston, Mass.: Beacon Press, 1972)
- Freud, Sigmund, 'Some Neurotic Mechanisms in Jealousy, Paranoia and Homosexuality', *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, vol. 18 (London: Hogarth Press, 1973), pp. 223-32
- *On Metapsychology: The Theory of Psychoanalysis* (Harmondsworth: Penguin, 1991)
- *On Sexuality: The Three Essays on the Theory of Sexuality and Other Works* (Harmondsworth: Penguin, 1991)
- Front d'Alliberament Gai de Catalunya, *Manifest* (Barcelona: FAGC, n.d. [1977])
- Fuss, Diana, *Essentially Speaking: Feminism, Nature, and Difference* (New York and London: Routledge, 1989)
- ed., *Inside/Out: Lesbian Theories, Gay Theories* (New York and London: Routledge, 1991)
- Fuster, Jaume, *El Congrés de Cultura Catalana: Què és i què ha estat* (Barcelona: Laia, 1978)
- Garber, Marjorie, *Vested Interests: Cross-Dressing and Cultural Anxiety* (New York and London: Routledge, 1992)
- Gifreu, Josep, 'Els mass media i la identitat nacional (Catalunya, 1939-1985)', in Josep Termes and others, *Catalanisme: Història, política i cultura* (Barcelona: L'Avenç, 1986), pp. 285-99
- 'Cultura, comunicació i dependència', in Josep Gifreu and others, *Segones reflexions crítiques sobre la cultura catalana: Una reflexió de futur* (Barcelona: Departament de Cultura de la Generalitat de Catalunya, 1987), pp. 7-30

- *Comunicació i reconstrucció nacional* (Barcelona: Pòrtic, 1989)
- Gimferrer, Pere, 'Terenci Moix y la novela de la crueldad', preface to Terenci Moix, *Mundo Macho* (Barcelona: Aymà, 1972), pp. 1-4
- Giner, Salvador, and others, *La cultura catalana: el sagrat i el profà* (Barcelona: Edicions 62, 1996)
- Gledhill, Christine, ed., *Home Is Where the Heart Is: Studies in Melodrama and the Woman's Film* (London: BFI, 1987)
- Goodchild, Philip, *Deleuze and Guattari: An Introduction to the Politics of Desire* (London: Sage, 1996)
- Gorak, Jan, *The Making of the Modern Canon: Genesis and Crisis of a Literary Idea* (London and Atlantic Highlands, NJ: Athlone, 1991)
- Graells, Guillem-Jordi, review of Terenci Moix's *Siro o la increada consciència de la raça, Serra d'or* (April 1972), p. 291
- and others, *La generació dels setanta: 25 anys* (Barcelona: Associació d'Escriptors en Llengua Catalana, 1996)
- Grilli, Giuseppe, *Indagacions sobre la modernitat de la literatura catalana: Continuitat i alteritat en la tradició literària*, trans. by Francesc Parcerisas (Barcelona: Edicions 62, 1983)
- 'Retorn a *La torre dels vicis capitals*', *Estudis de llengua i literatura catalanes*, 16 (1988), 181-98
- Grosz, Elizabeth, *Jacques Lacan: A Feminist Introduction* (London and New York: Routledge, 1990)
- *Space, Time, and Perversion: Essays on the Politics of Bodies* (New York and London: Routledge, 1995)
- Guasch, Òscar, *La sociedad rosa* (Barcelona: Anagrama, 1991)
- Guattari, Félix, *Psychanalyse et transversalité* (Paris: François Maspéro, 1972)
- 'A Liberation of Desire: An Interview by George Stambolian', in *Homosexualities and French Literature: Cultural Contexts/Critical Texts*, ed. by George Stambolian and Elaine Marks (Ithaca, NY, and London: Cornell University Press, 1979), pp. 56-69
- *Molecular Revolution: Psychiatry and Politics*, trans. by Rosemary Sheed (Harmondsworth: Penguin, 1984)
- *Chaosmose* (Paris: Galilée, 1992)
- 'Pour une refondation des pratiques sociales', *Le Monde Diplomatique* (October 1992), pp. 26-27
- 'Towards a New Perspective on Identity: An Interview with Félix Guattari', *Angelaki*, 1 (1993), pp. 96-98
- Guibernau, Montserrat, 'El nacionalismo: ¿ideología de la modernidad?', *Debats*, 49 (1994), 34-39
- 'Identidad nacional y cultura: un análisis crítico de la teoría del nacionalismo de Ernest Gellner', *Antropología*, 9 (1995), 103-20
- *Nationalisms: The Nation-State and Nationalism in the Twentieth Century* (Cambridge: Polity, 1996)

- Guillamon, Julià, 'Un ejército invisible: los "moletes"; Las hazañas metodológicas e institucionales de Joaquim Molas', *La Vanguardia, Cultura y Arte* supplement (24 October 1989), pp. 8-9
- 'Terenci Moix: Sóc el centre del món. Ho tinc assumidíssim', interview, *Lletra de Canvi*, 22 (1989), 12-18
- 'Adiós a la transgresión', review of Lluís Maria Todó's *El joc del mentider*, *La Vanguardia* (25 March 1994), p. 41
- Guillory, John, *Cultural Capital: The Problem of Literary Canon Formation* (Chicago and London: University of Chicago Press, 1993)
- Guilver, Lubara, 'Un esfuerzo más, gais, si queréis ser verdaderamente locas', *Debat Gai*, 3 (1979), 12-13
- Guitart i Agell, Joan, *Cultura a Catalunya anys noranta* (Barcelona: Generalitat de Catalunya, 1990)
- Gustà, Marina, 'Llorenç Villalonga', in Martí de Riquer, Antoni Comas and Joaquim Molas, *Història de la literatura catalana: Part moderna*, vol. 11 (Barcelona: Ariel, 1988), pp. 119-56
- Haber, Honi Fern, *Beyond Postmodern Politics: Lyotard, Rorty, Foucault* (New York and London: Routledge, 1994)
- Halperin, David M., *One Hundred Years of Homosexuality and Other Essays on Greek Love* (New York and London: Routledge, 1990)
- *Saint Foucault: Towards a Gay Hagiography* (New York and Oxford: Oxford University Press, 1995)
- Hastings, James, ed., *Dictionary of the Bible* (Edinburgh: T. & T. Clark, 1909)
- Hénaff, Marcel, *Sade, l'invention du corps libertin* (Paris: Presses Universitaires de France, 1978)
- Hobsbawm, Eric, 'Introduction: Inventing Traditions', in *The Invention of Tradition*, ed. by Eric Hobsbawm and Terence Ranger (Cambridge: Cambridge University Press, 1992), pp. 1-14
- Hocquenghem, Guy, *Homosexual Desire*, trans. by Daniella Dangoor (Durham, NC: Duke University Press, 1993)
- 'On Homo-Sex, Or Is Homosexuality a Curable Vice', *New Formations*, 39 (1999-2000), 70-74
- H[uertas] C[laveria], J. M., 'L'anarquista nu nace con escándalo', *Tele/eXprés*, 11 April 1979
- Huguet, Josep, *Cornuts i pagar el beure: El discurs anticatalà a la premsa espanyola* (Barcelona: Columna, 1999)
- Hutcheon, Linda, *The Politics of Postmodernism* (London and New York: Routledge, 1989)
- Huyssen, Andreas, *After the Great Divide: Modernism, Mass Culture, Postmodernism* (Bloomington and Indianapolis: Indiana University Press, 1986)
- Institut Lambda, *Perspectives actuals de l'homosexualitat* (Barcelona: Institut Lambda, 1985)
- Jackson, Master, *Sir! More Sir!: The Joy of S&M* (San Francisco: Leyland, 1992)

- Jagose, Annamarie, *Lesbian Utopics* (New York and London: Routledge, 1994)
- Jenkins, Richard, *Pierre Bourdieu* (London and New York: Routledge, 1992)
- Johnson, Barbara, *A World of Difference* (Baltimore and London: Johns Hopkins University Press, 1987)
- Johnson, P. Louise, 'Tales from the Big Top: Llorenç Villalonga and the Circus', *Journal of Hispanic Research*, 4 (1995-96), 197-210
- Julien, Isaac, 'Confessions of a Snow Queen: Director's Notes on the Making of *The Attendant*', *CineAction*, 32 (1993), 5-9
- Kantrowitz, Arnie, 'Swastika Toys', in *Leatherfolk: Radical Sex, People, Politics and Practice*, ed. by Mark Thompson (Boston, Mass.: Alyson, 1991), pp. 193-209
- Koestenbaum, Wayne, 'Wilde's Hard Labor and the Birth of Gay Reading', in *Engendering Men: The Question of Male Feminist Criticism*, ed. by Joseph Allen Boone and Michael Cadden (New York and London: Routledge, 1990), pp. 176-89
- Krieger, Murray, *Words about Words about Words: Theory, Criticism, and the Literary Text* (Baltimore and London: Johns Hopkins University Press, 1988)
- Lacan, Jacques, 'Le Stade du miroir comme formateur de la fonction du *Je* telle qu'elle nous est révélée dans l'expérience psychanalytique', in *Écrits* (Paris: Seuil, 1966), pp. 93-100
- Lang, Robert, *American Film Melodrama: Griffith, Vidor, Minelli* (Princeton, NJ: Princeton University Press, 1989)
- Laplanche, J., and J. B. Pontalis, *The Language of Psycho-Analysis*, trans. by D. Nicholson-Smith (London: Karnak and the Institute of Psycho-Analysis, 1988)
- Lash, Scott, 'Genealogy and the Body: Foucault/Deleuze/Nietzsche', in *The Body: Social Process and Cultural Theory*, ed. by Mike Featherstone, Mike Hepworth and Bryan S. Turner (London: SAGE, 1991), pp. 256-80
- Lauter, Paul, *Canons and Contexts* (New York and Oxford: Oxford University Press, 1991)
- Llorca, Vicenç, 'Del temps abans de la sida', review of Lluís Maria Todó's *El joc del mentider*, *El Temps* (27 June 1994), pp. 84-85
- Llovet, Jordi, 'Proemi', in Biel Mesquida, *El bell país on els homes desitgen els homes* (Barcelona: Laertes, 1985), pp. 5-19
- Llull, Lluís, 'El tema del homosexualismo en los novelistas mallorquines', *Aghois* (December 1972)
- Lyotard, Jean-François, *The Postmodern Condition: A Report on Knowledge*, trans. by Geoff Bennington and Brian Massumi (Manchester: Manchester University Press, 1984)
- MacNair, Mike, 'The Contradictory Politics of SM', in *Coming On Strong: Gay Politics and Culture*, ed. by Simon Shepherd and Mick Wallis (London: Unwin Hyman, 1989), pp. 147-62
- McCarty, John, *The Films of John Huston* (Secaucus, NJ: Citadel, 1987)

- Magister, Thom, 'One Among Many: The Seduction and Training of a Leatherman', in *Leatherfolk: Radical Sex, People, Politics and Practice*, ed. by Mark Thompson (Boston, Mass.: Alyson, 1991), pp. 91-105
- Mains, Geoff, 'The View from a Sling', in *Leatherfolk: Radical Sex, People, Politics and Practice*, ed. by Mark Thompson (Boston, Mass.: Alyson, 1991), pp. 233-42
- Manent, Albert, *Editors i escriptors del Nou-cents* (Barcelona: Curial, 1984)
- Marco, Joaquín, *La nueva literatura en España y América* (Barcelona: Lumen, 1972)
- Marfany, Joan Lluís, 'El realisme històric', in Martí de Riquer, Antoni Comas and Joaquim Molas, *Història de la literatura catalana: Part moderna*, vol. 11 (Barcelona: Ariel, 1988), pp. 221-83
- Marquès, Carles, 'Lluís Maria Todó: "Convertir en herois vitals personatges destructius, fer exaltació de la bogeria, és molt perillós"', interview, *Avui* (24 April 1994), p. 33
- Martí i Olivella, Jaume, Carme Rey i Grangé and Albert Porqueras-Mayo, eds., *Antologia de la narrativa catalana dels 70* (Barcelona: Publicacions de l'Abadia de Montserrat, 1980)
- Marshall, Bill, *Guy Hocquenghem: Theorising the Gay Nation* (London: Pluto, 1996)
- 'Commentary: "On Homo-Sex"', *New Formations*, 39 (1999-2000), 75-79
- Massumi, Brian, *A User's Guide to Capitalism and Schizophrenia: Deviations from Deleuze and Guattari* (Cambridge, Mass.: MIT Press, 1992)
- May, Todd G., 'The Politics of Life in the Thought of Gilles Deleuze', *SubStance*, 66 (1991), 24-35
- Mesquida, Biel, *Putà-Marès (Ahi)* (Barcelona: Ucronia, 1978)
- *El bell país on els homes desitgen els homes* (Barcelona: Laertes, 1985)
- *L'adolescent de sal* (Barcelona: Empúries, 1990)
- 'De la pasquineria entesa com una de les belles ciències', in *Literatures submergides*, ed. by Glòria Picazo and Julià Guillamon (Barcelona: Generalitat de Catalunya, 1991), pp. 80-83
- Mirabet i Mullol, Antoni, *Homosexualitat avui: Acceptada o encara condemnada?* (Barcelona: Edhasa and Institut Lambda, 1984)
- Moi, Toril, *Sexual/Textual Politics: Feminist Literary Theory* (London and New York: Routledge, 1985)
- Moix, Ramon-Terenci, *Introducció a la història del cinema (1885-1967)* (Barcelona: Bruguera, 1967)
- *Los 'comics': Arte para el consumo y formas 'pop'* (Barcelona: Llibres de Sinera, 1968)
- Moix, Terenci, *El dia que va morir Marilyn* (Barcelona: Edicions 62, 1969; reprinted 1985)
- *Onades sobre una roca deserta: Un melodrama de l'època 'pop'* (Barcelona: Destino, 1969; reprinted 1985)
- *El sadismo de nuestra infancia* (Barcelona: Kairós, 1970)

- *Mundo Macho*, trans. by Jaume Pomar (Barcelona: Aymà, 1972)
- *Siro o la increada consciència de la raça: Una història catalana, I* (Barcelona: Edicions 62, 1972; reprinted 1975)
- *Tartan dels Micos contra l'Estreta de l'Ensanxe* (Barcelona: Edicions 62, 1974)
- *Preguntar no és ofendre* (Barcelona: Proa, 1975)
- *Sadístic, esperpèntic i àdhuc metafísic* (Barcelona: Dopesa, 1976)
- *Lilí Barcelona i altres travestís: Tots els contes, I* (Barcelona: Edicions 62, 1978)
- *Assassinar amb l'amor i altres contes dels anys seixanta: Tots els contes, II* (Barcelona: Edicions 62, 1979)
- *Melodrama o la increada consciència de la raza* (Barcelona: Lumen, 1980)
- *La caiguda de l'imperi sodomita* (Barcelona: Edicions 62, 1988)
- *Món Mascle* (Barcelona: Edicions 62, 1988)
- *El sexe dels àngels* (Barcelona: Planeta, 1992)
- 'Sade no es únicament sádico', *El País* (1 September 1993), pp. 13-14
- 'El sueño culto', *El País Semanal* (6 March 1994), p. 8
- *El dia que va morir Marilyn: edició definitiva* (Barcelona: Edicions 62, 1996)
- Molas, Joaquim, 'La novel·la oberta de Terenci Moix', in *Lectures crítiques* (Barcelona: Edicions 62, 1975), pp. 214-18
- 'Pròleg', in *Història de la literatura catalana*, VII, ed. by Joaquim Molas (Barcelona: Ariel, 1986), pp. 7-8
- Monzó, Quim, 'Lluís Fernández Calpena amb L'anarquista nu', interview, *Canigó* (15 July 1978), p. 15
- Morris, Meaghan, and Paul Patton, eds., *Michel Foucault: Power, Truth, Strategy* (Sydney: Feral, 1979)
- Munné, Antoni, 'De la ficció com a productora del discurs crític', review of Biel Mesquida's *L'adolescent de sal, Serra d'Or* (November 1975), pp. 753-55
- Muñoz i Lloret, Josep Maria, 'La història que flueix davant nostre: A propòsit de Vicens Vives', *El Contemporani: Revista d'història*, 3 (1994), 11-13
- N., 'Setting the Scene', *SMart*, 1 (1993), 13
- Nadal, Manuel, 'Operación 00-Terenci', review of Terenci Moix's *La increada consciència de la raça*, *El Correo Catalán* (6 April 1972)
- Nadal, Marta, 'Joan de Sagarra: No tornaria al 68 per més copes que em pogués prendre de franc al Bocaccio', interview, *Lletra de Canvi*, 22 (1989), 27-32
- Nietzsche, Friedrich, *La genealogia de la moral*, trans. by Joan Leita (Barcelona: Laia, 1982)
- Nogués, Joan, 'Lluís Fernández, anarquista nu i contradictori', interview, *Avui* (22 April 1979)
- Ollé, Manel, 'Llegir la modernitat', review of Lluís Maria Todó's *El joc del mentider*, *Avui*, *Cultura* supplement (19 May 1994), p. v
- O'Neill, John, 'Religion and Postmodernism: The Durkheimian Bond in Bell and Jameson', in *Theory, Culture and Society*, 5 (1988), 493-508

- Orja, Joan, *Fahrenheit 212: Una aproximació a la literatura catalana recent* (Barcelona: Edicions de la Magrana, 1988)
- Owens, Craig, 'Outlaws: Gay Men in Feminism', in *Men in Feminism*, ed. by Alice Jardine and Paul Smith (New York and London: Methuen, 1987), pp. 219-32
- Pagès Jordà, Vicenç, 'La transició dels llibertins', review of Lluís Maria Todó's *El joc del mentider*, *El Punt* (3 July 1994), p. 27
- Parker, Andrew, Mary Russo, Doris Sommer and Patricia Yaeger, eds., *Nationalisms and Sexualities* (New York and London: Routledge, 1992)
- Patton, Cindy, 'Tremble, Hetero Swine!', in *Fear of a Queer Planet: Queer Politics and Social Theory*, ed. by Michael Warner (Minneapolis and London: University of Minnesota Press, 1993), pp. 143-77
- El Periòdic de Terenci Moix*, promotion material (Barcelona: Planeta, n.d. [1994])
- Petit, Jordi, 'Heterosexuales que transgreden la norma (o del tránsito hacia lo gai)', *Debat Gai*, segona època, 0 (1979?), 18-20
- Picazo, Glòria, and Julià Guillaumon, eds., *Literatures submergides* (Barcelona: Generalitat de Catalunya, 1991)
- Pont, Jaume, 'L'anarquista nu, de Lluís Fernández', review, *Destino* (7 August 1979), p. 35
- Preston, John, *Entertainment for a Master* (Boston, Mass.: Alyson, 1986)
- 'Introduction', in Larry Townsend, *The Original Leatherman's Handbook* (Los Angeles: LT Publications, 1993), pp. v-viii
- *I Once Had a Master and Other Tales of Erotic Love* (Boston, Mass.: Alyson, 1984)
- *The Love of a Master* (Boston, Mass.: Alyson, 1987)
- Probyn, Elspeth, *Outside Belongings* (New York and London: Routledge, 1996)
- Pujals, Joan M., *Les noves fronteres de Catalunya: Identitat i sobirania* (Barcelona: Columna, 1998)
- Puy, Josep, and others, *La cultura catalana recent (1960-1988): Cicle de conferències fet al CIC de Terrassa, curs 1988/1989* (Barcelona: Publicacions de l'Abadia de Montserrat, 1993)
- Radcliffe, Sarah, and Sallie Westwood, *Remaking the Nation: Place, Identity and Politics in Latin America* (London and New York: Routledge, 1996)
- The Revised English Bible* (Oxford and Cambridge: Oxford University Press and Cambridge University Press, 1989)
- Ricardo, Jack, ed., *Leathermen Speak Out: An Anthology on Leathersex* (San Francisco: Leyland, 1991)
- Riquer, Martí de, Antoni Comas and Joaquim Molas, *Història de la literatura catalana*, 11 vols. (Barcelona: Ariel, 1964-1988)
- Risques, Manuel, and others, *Història de la Catalunya Contemporània* (Barcelona: Pòrtic, 1999)
- Resina, Joan Ramon, 'The Double Coding of Desire: Language Conflict, Nation Building, and Identity Crashing in Juan Marsé's *El amante bilingüe*', *The Modern Language Review* (forthcoming 2001)

- Romera Castillo, José, 'Anacronismos lingüísticos con clara intencionalidad literaria en *Nuestro Virgen de los Mártires* de Terenci Moix', *Estudios de lingüística*, 3 (1985-86), 313-21
- Ross, Andrew, *No Respect: Intellectuals and Popular Culture* (New York and London: Routledge, 1989)
- Roussel, Yves, 'Le Mouvement homosexuel français face aux stratégies identitaires', *Les Temps modernes*, 582 (1995), 85-108
- Rubert de Ventós, Xavier, *Catalunya: de la identitat a la independència* (Barcelona: Empúries, 1999)
- Rubiés, Joan-Pau, 'L'historiador i el problema del nacionalisme: el cas català', unpublished paper given at the 41st Annual Conference of the Anglo-Catalan Society, Cambridge, September 1995
- 'The Idea of Empire in the Catalan Tradition: From Ramon Muntaner to Enric Prat de la Riba', *Journal of Hispanic Research*, 4 (1995-96), 229-62
- Rubin, Gayle, 'Thinking Sex: Notes for a Radical Theory of the Politics of Sexuality', in *Pleasure and Danger: Exploring Female Sexuality*, ed. by Carole S. Vance (Boston, Mass.: Routledge and Kegan Paul, 1984), 267-319
- Russell, Charles, *Poets, Prophets and Revolutionaries: The Literary Avant-Garde from Rimbaud through Postmodernism* (New York and Oxford: Oxford University Press, 1985)
- 'Samantha', 'Los travestis y los transexuales: Introducción a una opresión específica', *La Pluma*, 2 (1978), 7
- Sasot, Màrius, 'Els marginats sexuals contra l'opressió', *Canigó* (10 December 1977), pp. 21-22
- Sauerberg, Lars Ole, *Versions of the Past — Visions of the Future: The Canonical in the Criticism of T.S. Eliot, F.R. Leavis, Northrop Frye and Harold Bloom* (London: Macmillan, 1997)
- Schwartzwald, Robert, "'Symbolic" Homosexuality, "False Feminine", and the Problematics of Identity in Québec', in *Fear of a Queer Planet: Queer Politics and Social Theory*, ed. by Michael Warner (Minneapolis and London: University of Minnesota Press, 1993), pp. 264-99
- Sedgwick, Eve Kosofsky, *Between Men: English Literature and Male Homosocial Desire* (New York: Columbia University Press, 1985)
- *Epistemology of the Closet* (Hemel Hempstead: Harvester Wheatsheaf, 1991)
- 'How to Bring Your Kids Up Gay', in *Fear of a Queer Planet: Queer Politics and Social Theory*, ed. by Michael Warner (Minneapolis and London: University of Minnesota Press, 1993), pp. 69-81
- 'Queer Performativity: Henry James's *The Art of the Novel*', *GLQ*, 1 (1993), 1-16
- *Tendencies* (Durham, NC: Duke University Press, 1993)
- Seidman, Steven, 'Identity and Politics in a "Postmodern" Gay Culture: Some Historical and Conceptual Notes', in *Fear of a Queer Planet: Queer*

- Politics and Social Theory*, ed. by Michael Warner (Minneapolis and London: University of Minnesota Press, 1993), pp. 105-42
- 'Deconstructing queer theory or the undertheorization of the social and the ethical', in *Social Postmodernism: Beyond Identity Politics*, ed. Linda Nicholson and Steven Seidman (Cambridge: Cambridge University Press, 1995), pp. 116-41
- Shaviro, Steven, *The Cinematic Body* (Minneapolis and London: University of Minnesota Press, 1993)
- Shepherd, Simon, and Mick Wallis, eds., *Coming On Strong: Gay Politics and Culture* (London: Unwin Hyman, 1989)
- Shiach, Morag, *Discourse on Popular Culture: Class, Gender and History in Cultural Analysis, 1730 to the Present* (Cambridge: Polity, 1989)
- Shusterman, Richard, 'Postmodernist Aestheticism: A New Moral Philosophy?', *Theory, Culture and Society*, 5 (1988), 337-55
- Silverman, Kaja, *Male Subjectivity at the Margins* (New York and London: Routledge, 1992)
- Sinfeld, Alan, 'Who Was Afraid of Joe Orton?', *Textual Practice*, 4 (1990), 259-77
- Smart, Barry, 'The Politics of Truth and the Problem of Hegemony', in *Foucault: A Critical Reader*, ed. by David Couzens Hoy (Oxford: Basil Blackwell, 1986), pp. 157-73
- Smith, Paul Julian, *The Body Hispanic: Gender and Sexuality in Spanish and Spanish American Literature* (Oxford: Clarendon Press, 1989)
- *Laws of Desire: Questions of Homosexuality in Spanish Writing and Film 1960-1990* (Oxford: Clarendon Press, 1992)
- 'Back to Front: Alberto Cardín's Queer Habitus', *Bulletin of Hispanic Studies* (Liverpool), 74 (1997), 473-81
- Sobrer, Josep Miquel, 'Ironic Allegory in Terenci Moix's *El sexe dels àngels*', *Bulletin of Hispanic Studies* (Liverpool), 75:3 (1998), 339-56
- Sontag, Susan, 'Notes on Camp', in *Against Interpretation and Other Essays* (London: Deutsch, 1987), pp. 275-92
- Stallybrass, Peter, and Allon White, *The Politics and Poetics of Transgression* (London: Methuen, 1986)
- Stauth, Georg, and Bryan S. Turner, 'Nostalgia, Postmodernism and the Critique of Mass Culture', *Theory, Culture and Society*, 5 (1988), 509-26
- Streisand, Bobby, 'Defend Our Right to Read', *SMart*, 3 (1984), 2
- Strubell i Trueta, Toni, *El cansament del catalanisme* (Barcelona: La Campana, 1997)
- Studlar, Gaylyn, *In the Realm of Pleasure: Von Sternberg, Dietrich, and the Masochistic Aesthetic* (New York: Columbia University Press, 1988)
- Suleiman, Susan Rubin, *Subversive Intent: Gender, Politics, and the Avant-Garde* (Cambridge, Mass., and London: Harvard University Press, 1990)
- Sullà, Enric, 'El viatge a Ítaca: Reflexió entorn de la novel·lística més recent', *Els Marges*, 3 (1975), 108-15

- Termes, Josep, and others, *Catalanisme: Història, política i cultura* (Barcelona: L'Avenç, 1986)
- Terradas, Ignasi, 'Catalan Identities', *Critique of Anthropology*, 10 (1990), 39-50
- Thompson, Mark, ed., *Leatherfolk: Radical Sex, People, Politics, and Practice* (Boston, Mass.: Alyson, 1991)
- Tobeña, Adolf, *El nacionalisme diví: Vectors psicològics del catalanisme* (Bellaterra: Universitat Autònoma de Barcelona, 1998)
- Todó, Lluís Maria, *Els plaers ficticis* (Barcelona: Columna, 1991)
- *El joc del mentider* (Barcelona: Columna, 1994)
- *L'adoració perpètua* (Barcelona: Columna, 1997)
- Toutain, Ferran, 'El joc del crític', *Avui*, *Cultura* supplement, 16 June 1994, p. xiii
- Townsend, Larry, *The Original Leatherman's Handbook* (Los Angeles: LT Publications, 1993)
- Triadú, Joan, 'Mite i realitat a la novel·la catalana de postguerra', in *Problemes de llengua i literatura catalanes: Actes del II Col·loqui internacional sobre el català, Àmsterdam 1970* (Barcelona: Publicacions de l'Abadia de Montserrat, 1976), pp. 355-71
- *Una cultura sense llibertat* (Barcelona: Aymà, 1978)
- *La novel·la catalana de postguerra* (Barcelona: Edicions 62, 1982)
- 'La novel·la: de Mercè Rodoreda a Emili Teixidor', in Josep Puy and others, *La cultura catalana recent (1960-1988): Cicle de conferències fet al CIC de Terrassa, curs 1988/1989* (Barcelona: Publicacions de l'Abadia de Montserrat, 1993), pp. 97-112
- Trullo, Josep Lluís, 'Díptic de la renúncia', review of Lluís Maria Todó's *El joc del mentider*, *Regió 7*, *Idees* supplement (27 February 1994)
- Truscott, Carol, 'S/M: Some Questions and a Few Answers', in *Leatherfolk: Radical Sex, People, Politics and Practice*, ed. by Mark Thompson (Boston, Mass.: Alyson, 1991), pp. 15-36
- Tuñón, Amparo, 'Me encuentro a años luz de *L'anarquista nu*: Entrevista con Lluís Fernández, premio Prudenci Bertrana 1978', *Mundo Diario* (10 May 1979)
- Van Leer, David, 'The Beast of the Closet: Homosexuality and the Pathology of Manhood', *Critical Inquiry*, 15 (1989), 587-605
- Vera, Diane, 'Temporary Consensual "Slave Contract"', in *The Lesbian S/M Safety Manual*, ed. by Pat Califia (Boston, Mass.: Lace, 1988), pp. 75-76
- Vidal Alcover, Jaume, *Llorenç Villalonga i la seva obra* (Barcelona: Curial, 1980)
- Villalonga, Llorenç, *Mort de dama* (Barcelona: Edicions 62, 1987)
- Warner, Michael, 'Homo-Narcissism; or, Heterosexuality', in *Engendering Men: The Question of Male Feminist Criticism*, ed. by Joseph Allen Boone and Michael Cadden (New York and London: Routledge, 1990), pp. 190-206
- ed., *Fear of a Queer Planet: Queer Politics and Social Theory* (Minneapolis and London: University of Minnesota Press, 1993)
- Watkins, Evan, 'Reproduction, Reading, and Resistance', *American Literary History*, 2 (1990), 550-63

- Weedon, Chris, *Feminist Practice and Poststructuralist Theory* (Oxford and New York: Basil Blackwell, 1987)
- Wilson, Elizabeth, 'Is Transgression Transgressive?', in *Activating Theory: Lesbian, Gay, Bisexual Politics*, ed. by Joseph Bristow and Angelia R. Wilson (London: Lawrence & Wishart, 1993), pp. 107-17
- Wittig, Monique, *The Straight Mind and Other Essays* (Boston, Mass.: Beacon Press, 1992)
- Woods, Gregory, 'The Flip-Side of Lorca', review of Lluís Fernández's *The Naked Anarchist*, *Gay's The Word Review* (April-May 1991), p. 3
- Wright, Elizabeth, ed., *Feminism and Psychoanalysis: A Critical Dictionary* (Oxford: Basil Blackwell, 1992)
- Yural-Davis, Nira, *Gender and Nation* (London: Sage, 1997)

INDEX

- Adorno, Theodor, 90
aesthetics, 8, 32, 48, 106, 119; aesthetic disposition, 107, 114, 115, 117-18; autonomy of art, 84; masochist, 81, 95-97; of existence, 154, 164n37; *see also* camp, kitsch, *Món Mascle*
agencement, 59, 178
agency, 26, 137, 154, 188, 190
Aghois, 186n16
AIDS, 159, 198, 199
Albert, Caterina, 1
Alice in Wonderland, 52
Althusser, Louis, 193
Amsterdam, 148
anarchism, 152, 162
L'anarquista nu, 5, 9, 131-64, 190;
 becoming-gay, 152-57; cancer, 144, 158-59; communication, 150-51, 157; critical reception, 133; death, 158-60; dissolution of identity, 157-60; drag, 137-39; epistolary genre, 150; gender, 135-40, 141, 145, 149; innocence, 146-47; kitsch, 138; law, 148; love, 147-48; nationalism, 138; parody of heterosexual marriage, 149; performance, 137; representation of homosexuality, 133-34; secret, 151; subversion, 152-54; subversion of identity, 139, 156-57; suicide, 157-60; transgression, 134, 137, 147, 157, 161; transsexualism, 144-45; *see also* Fernández, Lluís
Anderson, Benedict, 3, 14, 184
anus, 39, 57, 124, 159, 170-71, 176-77
Arcadie, 186n16
assimilation, 2, 62, 64, 78, 81, 83
astracanada, 104
Athletic Model Guild, 77
authenticity, 115, 141
Bacells, Albert, 13, 43n2
Barcelona, 19, 23, 40, 49, 50, 57, 200, 205
Barthes, Roland, 147, 166, 167, 192, 196
Basque Country, 132
Bataille, Georges, 134, 153, 167
becoming, 3, 9, 140-45, 157, 161-62; and death, 160; and identity, 160; becoming-gay, 9, 134, 152, 154-57, 159, 160, 164n39, 210; becoming-lesbian, 9, 210, 212n34; becoming-minority, 155-56, 185; becoming-molecular, 142; becoming-other, 142, 143; becoming-woman, 142, 143-44, 163n24; impossibility of becoming-man, 156, 157; vs. imitation, 142, 144; *see also* *L'anarquista nu*
Bergson, Henri, 141
Bersani, Leo, 159, 189, 194-95, 198, 211n15
Bloom, Harold, 98n26
body, 1, 6, 16, 114, 136, 144, 149;
 aestheticized, 114-15; and becoming, 141, 143; and history, 17, 26; and national identity, 27, 209; in lesbian and gay S&M, 91; vs. mind, 119
bondage, 92, 96; *see also* masochism, sado-masochism
Bonet, Blai, 4
Bou, Enric, 14, 15, 104, 181
Bourdieu, Pierre, 3, 113, 118, 122, 125, 125n3, 126n5, 127n21, 128n29, 208;
 aesthetic disposition, 107, 114, 115, 118; cultural field, 103-04; family, 21; game, 199, 205; legitimate culture, 116; pure gaze, 114; scholastic point of view, 205-06; sense of investment, 117; strategies, 109; taste, 116
bourgeoisie, 36, 61, 67, 123-24, 203
Broch, Àlex, 134, 166, 167, 183-84
Bryant, Anita, 175, 176
Butler, Judith, 135-37, 139-40, 141, 149-50, 151, 164n40, 193, 204

- La caiguda de l'imperi sodomita*, 8, 15, 77, 101-28, 131; aestheticized body, 114-15; camp, 106; canon, 109; cultural hierarchy, 112-16, 119, 121; dominant culture, 110; exclusion, 115; high culture, 113; homosexuality and national identity, 108; masculinity, 115, 116, 120; mass culture vs. high culture, 112-13; museum, 115-16, 121; pastiche, 104-05; popular culture, 104, 107; public vs. private, 123; Sodom, 105-08, 110; subversive gestures, 124; taste, 113-14, 119; *see also* Moix, Terenci
- Califia, Pat, 92, 99n44
- camp, 7, 83, 104, 106-07, 110, 127n10, 127n14, 134; politics of, 126
- cancer, 49, 144, 158-59, 161, 175
- cannibalism, 81-83, 86
- canon, 8, 60, 75, 87-88, 96, 103, 109, 122, 125, 127n20, 127n21; and homosexuality, 109, 127n21
- canon construction, 1, 6, 7-8, 67, 79, 87, 102, 104, 111, 125, 127n20, 127n21; and masochism, 96-97; and narcissism, 66; and national identity, 109, 118
- capitalism, 29, 121, 175
- Castellet, Josep Maria, 77-78
- castration, 64, 80; and Catalan culture, 78, 83; female, 82
- Catalan Countries, 1, 132, 179, 182
- Catalan historiography, 13-14, 43n3
- Catalan history, 6, 7, 13-14, 15-16, 18, 48, 59, 61, 63, 208, 209
- Catalan identity, 34, 60, 69n21; in Valencia, 138; *see also* identity discourses, national identity
- Catalan language, 2, 24, 102, 172, 185n1, 196; and mass culture, 77; and national identity, 108, 179, 184; and representation, 197-98, 208; linguistic conflict, 10, 191, 186n19, 198, 207; linguistic normalization, 165-66, 181
- Catalan literature: 1970s avant-garde, 166-67, 183, 193, 204; as succession of generations, 109; audience, 182-83; canon, 87; discontinuity during Francoism, 77, 87, 96, 109; gay writing in the 1980s, 190; Majorcan literature, 169, 186n16; Valencian literature, 132; *see also* canon, canon construction, literary institution
- Catalan nationalism, 2, 6, 13, 16, 87, 102, 108, 179, 198, 201, 207; and 1970s avant-garde, 183; and high culture, 24-25, 44n17; and normalization, 183; and social reproduction, 109; and transgression, 183-84; in Valencia, 137; micropolitical or queer, 10, 169, 184-85, 188, 209-10; parody of, 138; radical, 132
- Catalan Studies, 1, 75
- catalanophobia, 2
- Catalonia, 1-2, 13, 65, 74, 108; becoming-gay/becoming-lesbian, 210, 212n34; political autonomy, 166
- Catullus, 170
- censorship, 39
- chaos, 29, 33, 153, 170, 180, 182
- Chomsky, Noam, 193
- Christmas, 40-41
- Civil War, 19, 20-21, 54
- class, 23, 26, 36, 50, 54-55, 57, 59-63, 123-24, 197, 202-03, 209
- closet, 38
- Collins, Jim, 90-91
- Comadira, Narcís, 4
- comics, 76, 99n32
- coming out, 200
- commodification of culture, 25, 33, 90
- communication, 150-51, 153, 157
- Confederació Nacional del Treball (CNT), 200
- Congrés de Cultura Catalana, 165-66, 182
- consumption, 86, 98n25
- Convergència i Unió (CiU), 189
- counterculture, 8, 124-25, 132, 166, 186n5
- Cremades i Arlandis, Ferran, 132
- Creus, Jaume, 4
- critique, 59, 150
- cruelty, 82, 91

- cruising, 194-98
 cultural capital, 25, 114, 116-17, 119, 127n21
 cultural field, 103, 110-11, 118-19
 culture industry, 90
cuplé, 104
 death, 133, 158-59; and the anus, 160; of God, 135, 146, 148, 151; of Man, 155-60; *see also* *L'anarquista nu*
 delegitimation, 23, 41-42
 Deleuze, Gilles, 8, 33, 97, 178, 181;
 delirium, 172-73; disavowal, 82; masochism, 79-95; masochist aesthetics, 81; minor literature, 185; minorities, 185; transgression, 167-68
 Deleuze, Gilles, and Félix Guattari, 3, 27, 30, 44n26, 45n27, 58-59, 118, 134, 158, 160, 164n33; becoming, 140-44, 155; becoming-woman, 142, 144; capitalism, 175; collective assemblage of enunciation, 178; critique of psychoanalysis, 29, 151; desire, 39, 52, 56; deterritorialization, 175; family, 31; genealogy, 35; history, 34; *L'Anti-Édipe*, 66; linguistics, 168, 179, 186n11; micropolitics, 181; minor language, 172; minor literature, 178; Oedipus complex, 56; productive unconscious, 56; representation, 168; reterritorialization, 175
 delirium, 170-75, 177, 182; and history, 34, 172-74
 Derrida, Jacques, 167
 desire, 25, 175; and becoming, 144; and identification, 54, 64; and legitimation, 122; and national identity, 66, 210; and representation, 29, 52, 57; as lack, 55, 82; as negative, 60; as production, 29, 52, 56-57; as revolutionary, 39; liberation of, 153, 166, 177, 179; micro-narratives of, 27; micropolitics of, 56, 64; politics of, 181; revolution of, 32
 deterritorialization, 29, 47, 175-76, 178-79
El dia que va morir Marilyn, 7, 13-46, 47, 48, 54, 55, 58, 59, 66, 75, 120, 124, 131; alternative genealogy, 34-37; anal sexuality, 39; as family romance, 30-31, 35-37, 42; as genealogy, 18-27, 30-37; Catalan identity, 34; definitive edition, 15; delegitimation, 23, 25, 41-42; effects of disclosure, 41-42; family, 21-23; history, 19-20, 34; homosexuality, 27-28, 33-38; legitimation, 37; mass culture, 23-26; Oedipus complex, 30-32; public vs. private, 23, 40-41; social reproduction, 22, 37, 42; *see also* Moix, Terenci
 dialect, 170, 179
 disavowal, 8, 79-83, 122
 discipline, 87, 96
 disclosure, 28, 38, 41-42
Diwan, 166, 178
 Dollimore, Jonathan, 8, 158, 164n41
 domination, 17, 37, 87, 89-91, 202; complicity with, 90-91
 Doty, Alexander, 111-12
 drag, 134, 136-37, 139-40, 163n28, 164n40
 Dyer, Richard, 106-07
écriture, 167, 193, 205
Éczema, 166
 Elsaesser, Thomas, 58, 64
 Engels, Friedrich, 205
 enunciation, 177, 178
 equal rights, 210
esperpento, 42, 53
 eternal life, 109
 ethics, 119
 everyday life, 10, 109, 112, 124, 181
 exclusion, 84-86, 104, 111, 113, 115, 121, 127n21
 excrement, 176
 experimentalism, 9, 132, 134, 167, 190; in Catalan literature, 166; *see also* *Putamàrès (Ahi)*
 experimentation, 161, 162
 Fabra, Pompeu, 123

- Fabregat, Amadeu, 132
 failure, 30, 41, 61, 65, 140, 145, 161, 184, 198, 208
 family, 18, 21-23, 28, 40-42, 44n15, 53, 55-57; family romance, 30, 35, 42; *see also El dia que va morir Marilyn, La increada consciència de la raça, Oedipus complex*
 fantasy, 79-83; in sado-masochism, 92
 fascism, 79, 83
 Felperin, Howard, 102-03
 femininity, 85, 141
 feminism, 143, 166; and postmodernism, 84; and the literary canon, 87
 Fernández, Lluís, 5, 9, 125, 131-64, 163n10, 190; counterculture, 132; representation of homosexuality, 133-34; *see also L'anarquista nu*
 fetishism, 80-83, 122, 134
 fiction, 193, 197-98
 Figueroa, Natalia, 123
 fluxes, 29, 52, 57, 168, 175
 Fluvià, Armand de, 186n16
 Foucault, Michel, 2, 37, 45n27, 113, 123, 139, 148, 152, 181; aesthetics of existence, 154, 164n37; becoming-gay, 154; genealogy, 16-19, 21, 26, 44n18; sado-masochism, 91; sexuality, 150, 192; transgression, 134, 146, 153; truth, 193
 Franco, Francisco, 144
 Francoism, 3, 4, 6, 14, 16, 19, 76-79, 122; and Catalan culture, 96; consequences for Catalan culture, 23-24, 76-77, 83, 87, 98n14, 165; exclusion of Catalan culture, 7, 197; national-Catholicism, 83
 Freud, Sigmund, 3, 30, 50, 53-54, 55, 77, 79-80, 205; homosexuality, 125; narcissism, 48-49; Oedipus complex, 28-29, 60
 Front d'Alliberament Gai de Catalunya (FAGC), 132, 138, 163n10, 201
 Front Homosexuel d'Action Révolutionnaire (FHAR), 4, 187n28
 game, 191, 199, 203-07; language, 193; of culture, 117-18, 125-26
 Garber, Marjorie, 145
 Garbo, Greta, 158
 Gardner, Ava, 106
gauche divine, 47, 50, 55, 68n12
 gay liberation, 205, 210
 Gay Liberation Front (GLF), 4
 gay liberationism, 8, 134, 183, 194, 198, 201, 203
 gay movement: Catalonia, 3, 132, 166, 186n16, 190, 200, 201, 207, 209, 211n5; France, 4, 189, 209; Great Britain, 4; United States of America, 209
 gay politics, 140, 154, 162, 185, 188-89, 209; and relationality, 195; and transgression, 161
 gender, 53, 66, 83-86, 135-41, 145, 149; and becoming, 142-44; and high culture, 84; as imitation, 136, 139; as performance, 135-36; in Catalan culture, 85
 genealogy, 6, 16-22, 26, 31-32, 36-38, 58; descent, 17, 21-22; emergence, 17, 37; non-Oedipal, 35; Oedipal, 30-31, 55; *see also El dia que va morir Marilyn*
 'Generació dels 70', 109, 127n17, 166
 generation, 18, 28, 37, 40, 60; literary, 109
 Genet, Jean, 195
 geometry, 54-57, 68n11
 Gide, André, 195
 Gimferrer, Pere, 75, 81
 Gironella, José Maria, 123
 globalization, 210
 Gomorrah, 106, 108
 gossip, 55, 68n13, 123
 governmentality, 199
 Goytisolo, Juan, 73
 Grilli, Giuseppe, 73, 76-77, 78, 96
 Guattari, Félix, 144, 154
 Guibernau, Montserrat, 212n29
 Guillamon, Julià, 67
 Guillory, John, 127n21
 guilt, 33, 151, 164n32, 164n33
 Hayward, Susan, 158
 Hénaff, Marcel, 202

- Hermes, 150
- heterosexuality, 30, 53; and legitimate culture, 118; and narcissism, 53-54, 65-66; as cultural construction, 139; as the norm, 54-55; as true original, 136, 139; compulsory, 27, 38, 135, 149; parody of, 149
- hierarchy, 88, 110-16, 119-22, 138, 141, 210; gender, 136, 143
- high culture, 88-89, 113; Catalan, 85; exclusion of women, 83-86; and Catalan nationalism, 44n17; *see also* canon, canon construction, hierarchy, mass culture
- history, 13, 16-20, 34; and desire, 27; and the body, 26; as succession of generations, 34; vs. genealogy, 16-17
- Hocquenghem, Guy, 29-30, 32, 34, 39, 44n25, 68n14, 159, 174, 194; the anus, 176
- Hollywood, 40
- Homar, Catalina, 169
- homophobia, 175-76
- homosexuality, 1, 30, 57, 62-63, 172; and becoming, 155; and citizenship, 189; and education, 36; and heterosexuality, 31, 125, 139; and narcissism, 32, 49, 53-54, 65-66; and national identity, 48, 66, 102, 108, 209; and national literature, 174; and psychosis, 176; and representation, 27-28, 34-35, 207; and social reproduction, 7, 16, 18, 174-75; and sociality, 194-95; and the anus, 176; and the family, 27; as cultural construction, 2, 36, 188; as degeneracy, 32-33; as false copy, 136; as narcissism, 48; as secret, 33; audibility, 157; medicalization of, 174, 176; micropolitics of, 186n4; normalization of, 187n28, 190, 208; open secret, 38, 68n13; paradoxical position, 27-28, 38, 44n23; visibility, 37, 45n30, 157, 163n16; *see also* becoming, heterosexuality, desire, subjectivity
- humour, 58, 89, 95
- Huston, John, 105, 110
- Hutcheon, Linda, 84, 90
- Huyssen, Andreas, 78, 83-84, 86, 87, 90, 96, 113
- identification, 54
- identity discourses, 6, 14, 42, 200, 206, 208; and gay politics, 140, 163n19, 188, 189, 203; and strategy, 210; and truth, 193; as a rhetorical game, 199, 201, 207; essentialism, 26, 163n19, 189, 199; in Catalonia, 1, 14, 16, 48, 59, 102, 124, 183, 190-91, 200, 209, 212n23; in lesbian and gay theory, 190, 209; poststructuralism, 204
- ideology, 26-27, 63, 210
- Iglesias, Julio, 73
- imagined community, 3, 14, 76, 184; *see also* Catalan nationalism, identity discourses, nation, national identity
- imitation, 135-36, 139-44; *see also* becoming, drag, gender, subversion of identity
- immigration, 19, 165, 210
- incest, 64
- incorporation, 81
- La increada consciència de la raça*, 7, 15, 43, 47-69, 113, 124, 131, 132; as anti-Oedipal melodrama, 48, 58, 59, 64, 65; as genealogy, 58; Catalan bourgeoisie, 61; homosexuality, 62, 63; incest, 64, 65; mirror, 51, 52, 57; narcissism, 49, 50, 51, 52, 65, 66; national identity, 65; Oedipus complex, 55; social circle, 54, 55, 56; triangle, 56, 57; *see also* Moix, Terenci
- inheritance, 30-32, 60-64
- innocence, 33, 145-47, 151, 164n32
- Inquisition, 158
- interpretation, 150
- intertextuality, 172
- inversion, 139
- El joc del mentider*, 5, 10, 188-212; Catalan history, 208; Catalan language, 196, 197-98; class, 197, 203; cruising, 195-97; fiction, 193, 196-98; game, 191, 199, 203-07; gay

- liberationism, 203; identity, 200;
 libertinism, 192-93, 201-02; lies,
 191-92, 196-99, 202, 207; omission
 of gay identity, 200; poststructural-
 ism, 193, 196, 203-05; relationality,
 194; representation of homo-
 sexuality, 207; seduction, 192; sexual
 liberation, 205; strategy, 193, 209;
 subversion of identity, 192, 196,
 206; tradition, 202; transgression,
 192, 198, 208; truth, 192, 206;
 universalization of gay point of
 view, 208; *see also* Todó, Lluís
 Maria
 Johnston, Randal, 103
 Julien, Isaac, 99n44
 Kafka, Franz, 56, 58-59, 142, 178
 Kant, Immanuel, 94
 kitsch, 134, 138
 Kristeva, Julia, 166, 170, 205
 Lacan, Jacques, 50-51, 68n8, 170, 193,
 205
 Lang, Robert, 59, 64
 language, 152-53, 156; and representation,
 53; and the anus, 176-77;
 deterritorialization of, 178-79; minor,
 172, 178
 law, 95, 141, 145-52, 161, 164n33, 167-
 68, 189; and masochism, 94
 Leavitt, David, 190
 legitimacy, 23, 28, 33-35, 37, 40-41, 103,
 107, 122, 197, 202-03; *see also*
 legitimization
 legitimate culture, 115-16, 118-19, 125
 legitimization, 7, 21-26, 35-37, 44n14,
 128n28, 189; of homosexuality, 37,
 122; *see also* delegitimation, social
 reproduction
 lesbian and gay theory, 3, 10, 36, 45-
 46n33, 134, 140, 152, 164n39, 188-
 89
 lesbianism, 173-74
 Ley de Peligrosidad Social, 201
 libertinism, 192-93, 201-02
 libidinal economy, 104, 119
 libidization, 7, 119
 lies, 191-92, 196-99, 201-02, 207
 linguistics, 168
 literary experimentation, 8, 132, 134, 166-
 67, 178, 190
 literary institution, 7, 8, 14, 75, 96, 109,
 122, 132; and discipline, 96; and
 sexuality, 111; gay authors in, 104,
 109; *see also* Catalan literature
 Llovet, Jordi, 204
 Llull, Ramon, 113, 123
 Lot's wife, 106, 110
 love, 147-48, 202
 machine, 59, 138, 194, 208
 Mains, Geoff, 92
 majority, 141
 Marçal, Maria-Mercè, 4
 Marco, Joaquim, 75
Els Marges, 185n1
 marginality, 106-07
 martyrdom, 83
 Marx, Karl, 205
 Marxism, 13
 masculinity, 19, 85-86, 115-16, 120, 136,
 157, 159, 171; *see also* gender
 masochism, 8, 79-83, 91-97; aesthetics,
 81, 95-97; and lesbian and gay S&M,
 92; and pain, 95; humour, 95; slavery
 contract, 93-97; *see also* *Món Mascle*
 mass culture, 6, 16, 23-26, 88, 90-91,
 98n25, 112, 127n14; and Catalan
 culture, 76-78, 96, 98n9; and
 masculinity, 86; as a fetish, 83; as
 gendered, 83-86; Spanish, 77; vs.
 high culture, 6, 8, 77-78, 83-86, 102,
 104, 112-13; *see also* *La caiguda de*
l'imperi sodomita, high culture, *Món*
Mascle
 Massumi, Brian, 143, 157
 May 1968 events in Paris, 4, 54
 May, Todd G., 181
 melodrama, 48, 58-59, 64-65
 Mesquida, Biel, 5, 9, 125, 165-87, 186n5,
 186n9, 190, 193, 208; and audience,
 183, 185; and Catalan nationalism, 9,
 177, 179, 181-84; and cultural
 normalization, 180, 186n19; and
 politics, 180; *El bell país on els*
homes desitgen els homes, 204;

- L'adolescent de sal*, 5, 166, 186n7;
 micropolitics of writing, 181-82;
 transgression, 180, 184; *see also*
Putà-Marès (Ahi)
- micropolitics, 56, 143, 166, 181, 184,
 186n4, 196
- minor literature, 178, 185
- minorities, 127n21, 141, 144-45, 155,
 178, 185, 210
- mirror, 50-53, 160; mirror stage, 50-51
- misrecognition, 103, 117, 119, 127n21,
 199
- modernism, 78, 83-84, 86-87, 113;
 exclusion of women, 86
- Modernisme, 24, 85, 180
- modernization, 18, 84; Catalan culture,
 61, 85, 180, 205
- Moix, Terenci, 5, 9, 13-46, 47-69, 73-100,
 101-28, 131-132, 162n1, 190;
 aesthetics, 77, 81; and camp, 83,
 104, 106, 126, 127n10; and canon
 construction, 125; and
 counterculture, 125; and film, 23, 25,
 58, 77, 105-07; and legitimate
 culture, 125; and sadism, 80, 98n20;
 and transgression, 131; as cultural
 mediator, 111; as postmodern, 77; *El*
sadismo de nuestra infancia, 54, 80;
El sexe dels àngels, 15, 68n4;
 emergence of, 14, 75; fantasy
 register, 7, 15, 43n9, 74, 104;
 institutional position in Catalan
 literature, 73-75, 96, 101; *La torre*
dels vicis capitals, 14, 15;
 libidinalization of history, 26, 31, 38,
 44n19, 59, 66; masochist aesthetics,
 95-97; mass culture, 7, 8, 75, 77-78,
 99n32; *No digas que fue un sueño*,
 73; *Onades sobre una roca deserta*,
 15, 47, 54, 75; perverse strategy, 8,
 96, 104, 122, 125-26, 131; position
 within the canon, 67, 97, 126; realist
 register, 6, 15, 18, 43n9; *Tartan dels*
Micos contra l'Estreta de l'Ensanxe,
 104; *Venus Bonaparte*, 73; *see also*
La caiguda de l'imperi sodomita, *El*
dia que va morir Marilyn, La
increada consciència de la raça, Món
Mascle
- molarity, 141, 143, 163n22, 181
- Molas, Joaquim, 75, 97n4, 101
- molecularity, 141-42, 163n22, 181
- Món Mascle*, 8, 15, 73-100, 120, 122,
 131, 132; and readership, 76-77; as a
 masochistic contract, 96-97; as a
 postmodern, 79; camp, 83;
 cannibalism, 81-86; complicity
 between victim and torturer, 89, 94-
 95; complicity with domination, 91;
 cosmopolitanism, 75; critical
 reception, 75-76; cruelty, 82; cultural
 hierarchy, 88; disavowal, 82-83;
 domination, 89; education, 93;
 exclusion of women, 85-86;
 fetishization of mass culture, 83;
 high culture, 88-89; masculinity, 86;
 masochist aesthetics, 81, 95-97;
 mass culture, 76-78, 83, 86, 88, 91;
 pleasure and pain, 93-95; power, 88;
 slavery contract, 94; *see also* Moix,
 Terenci
- Monroe, Marilyn, 25
- Monzó, Quim, 125
- Movimiento Español de Liberación
 Homosexual (MELH), 186n16
- Mozart, Wolfgang Amadeus, 192
- multiplicity, 140, 142, 210
- Muñoz Lloret, Josep Maria, 43n2
- museum, 88, 114-16, 121
- myth-making, 25, 44n17, 61
- narcissism, 48-55, 65-66, 68n10
- nation, 1, 14, 184, 209, 210
- national construction, 13
- national culture, 1, 61, 102
- national identity, 1, 14, 24, 26, 48, 63, 75,
 102, 108, 182, 200; and class, 59-61,
 124; and cultural normalization, 102,
 165; and desire, 65-66, 69n24, 210;
 and homosexuality, 209; and
 literature, 14; and the literary canon,
 8, 88; and the mass media, 98n9; as
 social construction, 2, 69n21;
 debates around, 212n23; *see also*

- Catalan identity, Catalan nationalism, identity discourses
- national literature, 1, 102, 172, 181; and homosexuality, 174
- naturalization, 1, 116-17, 209
- neurosis, 30, 56, 77
- neutralization, 79, 82-83
- Nietzsche, Friedrich, 16, 146
- normalization, 3, 44n17, 169, 176, 183, 189, 208, 210; and 1970s avant-garde, 166; cultural, 6, 9, 13, 102, 126, 165, 180-83, 185n2; linguistic, 10, 165, 179, 191, 196, 198; of homosexuality, 187n28, 190, 207
- Noucentisme, 24, 85, 180
- Oedipus complex, 7, 28-32, 48, 53-56, 60, 168, 175; and narcissism, 55, 68n10; Oedipal triangle, 54, 56-57
- d'Ors, Eugeni, 85
- Països Catalans; *see* Catalan Countries
- parody, 99n44, 136-37, 141, 145, 149, 193
- Partido Socialista Obrero Español (PSOE), 189
- pastiche, 104, 106
- Patton, Cindy, 199-200, 201, 208
- pederasty, 36
- penis, 82-83
- performance, 135-37, 153, 161, 202
- perversion, 2, 77, 79, 113, 158, 172; Terenci Moix's perverse strategy, 8, 97, 104, 122
- phallus, 39, 82, 176
- Pi de Cabanyes, Oriol, 125
- Pitarra, Serafi, 104
- Pla, Josep, 24
- plane of consistency, 142, 143, 155, 160
- plane of organization, 141
- pleasure, 79, 97, 110, 117-18, 139, 179, 201; and pain, 91-95; and transgression, 167
- point of view, 191; gay, 208; scholastic, 205-06; universalization, 208, 210
- Pont, Jaume, 133-34
- pop art, 87
- pop culture, 6, 8, 15
- popular culture, 104, 107, 115, 121
- pornography, 134, 172
- postmodernism, 6, 8, 78-79, 84, 88, 96, 102, 127n14; and feminism, 84; complicity with power, 90
- poststructuralism, 10, 166-67, 193, 196, 201, 203-05
- power, 2, 36, 37, 40, 68n13, 88-89, 161, 199, 202; in lesbian and gay S&M, 92-93; in the cultural field, 103
- pragmatics, 179
- primal scene, 30, 55, 64
- production, 3, 32
- Proust, Marcel, 33, 195
- psychoanalysis, 3, 8, 28-30, 48-55, 60, 79-80, 92, 118, 151, 168, 175-76; *see also* desire, Oedipus complex
- psychosis, 176
- public vs. private, 23, 37-42, 54-56, 123; and the anus, 39, 176-77
- pure gaze, 114
- Putà-Marès (Ahi)*, 5, 9, 165-87, 190, 208; absence of gay politics, 185; anal sex, 170-71; anality, 176-77; as minor literature, 178, 185; Catalan language, 186n19; Catalan nationalism, 179; critical reception, 167, 183; delirium, 170, 173-77; deterritorialization of language, 179; dialect, 170, 179; homophobia, 175-76; language, 170; lesbianism, 173-74; national tradition, 174; polyphony of genres, 170; readability, 171, 182; scene of writing, 169; sexual transgression, 170-71; subversion of identity, 171; *see also* Mesquida, Biel
- Québec, 209
- Queer Nation, 209
- queer theory; *see* lesbian and gay theory
- readability, 171, 182
- realism, 53
- recuperation, 167, 169, 180, 182, 184; and cultural normalization, 180
- relationality, 194-96, 202
- repetition, 135-37, 139
- representation, 52-53, 127n21, 168; and literary experimentation, 166-68; and representativity, 34

- reproduction, 30, 32, 122, 171, 175
 resistance, 21, 37; against Francoism, 96;
 consumption and, 90
 resistencialisme, 96, 99-100n46, 184
 Restoration of the monarchy, 4, 8, 43n2,
 133, 145, 165, 183, 189-90, 200, 207
 reterritorialization, 29, 56-57, 175-76
 Riera, Carme, 1, 4
 Riera, Miquel Àngel, 4
 Rodoreda, Mercè, 1, 123, 142
 Roig, Montserrat, 1
 roleplay, 92-93, 99n44, 138
 Ross, Andrew, 107, 110, 126
 Rossini, Gioacchino, 63
 Roussel, Yves, 189, 209
 Sacher-Masoch, Leopold von, 8, 79-80,
 97
 Sade, D. A. F. de, 79-80, 98n20, 146, 152,
 180, 202
 sadism, 79-80, 92
 sado-masochism, 79, 98n15, 120-21;
 lesbian and gay S&M, 91-93, 98n22,
 99n38, 99n44; negotiation, 93
 Salisachs, Mercedes, 123
 Schwartzwald, Robert, 209
 secrecy, 28, 38
 secret, 68n13, 150-51, 168
 Sedgwick, Eve Kosofsky, 38, 40, 45n28,
 87, 127n21
 seduction, 125, 192
 Seguí, Josep-Lluís, 132
 Seidman, Steven, 194, 203-04, 208, 210
 sense of investment, 117-19
 sentimentality, 148
Serra d'Or, 15
 sexual revolution, 10, 123-24, 166, 192;
 sex as liberatory, 121; sexual
 liberation, 205
 sexuality, 27, 172; and becoming, 144; and
 culture, 103; and literary
 experimentation, 134, 167; and
 reproduction, 30; and transgression,
 135, 146; and truth, 150, 192
 Shakespeare, William, 119
 Shaviro, Steven, 33
 Shiach, Morag, 115
 signified, 168
 signifier, 167-68
 Silverman, Kaja, 163n24
 silence, 114, 116, 150, 157
 Sitges, 49
 social reproduction, 6, 7, 16, 18-31, 37-
 42, 44n14, 113, 174; *see also El dia
 que va morir Marilyn*
 sociality, 194-95, 199
 Sodom, 34, 105-08, 110
 sodomy, 113
 Sollers, Philippe, 167, 205
 Sontag, Susan, 106
 Spain, 1, 77-79, 102, 112, 132, 138, 171;
 assimilation of Catalonia, 2; centre
 vs. periphery, 14
 Spanish nationalism, 13
 spectatorship, 110-12
 Spinoza, Baruch, 141
 stasis, 57, 142
 Stendhal, 53
 Stonewall, 4, 132
 strategy, 104, 109, 111, 125, 135, 161,
 191-93, 199, 201, 204, 206-10
 stratification, 142
 structuralism, 168
 Studlar, Gaylyn, 81
 subjectivity, 48, 66, 153, 199, 201;
 aesthetics of existence, 154; and
 gender, 139-40; and language, 135,
 146, 150, 153, 171-72, 177, 178; and
 representation, 52; and the anus,
 176-77; and transgression, 151, 154,
 161, 167, 192; dissolution of
 identity, 153-60, 180; gender and
 sexuality, 53; intersubjectivity, 194-
 95; micropolitics of, 196; nomadic,
 47, 89, 210, 212n33; the psychic and
 the social, 3, 27, 55-56, 119
 sublimation, 37, 39, 176
 subversion, 149, 152-54, 162, 180; and
 literary experimentation, 167
 subversion of identity, 9-10, 124, 134,
 136-41, 151-57, 160, 171-72, 180,
 189, 190, 192, 196, 204, 206, 208
 suicide, 133, 154, 157-61
 Suleiman, Susan, 167, 180, 182
 Sullà, Enric, 42

- survival, 107, 124; of Catalan culture, 108
 symbolic violence, 103, 107, 109, 119
Tarotdequinze, 166
 taste, 36, 113, 115, 117, 119; legitimate, 114
Tecstual, 166
 Teixidor, Emili, 4
Tel Quel, 166, 192
 theory, 181, 188, 203-06
 Todó, Lluís Maria, 5, 9, 10, 188-212;
L'adoració perpètua, 211n8; and
 Catalan nationalism, 198, 211n14;
 and truth, 211n8; *Els plaers ficticis*,
 191; *see also El joc del mentider*
 tolerance, 171, 207
 Tomàs, Catalina, 169
tonadilla, 104
 tradition, 34, 60, 76, 87, 108, 201-02; and
 delirium, 174; as modern invention,
 63, 69n23
 transgression, 2, 9, 125, 131, 134-35, 137-
 40, 145-48, 151, 154, 157, 161-62,
 163n16, 190, 192, 201, 208; and gay
 identity, 161; and gay liberation,
 134; and gay politics, 189; and
 literary experimentation, 167, 193;
 and Oedipus complex, 168; and
 punishment, 184; and recuperation,
 180; and the law, 95, 149, 167; in
 Catalan culture, 198; of
 transgression, 148; politics of, 9,
 161, 180; *see also L'anarquista nu*,
El joc del mentider, *Putà-Marès (Ahi)*
transició; *see* Restoration of the
 monarchy
 transsexualism, 134, 144-45, 163n20
 transvestism, 145, 163n20; *see also* drag,
 subversion of identity
Trencavel, 181-82
 Triadú, Joan, 14, 19, 27-28, 34, 42, 75-76,
 77, 95-97
 Tròlec, Isa, 132
 Truscott, Carol, 93
 truth, 2, 10, 17, 37, 146, 150, 153, 189,
 190, 192-93, 199, 201, 206, 210,
 211n9; *see also* game, lies
 Turmeda, Anselm, 174, 177
 undifferentiation, 29, 171, 180, 182
 Valle-Inclán, Ramón María del, 53
 value, 115, 118
El Viejo Topo, 166
 Villalonga, Llorenç, 173-74, 186n16
 Vicens i Vives, Jaume, 43n2
 Visconti, Luchino, 58
 voyeurism, 134
 vulgarity, 23, 87, 104, 107, 114, 119, 121
 Wagner, Richard, 58
 Warhol, Andy, 77
 Warner, Michael, 53, 55, 65-66, 188
 West, Mae, 89
 Wilde, Oscar, 53
 Wilson, Elizabeth, 161
 Wittig, Monique, 149, 208
zarzuela, 104

THIS BOOK STUDIES the emergence, in the late 1960s and 1970s, of a sophisticated body of gay fiction in Catalan, and examines the relation between the representation of homosexuality and the discourses on national identity that legitimate modern Catalan literature. Gay fiction, argues the author, reveals a tension between the nation and the body in Catalan literature: Catalonia is a nation different from Spain, a cultural and political minority within Europe; but the existence of sexual minorities within its boundaries reveals its inner complexity, which resists homogenization. Catalonia is another country in more ways than one.

Drawing on a variety of critical discourses (gay theory, psychoanalysis, and authors such as Foucault, Deleuze and Guattari, and Bourdieu), *Another Country* explores the intertwinings of identity, cultural politics, and desire in the work of Terenci Moix, Lluís Fernández, Biel Mesquida, and Lluís Maria Todó. The book analyses how gay writers renegotiate identity discourses in Catalan literature in order to introduce homosexuality into them, often with destabilizing effects. The role of gay authors in the process of canon construction (a crucial aspect of contemporary cultural nationalism in Catalonia) is also considered, focusing on postmodernism and the divide between high and mass culture. Finally, *Another Country* addresses the interplay between the social and the libidinal, examines the political implications of homosexual desire within the frame of a distinction between perversion and transgression, and proposes an alliance between queer and nationalist discourses.