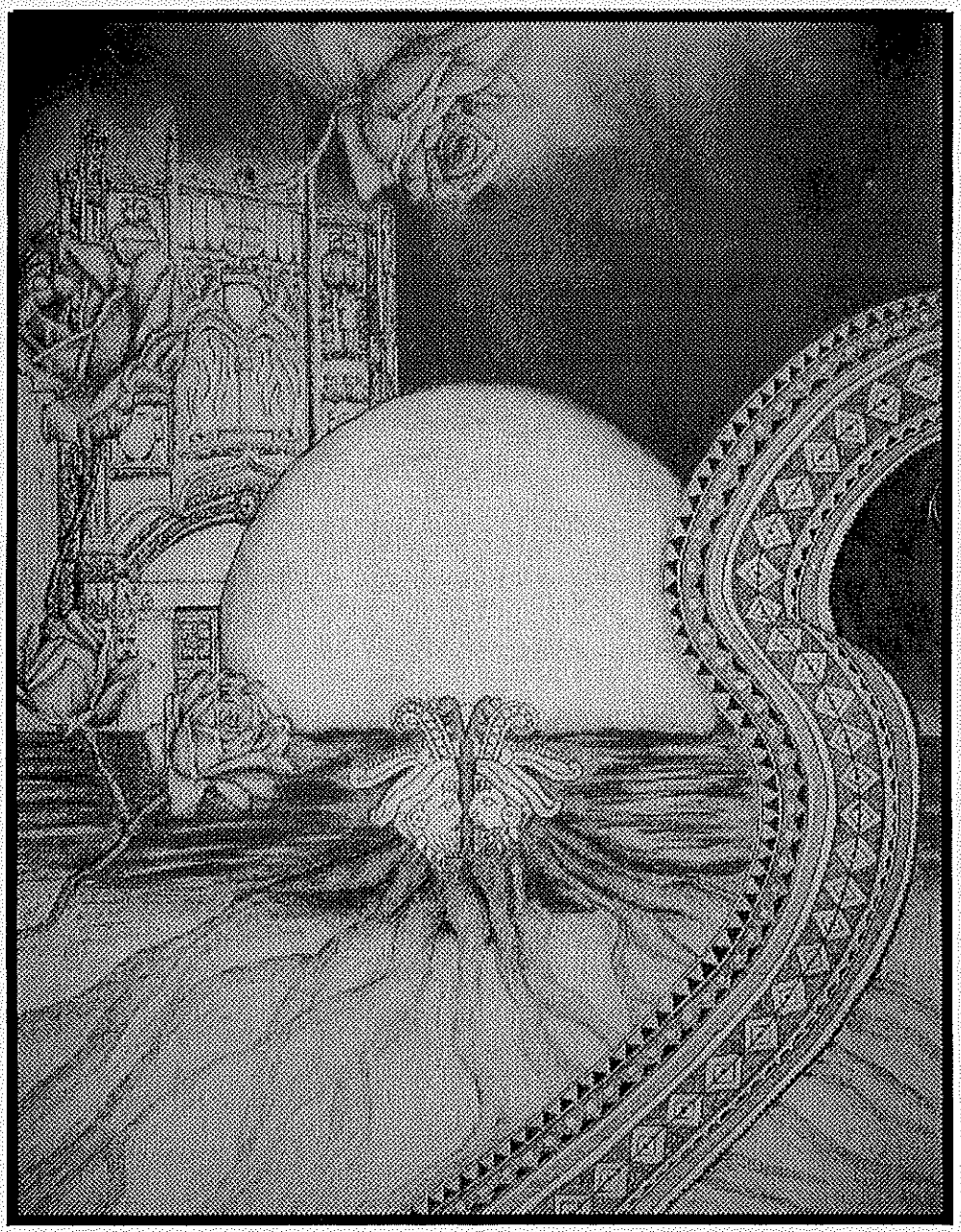
FEMINISTAS UNIDAS

A Coalition of Feminist Scholars in Spanish,
Spanish-American, Luso-Brazilian,
Afro-Latin American, and U.S. Hispanic Studies



April Edwards
"Mi Tierra"

ARTIST
APRIL EDWARDS

Born in Great Bend Kansas, April Edwards spent her youth in Lagos Nigeria, Aberdeen Scotland, and rural Kansas. She received a Masters Degree in Arts Administration in 1996. She accepted an internship with Arizona State University's Public Events which evolved into a staff appointment in the ASU Public Events Outreach and Education Program. She is currently working on a program called "Drawing the Lines,' which is designed to facilitate collaboration between contemporary and traditional Native American artists. Following are some comments from April Edwards about "Mi Tierra," the cover of this issue of Feministas Unidas.

My work is based on my love for the African people, my Mexican-American Heritage, and my close encounters and admiration for the other cultures I have been a part of.

"Mi Tierra" is based on a series of drawings done for Hispanic Heritage Month at the University of Kansas. It expresses Hispanos unity with the earth, the moon, the sun; never forgetting our roots while acknowledging the influences that make up our culture.

18" x 24" prints of "Mi Tierra" are available for $30.00 each. For more information about April Edwards or her artwork, contact her at
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Letter from the President

Queridas colegas,

I've been trying to think of a suitable topic for this letter, and it's been hard. U.S. politics won't really do; although I am much relieved that we aren't faced with a president Dole, it's hard for me to get excited about a neo-liberal Clinton who has been particularly vicious towards Cuba and no less cruel to the ever-growing number of poor—especially women and children—here in the U.S. And though I am delighted that here in Minnesota the usually progressive Paul Wellstone was returned to the Senate, that body as a whole is nothing to cheer over. So not electoral politics.

Then I think, what are the burning issues in the profession? Certainly the increasing numbers of colleges and universities that are hiring more and more people to teach part time, sometimes with no benefits, and as often with no claim to belonging. And as I write, the consuming issue on my own campus has been the attempt by the Board of Regents to gut tenure, so those of us who have been fortunate enough to work under conditions of security and academic freedom can no longer feel so safe. It's disheartening to see our energies diverted from teaching, research, and even faculty governance to fighting a battle that we thought had been won at the end of the McCarthy era.

The question that has come most sharply and meaningfully to my awareness these past weeks is, however, a pedagogical one, and one that has, I think, little to do with the issues of gender that have been at the center of our concerns. It is the question of how we get students to honor the language we are teaching and they are learning. I come to this peripherally, because I don't teach in a language department. But I hear from my son, a freshman in college, that he is the only one in his French class who even tries to sound French; from a graduate T.A. in Spanish here at Minnesota that she leaves her class depressed because she cannot figure out how to make her students want to learn what she loves so much to teach; and from my horrified husband, a statistician sitting in on a colleague's intermediate Spanish course, who cannot understand the resistance on the part of the students to make the Spanish sounds. Now, I don't know whether or not these experiences on three different campuses are prevalent, or if they just happened to cross into my line of vision so near to each other. If they represent a widespread phenomenon, not everyone may see it as a problem, but I do. On the one hand, it makes me feel old (In my day, we learned phonology, and you learned to dentalize your d's and t's. blah, blah, blah"). But on the other, it feels to me like a major cultural issue, consonant with this country's new aggressive anti-immigrant policies. As we have always known, the pedagogical is the political. The question is, how do we enact a politics that challenges linguistic and cultural arrogance?

Amy Kaminsky

Letter from the Editor

Mis queridas colegas:

As you receive this Newsletter I'll be doing the "macarena"! (I plan on starting when the copies go to the Mail). I'd like to thank Linda Fox for the kind welcome, her encouragement and her collaboration. In spite of the smooth transition, however, I've come to appreciate Linda's *mujer orquesta's* ability and commend her all the more for the fifteen year long labor of love and the thirty newsletters delivered!

In terms of business matters, Stacey Burgess (Women's Studies Graduate Assistant), informs that María Victoria García Serrano won the election. Congratulations María Victoria! For auditing reasons, Stacey stapled ballots received to their respective envelopes. I would be happy to send the batch to someone else in the organization. At this time, however, I don't know who it should be directed to.

Though this newsletter has been conceived of in the spirit of continuity preliminary negotiations have led me to believe we should examine the following possibilities:

Replacing the current Newsletter with a Web site allowing for the unloading of specific sections: papers of the MLA session, upcoming conferences, job announcements, etc.

Refraining from including papers of the MLA session because they have been placed on the waves. (Current format would be maintained for members with no access to the Net).

Periodic updating of the Web-site to ensure timely dissemination of dated material (conferences, submissions, job announcements). In addition to saving trees, cost reduction (duplication, paper and postage) would allow for increasing the scholarship fund.

Should free advertising end?

Any volunteers willing to explore the issue?

This newsletter is the end result of collaboration across disciplines, gender, culture/ethnicity and rank; however I would like to acknowledge the support of the following individuals: Dr. Joseph Ryan (Acting Director of Collaborative Programs, ASU-West) and Dr. Sarah Stage (Chair, Women's Studies Program, ASU-West) are providing financial support for desk-top publishing. While Joe led me to think about the possibilities afforded by the "Net", Sarah's diplomacy resulted in securing financial support for this project from two successive administrations.

While delegating is a skill women usually need to learn, it is also a dangerous proposition for those at the receiving end. In addition to the initial typing and scanning Women's Studies Graduate Assistant, Stacey Burgess explored the Latina art scene in Phoenix. Special thanks to April Edwards for sharing "*Mi Tierra*"! Women's Studies administrative Secretary, Melanie Kunnari's interventions (job description, interviews, payroll) were instrumental. Debbi Stack (Work Study Student) identified Feministas Unidas members involved in the upcoming MLA. Finally, VeeDochia Peart's (Administrative Secretary-American Studies) contagious enthusiasm, her talent and professionalism, have allowed for seeing this issue through.

All mistakes and shortcomings are my own; however, to ensure accuracy "Work in Progress" forms should be typed. Similarly, for duplication and/or scanning purposes please ensure that flyers on conferences and publications submitted are printed on a white surface.

Please provide input on *Newsletter* format, function, and/or any other matter by e-mailing me at: IDCMT@ASUVM.INRE.ASU.EDU.

Un abrazo solidario desde la tierra del sol,

Cynthia Margarita Tompkins
Asst. Professor of Women's Studies

MLA 1996 Convention

Washington, DC *27-30 December*

Sunday 29, December

MLA No. 431

Women Writers and Constructions of Masculinity

12:00 noon—1:15 p.m.
Caucus, Washington Hilton

Program arranged by Feministas Unidas.

Presiding: Lou Charnon-Deutsch, State University of New York, Stony Brook

1: "'El derecho de los Débiles': Mercedes Cabello de Carbonera and the Construction of Masculinity as Politicized Cultural Practice," Catherine M. Bryan, Washington University.

2: "Masculine Acts: Sabina Berman's *Entre Villa y una mujer desnuda*," Sharon Magnarelli, Quinnipac College.

3: "Canonical Men by Women in the contemporary Spanish Novel," Joan Lipman Brown, University of Delaware, Newark.

4: "Projections of Masculinity in Margarita Alexandre's *La gata*," Susan Martin-Márquez, Tulane University

Respondent: Amy K. Kaminsky, University of Minnesota, Twin Cities

For electronic access to papers, write to e-mail address
rsfl@troi.cc.rochester.edu.

Catherine M. Bryan
Washington University
October 1996

"el derecho de los débiles": Mercedes Cabello de Carbonera and the Construction of Masculinity as Politicized Cultural Practice

And when something is about masculinity, it is not always "about men".
Eve Kosofsky Sedgewick, 1995

In 1892 Mercedes Cabello de Carbonera published her last novel, *El conspirador: autobiografía de un hombre público*, subtitled, "Novela Político-Social." This realist novel of nationalist critique presents a paradigmatic example of the *conspirador*, a central historical figure of late nineteenth-century Latin American politics. Assuming the first person masculine for the "autobiography" of Jorge Bello, the public man, Cabello gives narrative authority to the male voice and permits him to tell his story as "I" conspirator, *caudillo*, politician, public man, lover. Jorge confesses, judges himself, criticizes himself and tangentially the social and political systems of Peru in his own self-narration as anti-model of Peruvian citizenship or subjectivity. Moreover, Jorge Bello's authoritative evaluation of himself and Peruvian society displaces or textually removes the female author from view.

While some critics have seen certain male romantic writers' development of female literary subjects as the male authors' mode of access to an interior "feminine" subjectivity, this female writer of the realist novel develops a first person male literary figure to offer her a way out to public life, to an outer "masculine" subjectivity. In late nineteenth-century Peru, a period in which constitutional rhetoric, the law of the civil codes, and the rules of socio-cultural decorum officially banned women from direct political participation, Cabello's strategic appropriation of the masculine first person provided her with a necessary literary tool in order to register a public critique of contemporary political and military systems. Cabello's male-gendered literary performance as "I" *conspirador-hombre público* presents a radical female-produced nationalist discourse of social correction that turns male-centered politics against itself and includes male-female sexual relationships in the double-bind of the critique as well.

Almost twenty years earlier Cabello published an extended essay titled, "Influencia de la mujer en la civilización" (1874). In this essay she develops a dichotomy between the feminine realm of social redemption - "el derecho de los débiles," a politicized feminine practice of everyday life based on moral virtues and justice - and the masculine realm of corrupt politics - "el derecho de la fuerza," the established masculine-oriented political practice of the period based on brute force and power. In her elaboration of these two opposing forces she posits for women a mode of entrance into public life, albeit without direct political participation, that would serve a central and important nationalizing function. Like many of her female colleagues across the Americas, Cabello was a pacifist and not interested in entering directly into "la falsía" of contemporary politics. Instead she saw women's public participation in nation-building as clearly inserted in the cultural sphere of everyday life: the patriotics of the family, the home, and intellectual pursuits manifested in participation in the politico-literary salons of the period, the publication of essays, novels, poetry. The development of "el derecho de los débiles" would come about, she suggests, by alternative means, through the growing acceptance of "la fuerza moral y las leyes de la justicia y de la humanidad...."

The *fin de siglo* moment in which these two texts were produced was marked by crisis and transition, socio-cultural, economic and political instability, and numerous attempts, both violent and non-violent, to articulate the Peruvian nation and its national subjectivities. Gender

codes, like those of race, class, and ethnicity, were called into question and hotly contended. As the above quote by Sedgewick suggests, Cabello's narrative representations of masculinity were not necessarily only about men, but formed part of a broader discussion regarding gender roles and functions, codes of behavior and systems of values, pertaining to men and women, and crossing, in often complicated ways, borders of race, class, and ethnicity.

In this paper I will begin to develop a discussion of one woman writer's construction of masculinity as 1) a mode of access to socio-political critique; 2) an initial articulation of a "new" political practice entailing the struggle between "el derecho de los débiles" and "el derecho de la fuerza"; and 3) a feminist negotiation of gender and representation in late nineteenth-century Peru.

El conspirador: Autobiografía de un hombre público, narrates the life story of a conspirator-public man, from his childhood in Arequipa, to his rise as a military *caudillo*, political leader, and lover, to his fall from public approval, his repeated imprisonment, the loss of his beloved, and, finally, his exile. The narrator and autobiographical subject, Jorge Bello, organizes his life story in a quasi-picaresque style. Writing from a present moment, in prison, about his past life, Jorge's narrative purpose is double-directed: first, by recounting and reflecting on his life he hopes to gain insight into his present personal dilemma, and second, he addresses national society, his absent interlocutor, presenting, critiquing, and offering himself as the bad example, the victim of society, and ultimately, victim of his own personal motivations for power.

National society, performing the function of Jorge's absent yet internalized interlocutor, is a constant presence in his autobiography. Jorge's first person discourse incorporates national public opinion regarding his negative comportment to the degree that as he writes his personal self-critique he is constantly metaphorically looking over his shoulder. He continually anticipates what public opinion might think of him, and integrates that public judgement of him and his actions into his own personal self-judgements. National public opinion becomes Jorge's own "moral conscience." As further acknowledgement of his absent interlocutor, Jorge offers his autobiography as a form of retribution and apology to the national community, his "fellow citizens." Thus Jorge also inscribes, perhaps exclusively, a male reading public, the national citizenship interested in his political analysis.

But a sideward glance to the female author of Jorge's thoughts and critical life history adds another dimension to the socio-literary function of Jorge's analytical, moralizing autobiography. Unlike the traditional Spanish picaresque in which the relationship of the author to the *pícaro* or the *pícara* is one of authorial superiority, the social hierarchy here is inverted, and Jorge becomes the vehicle by which the female author may trespass on the masculine domain of national politics, and may observe, analyze and register publicly her opinions. Jorge's narrative "I" thus presents a literary mode of access for the female writing subject to treat those political themes that social decorum prohibited her. This strategic "taking up of arms," in the narrative appropriation of the masculine first person, offers an element of what Debra Castillo has called "writing in the subjunctive mood": a female writing subject who writes "as if she were" a man (in this case), and thus gains access to the public critique of the socio-political establishment, and the authorization to write the "Novela Político-Social."

Yet during Jorge's moments of most intense social and personal confinement, when he is in prison and when he has escaped from prison and is in hiding in the home of his lover, Ofelia, the playing field between the female author and the first person autobiographer, is, interestingly, somewhat leveled. Enclosed within the walls of the prison Jorge has no freedom of social movement, he is constantly watched by the male prison guard, may not act on his own except to write and think, and his visitors are restricted. His socio-judicial and political

confinement in the prison cell offers a corollary to women's official socio-judicial and political confinement to the domestic sphere. Thus Jorge's narrative lament that his lack of freedom "me está matando," given that a limited sphere of action is contrary to his nature and his public potentiality, could provide a double meaning given the author's own gendered social situation.

Further, it is within the walls of Ofelia's domestic hideaway for the political fugitive that Jorge most intensely feels his emasculation. Due to his judicial status as political prisoner and then escapee, Jorge is stripped of his civil rights as (male) citizen. He is symbolically feminized, in that he may not leave the confines of the apartment, he depends on Ofelia for contact with the outside world, and worse, he depends on her economically since he has no way to obtain money to contribute to the household budget. Thus the male-female roles of the domestic sphere are inverted, and Jorge finds it impossible to endure his momentary situation in this "mundo al revés." Once again his only recourse to affirm his identity is to think and to write. Thus, when the police discover his hideout and return him to jail he is profoundly grateful. He declares,

> Salí de la casa sin despedirme de Ofelia; los policiales habían traído un coche de alquiler, subí al coche, contento, risueño, con deseo de decir bromas y creo que si me hubiera sido permitido, hubiese prorrumpido en gritos de alegría, diciendo á cuanto veía: Voy preso, pero ya estoy libre, libre de mi verdadera prisión. (268)

Public confinement proves to be a better mode of subjectivity for Jorge. At least in prison he is recognized as a political, public prisoner, his masculinity is partially recuperated, and his dependence on Ofelia is deflected.

Jorge's lamentable life story begins in Arequipa. An orphan, he lived with a widowed aunt, a bachelor uncle, and another uncle who was a priest. He describes himself as a young man who was physically weak and rachitic but ultimately with a strong propensity toward politics. As a child Jorge was fascinated by conspiracy politics; the figure of the *caudillo* was his heroic model. He goes on to state that in the subversive social environment in which he was raised, (Arequipa the *tierra sagrada* of the great national conspiracies), "el medro" was achieved by way of politics, especially revolutionary politics. Therefore, at an early age Jorge set out to better himself the best way he knew how, through political involvement.

By the time the narrative reaches Jorge at age seventeen his personal confessions about his failures in the area of sexual conquests become intertwined with his confessions about his political maneuverings. As his life story unfolds certain parallels are established between Jorge-conspirator-*patria* and Jorge-lover(seducer)-beloved that project the critique, first focused on Jorge's morals as a public man, to Jorge's morals as a lover. His final fall into disgrace will not just be in the political arena but in that of male-female relationships as well.

Following a series of rites of passage of the public man: fighting a battle, gaining acceptance by the "Great Conspirator" of the period, winning fame and supporters, Jorge finds himself in Lima. Named "un pícaro de alto rango," he is offered the post of Minister of Housing, and later takes over when the Great Conspirator dies. Jorge is on his way up.

As an anti-model, a Peruvian proto-type of the conspirator, Jorge's analytical and critical discourse of himself as public man is doubly-inflected. His self-critique in the revelation of the fraudulent mechanics underlying his self-construction as the public man, through pretending to be a military leader, writing a ridiculous book to gain intellectual notoriety, and publishing a party magazine to promote himself, are met with his very real surprise upon receiving wide public acclaim for these inauthentic self-representations. His personal narrative revelation of the falsity of his public persona is contested by society's reception of him. In spite of everything, the people need and want a leader like him. He fullfills a certain national desire, or perhaps a counter-desire. And besides, Jorge declares, "official" politicians typically pass through the same deceitful process as he does; they just

don't admit it. Thus in a backhanded way the narrative critiques not only conspiracy politics, but establishment politics as well. In that way the narrative could be said to open or posit a counter-space, not of conspiracy politics or of establishment politics, but perhaps another, different way of practicing politics, outside of the two masculinized modes that the narrative presents. The negative narrative portrayal of the two types of political practice serves to cancel out each of them as invalid. Thus the political anti-model is doubled, and consequently the narrative hypothetically insinuates another way of practicing politics, represented only as *not* conspiracy and *not* establishment - meaning not corrupt, not inauthentic, not manipulative and violent - opening a path for their inverse, "el derecho de los débiles."

Jorge's incessant search for identity through his autobiographical narration takes him through childhood, adolescent, and adult memories. Throughout he continually asks himself, "was this pivotal experience of my life the one that lead to my downfall?" Part Two of his autobiography, titled "La Caída" relates Jorge's social and political downfall to the influence of women in his life, specifically that of Ofelia:

> ¡Ah! yo diría que hasta en el destino del hombre público, siempre es la mano de la mujer la que traza la senda que infaliblemente debe él seguir!...(149)

As the narrative progresses Jorge's moral double-bind becomes intensified. The conspirator-seducer is not only a political outsider but a sexual outsider as well. When Jorge falls in love with the beautiful and virtuous Ofelia his personal-political state changes. Little by little Ofelia becomes more important to him than his politics. After they move in together love and sexual obsession begin to siphon away Jorge's revolutionary, political desire. However, Ofelia's own love of politics brings Jorge back on course. She encourages him; she truly loves Jorge and she truly loves politics. But the illegitimacy of Jorge's political practice is accompanied and magnified by the illegitimacy of their extra-marital union. Jorge, the public man, necessarily dwells in the realm of public opinion. He cannot enjoy the happiness of his union with Ofelia; he is constantly tortured with the "qué dirán" of his followers and society regarding his - publicly perceived to be - immoral union with Ofelia. His moral conscience intervenes in his romantic happiness and undermines his relationship with Ofelia, and projects to the undermining of his political success as well.

Jorge's narrative search for a totalizing expression of his personal and public identity ends in failure. He is unable to understand his role and function in Peruvian society, he cannot completely understand the how and why of his personal, social, and political demise. He realizes that he has no identity but that of the public man, a fleeting identity dependent on public opinion. And his final exile into unknown lands brings him no consolation in that he has no career but politics, and specifically Peruvian politics. When he loses his citizenship and his national identity, his *patria*, and Ofelia he has lost everything.

> ...el conspirador de su patria, como el seductor de una esposa, es lógico que al fin de la jornada, encuentre la infidencia de su amada y la reprobación de sus conciudadanos!

His autobiography is his only form of restitution to his *patria*; both as an apology and as the negative example of masculine ways of being Peruvian.

While Jorge is unable, after 290 pages of self and social analysis, to arrive at a personal and narrative solution to his personal and social failures, his lover Ofelia, on her deathbed, <u>is</u> able to offer that solution. Just as Jorge is mired in the angst, frustration, and self-doubt of the typical romantic hero, Ofelia has found truth and wholeness and is willing to share them with Jorge. The clarity with which she speaks, through her tubercular haze, is the most lucid representation of Jorge's experience and its social ramifications presented in <u>his</u> autobiography.

But Ofelia was always more conscious and ready to take action than Jorge. It was Ofelia who set up their life together, organizing their "nido de amor" as the ideal haven for the happy mixing of politics with domesticity. It was Ofelia who assumed their extra-marital

relationship publicly and proudly, content enough in her love for Jorge and his politics to decidedly break with social decorum and ignore the devasting social consequences. It was Ofelia who took over Jorge's political negotiations when he was incapable, attempting by any means possible to keep the party alive and beholden to Jorge as its leader. It was Ofelia who devised the plan to break him out of jail and who guided him into hiding, taking care of all of the everyday details of their hideaway existence. And finally, it was Ofelia who traded her body to gain him political support, and to pay the bills while he was in hiding and could not publicly solicit political funding to support them. Shortly after they moved in together Ofelia became known as the "Coronela Bella," thus feminizing Jorge's last name and his military title, while masculinizing her own socio-political function. Thus, Ofelia answers the call to political and romantic action with ingenuity and personal sacrifice. Her love for Jorge and politics serve to propel her into modes of female action far beyond those of traditional prescription.

Therefore, when all was said and done, when the battles were lost and they had both fallen into disgrace, it was once again Ofelia who, after much meditation, offered Jorge the key to his identity and to his responsibility in his own downfall and that of others. It was a key that Jorge could not bring himself to accept. She plainly and clearly detailed the process of Jorge's decadence as his self love, his vanity, the use of his personality as the sole basis of his political organization, creating followers who adored him and not his political ideals. In fact, his politics was empty, without ideals, she states. His politics served only his own personal "medro," his own personal social aggrandizement.

Ofelia's female-produced narration of Jorge's failings is more than he can stand. Ofelia herself recognizes the incongruity of her clarity with respect to Jorge's male identity and she explains to him,

> Te asombrarás de que yo te hable este lenguage impropio en los lábios de una mujer; es que hace años, desde que tú me lanzaste en el torbellino de tus partidarios, he observado mucho y he aprendido mucho más. Si antes no te he hablado con esta claridad, es porque entonces, yo también, me sentía mareada y desvanecida con el incienso de la adulación. (280)

Her final suggestion to him is,

> Si quieres y aspiras llegar á la verdadera grandeza y prosperidad, sé leal y honrado en la vida pública, franco y bondadoso en la vida íntima...(281)

But rather than consider Ofelia's narrative contribution to his autobiography Jorge resorts to a typical male dismissal of a female-produced discourse that functions as advice and approaches authority:

> La nerviosidad casi histérica de ciertos delicados organismos, exita su sensibilidad, hasta llegar al último extremo, en todas las emociones violentas del ánimo; Ofelia pertenecía á éste número, y quizá debe ser víctima de su propia sensibilidad. (283)

Following her illuminating discourse on Jorge's social predicament, in which she offered the narrative solution to Jorge's autobiographical dilemma, Ofelia dies of tuberculosis, and Jorge runs out into the street, once again experiencing the angst of his frustrated self-quest.

Somewhat like Ofelia during her days as the "Coronela Bella," Mercedes Cabello assumes the narrative identity of the public man, but without the period of "mareo" and "adulación" to which Ofelia fell victim. Instead, Cabello is distanced from the seductive ways of the public man, and thus, like Ofelia at her most lucid moment of illness and critical separation, offers a realist critique of the weaknesses, falsity and corruption of the political intrigues of both official and conspiracy politics. Cabello also anticipates the typical male response to her own clear and public, political analysis. Indeed, Jorge's dismissal of Ofelia's observations on his life is reminiscent of the official diagnosis of Cabello's mental malady leading to her internment in the Cercado (1899 until her death in 1909) or even Cabello's critical reception by the male-centered literary canon.

By turning the public man against himself in his own confessional autobiography, Cabello breaks new ground in the elaboration of feminist strategies of authorship, in the female articulation of social and political analysis and critique. Yet she was not the only writing woman of the period to employ the figure of the male conspirator. For example, Teresa González de Fanning's *Regina* and Carolina Freire de Jaimes' *Un amor desgraciado*, both brief novelettes, present the conspirator as a dark, mysterious, outsider figure, who becomes the seducer of innocent young upper-class women. But, unlike Cabello, who narratively steps into the consciousness of the conspirator, making the male other her own and appropriating some of his power while also revealing his moral weakness, these other narrations of the figure of the conspirator keep him at a distance as the dangerous man who may wreak havoc, not only on the nation through his politics, but on the sensitive young women who adore him.

While Jorge is constructed as the anti-model of the male political subject, Ofelia is not a female anti-model. Her example does not posit its opposite as national ideal, but instead problematizes all those things she stands for: a woman who eschews social convention in order to create a loving relationship with a man that falls outside the realm of the discourse of domesticity; a woman who takes non-traditional action at a moment of personal crisis; a woman who more clearly and rationally narrates the life of the male autobiographer than he himself; a woman who attempts to enter politics. Ofelia's downfall in this final case relates to the central problem that those politics are inscribed within the negatively portrayed conspiracy-type developed in the novel. Thus, when Ofelia enters politics she does so on men's terms, within the established parameters of the male-oriented political process. Her female participation, under the masculinized militaristic guise of "Coronela Bella," while crossing previous boundaries of female activism and political intellectual contribution, ends up in the commonplace of her prostitution for political favors for her beloved. It is that element of her political service that is highlighted and causes her final downfall.

Therefore, at the convergence of Ofelia as heroine and the anti-model of the conspirator and the politics that devour her, there arises a narrative allusion to another way of doing politics, that also implies a heroine's participation in that new political practice. The path is insinuated, as a contingent, hypothetical other way, that is not conspiracy nor establishment, but another way.

Cabello's narrative construction of masculinity through the appropriation of the anti-hero masculine first person serves as a literary strategy to provide a mode of access to the public critique of the socio-political systems and their representatives of the period, and also serves in the rearticulation of femininity itself, not only of the female literary subject, but the female historical and writing subject as well.

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Masculine Acts / Anxious Encounters: Sabina Berman's *Entire Villa y una mujer desnuda*

In his recent book, ***Act Like A Man*** (1995), Robert Vorlicky argues that men--at least male characters in male-cast, realist plays--act as they do, a) because of the masculine models imposed upon them a priori, and b) because of and in response to the behavior and reactions of other males with whom they share the scenic space. While I would certainly not dispute Vorlicky's conclusions, I would note that in limiting himself to male-cast drama written by male playwrights, Vorlicky elides more than 50% of the population of this planet--women. And, I would propose that since women cannot be avoided at all times and at all costs, like it or not, male behavior must somehow additionally respond to those females, albeit consciously or unconsciously, positively or negatively.

Sabina Berman's ***Entre Villa y una mujer desnuda*** (1993) recognizes this not-so-silent majority of women and proffers a more comprehensive look at gender performativity.[1] Indeed, I would argue that, in its dramatization of masculinity as the citation or re-performance of previously author(iz)ed performances (here literalized and embodied in the historical-fictitious character of Pancho Villa), the play moves well beyond the Vorlicky study that postdates it by two years. Although Berman presents both males and females as equally enacting gender performances, in keeping with the theme of this session, I shall concentrate primarily on the male performances and the performances of masculinity and center on the scenes protagonized by Pancho Villa.[2] I shall argue that within the representational economy of the work, Villa himself should be read as a citational performance, particularly in the presence of women. That is, within the embedded drama, Villa, who might be considered the "original" model, is himself already endless citation, repetition.[3] I will also argue that each of his encounters with a woman is marked by anxiety, but not Harold Bloom's anxiety of influence, for Villa seems unconcerned about denying his male predecessors. On the contrary, his anxiety (like Adrián's in the frame play) is about how to perform masculinity appropriately (how to **affirm** one's male predecessors as well as one's male descendants) and how to perform an appropriate masculinity (how to please or placate one's present audience).

Let me begin by briefly summarizing the play for those who may not be familiar with it. The frame drama centers on Gina and Adrián, a middle-aged couple involved in a relationship predicated on a lack of commitment. Their "modern" liaison proves to be highly conventional, however, limited as it is to a series of erotic trysts, contingent upon Adrián's "urges," which periodically bring him to her door. She discovers he is seeing another woman, and as a result of his long, unexplained absence, eventually falls in love with her son's friend, Ismael. Adrián returns to her apartment in the last act, transfers his desire to its new owner, Andrea, but finds he is unable to "perform" erotically.

In a gesture that historicizes gender identity, Berman intermeshes these events with an embedded drama starring Pancho Villa, a character from the monograph Adrián is writing. Like the frame drama, the embedded Villa drama comprises four acts. Two of those are dramatized, direct encounters with women. In Act I Villa is served tea by Mujer after Gina and Adrián have disappeared into the bedroom. In Act II he visits his mother to give her the "gifts" he has stolen from other women. He seeks but is denied her blessing. In both of these acts, Berman literalizes but chronologically inverts the notion of citationality by having Villa reenact Adrián's and/or Gina's words rather than vice versa. In Act I it initially appears that Villa is acting independently, but when the bed in which Adrián and Gina are resting is rolled out onto the stage, we find they are narrating his story--his actions enact their words. In Act II the

citationality of Villa's performance is more overt insofar as Gina is typing Adrián's manuscript as the characters from it appear on stage. As she stops typing, they freeze in place. In this manner Berman dramatizes that the citations (or, in Butler's terms, the regulatory practices) chronologically function both forward and backward, producing not only the citational performance **but also** what we understand as its source.

In the other two acts Villa interacts with women only indirectly, through Adrián. In Act III he unsuccessfully coaches the history professor on how to reconquer Gina. That is, rather than Adrián's words influencing Villa's actions here, Villa's "words" influence Adrián's actions. But the question is, to what extent are Villa's "words" Adrián's words--which is the original and which is the copy? Again, Berman's point is that without the "copy" the "original" would not exist, or at least would not be framed and comprehended in the same way; the "original" would not be authorized as a model.[4] In Act IV Villa is silent. He appears only at the end of the act, after Adrián and Andrea have disappeared into the bedroom, but he is mounted on a huge, expanding canon that serves to mark Adrián's erotic failure offstage. Thus, the final act cites and literalizes the metaphoric link between gun and penis while it functions as a humorous debunking of that link. That is, the act stages what we might call the "death" of a metaphor by signaling not the similarities between the linked terms, but their differences: the gun is an instrument of death, while the penis is one of potential life; similarly, the gun may be endlessly and eternally potent, but men are not (any more than females are consistently fertile or receptive). The question that Berman indirectly poses then is what political ends are served, what anxieties are soothed, by metaphorically linking the two, by creating (imposing) a resemblance (metaphor) where none exists?[5] Yet, the inverse of the question is equally important: what anxieties are provoked by the insistence on this metaphoric equation?

In an effort to answer those questions, let us examine each of these acts more closely. In Act I the soldier Villa confronts Mujer, whom he views in war terms as the "enemy." Their interactions center on his erotic desire and her presumable, "virginal" passivity or indifference to him which he "conquers" by projecting his own desire on her while she quietly acquiesces to whatever he says. But, via the implicit contradictions in their performances, Berman subtly demonstrates that both roles are mixed citations, performances that are neither monolithic nor without seams and contradictions. Neither character conforms unproblematically to our binary norms as rigorously and exclusively masculine **or** feminine (socially defined as active or passive). And, since super macho Villa is described as "desconfiado" (33) when he is with Mujer and as "receloso" later in the same act (37), his aggressive demeanor might be interpreted as an anxious bluff, his reaction to what he reads (or would like to read) as her threat--her desire to "conquer" him.[6] That is, enacting his later words ("Huyendo o atacando. Es el destino del macho" [37]), Villa attacks here so he will not have to flee. On the other hand, while Mujer seems passive and complacent (neither attacking nor fleeing), she does quietly defy him by serving him tea although he says he would prefer coffee. Further, she assures him that the tea is good for him, for it will relax his nerves--read perhaps, relieve his anxiety about his performance. But, he insists he does not want his nerves to be "lacios, lacios, lacios..." (35). His repetition of the word surely marks his anxiety insofar as flaccidity is associated with impotence, the opposite of insatiable erotic desire and potency, which conventionally mark hypermasculinity.[7] Thus, Berman depicts a Villa who is aware of the citational role that has been both pre- and post-scripted for him, but anxious about how to perform it.

Finally, the scene ends with a surprise move, and Villa avoids the erotic "performance" altogether by shooting Mujer (the external, potentially critical audience) rather than making love with her. That is, rather than eliminating Mujer's virginity by deflowering her, Villa eradicates the object of desire, in what might well be read as a comment on the cult of machismo and its resultant virgin/whore dichotomy. One way to maintain the virginity of a virgin is to kill

her. If she remains alive and he "kills" his desire by copulating with her, the virgin no longer exists (she may be alive as a person, but she is "dead" as a virgin). In fact, were this to occur, she might become a mother. In that event, she would be desexualized since in conventional Western wisdom mothers are not viewed as sexual beings. Nevertheless, they are viewed as powerful beings. Within this logic it is little wonder that the male characters are anxious since their conquest of the object of desire renders that object undesirable (dead and/or asexual) or, perhaps even worse, powerful. Thus, by shooting Mujer Villa doubly eases his anxiety. He not only eradicates his potentially critical audience; he also precludes her capacity to become a (powerful) mother.

While Act I focuses on the courtship stage of erotic relationships, with each character playing the over-determined gender role (pursuer or pursued), Act II goes on to embrace the mother/son relations only implicit in Act I. In this act, Villa appears with his mother, and his comportment alternates between that of the dutiful son who needs (indeed childishly demands) his mother's approval and blessing and, in an echo of Act I, that of the dominant macho who needs the sanction of no woman, but who seems to need to prove his power over her. Not irrelevantly within the representational economy of the play, in Act II he gives his mother the earrings he stole from Mujer in the previous act. To the extent the earrings function as metonymic markers of both femininity and virginity, we might understand the gesture as his anachronistic desire to return virginity (and all the other "feminine" virtues implicit in the image of the Virgin) to his mother.[8] Significantly, to give virginity back to the mother (a virginity that in Oedipal terms he may have wanted to steal but was impotent to do), in some sense restores to him the power he perceives her as having over him.[9] If she is a virgin, she cannot be a mother; if she is not a (his) mother, then she has no power over him.

At the same time, Berman indirectly evokes the inadequacy of using the (Oedipal) family history/narrative as a model for the history/narrative of humankind and desire. By placing the mother/son narrative after the courtship narrative, Berman suggests that our understanding of the former may well be predicated on our historical position beyond it. That is, our (re)reading and (re)interpretation of the family romance (à la Freud) may be structured and tainted by the later stage (telos, mastery, progress) we have presumably reached when we re-tell that narrative of an "earlier" stage. Indeed, the resultant narrative may be the product of the son's (or even the father's) anxiety about the mother's perceived power and intended to master that power. Or, perhaps the point is that the citation is inappropriate when taken out of context and performed literally. Much of the humor of the Berman play is produced by the literalization of the figurative, and the suggestion here seems to be that the Oedipal (family) narrative (like the gun/penis analogy), if it functions at all, functions to a limited degree as a trope, but all too frequently it has been taken literally and then become the basis for future citational (mis)performances.

Interestingly, it is only in Acts I and II that Villa interacts directly with women. In Acts III and IV he "lives," in the words of Adrián, galloping in our imaginations (84). In Act III Villa coaches Adrián about how to "perform" with Gina. In his effort to perform a masculinity that will please (seduce) his audience, Adrián here overtly mixes his citations: at times he performs sensitive modern man, at others, Villa's brand of machismo. Each time Adrián departs from the traditional macho role (one that is modeled on and then subsequently produces the "myth" of Villa), the latter receives a knife in the back or a gunshot wound, literalizing the notion that to perform differently is to poke holes in the old story, to knife the old hero in the back. The act ends with the following stage directions, "***Villa se desploma, muerto por fin, de vergüenza***" (79). But, of course, as noted above, Villa is already not original; he is a citation (and creation) of Adrián's words which now literally come back to him in what looks like an inescapable circle. And, just as Adrián appears at the beginning of Act III after his theatrical "suicide" at the end of Act II, Villa reappears toward

the end of Act IV--neither (the) master('s) narratives nor narratives of mastery die easily. At the start of what promises to be a love scene between Adrián and Andrea (which, as I shall argue below, can be read as a metaphoric "return to the womb"), Villa enters "*pálido como un fantasma agujereado de balazos, . . . montado en un cañón*" (93). Let us not forget, however, that not only is Villa pale as a ghost, in the logic of the embedded drama he is dead, slain by Adrián's deviation from his hypermasculine role, by the "son's" failure to cite him appropriately and thereby affirm his brand of masculinity as norm. Villa's status as already dead (and filled with holes) also underlines the "death" of the metaphor(s) here (also filled with holes)--be it copulation as a return to the womb, gun as penis, or male as (necessarily and only) macho (insatiably desiring, eternally potent, and hyperactive--attacking or fleeing).

As I hope my comments up to this point have indicated, throughout the play, Berman demonstrates that the citational performances of the males are not monolithic; that is, the male characters enact different masculinities and are "differently masculine" from one another.[10] But, as I have been suggesting, even the Villa who seems to provide Adrián with a model of hypermasculinity proves to be less monolithic than Adrián may hope and his narrative would establish. Indeed from the opening stage directions the contradictory nature of Villa's character is evident: "*Perfectamente viril, con una facilidad portentosa para la violencia o el sentimentalismo*" (20, emphasis added). Thus, although Villa ostensibly embodies a traditional "brand" of masculinity, one which I have labeled hypermasculinity, even that hypermasculinity is not performed without contradiction and its resultant anxiety.[11] Indeed, in Act III he is described as, "*siempre mirando con paranoia el derredor*" (68).[12] Furthermore, it is significant that although Villa's hypermasculinity is marked to a large extent by the visual symbols of phallic potency (gun, canon, bullets, military uniform, mounted position on horseback or on the canon), it is precisely through the icon of the gun that Berman makes his anxiety manifest. Indeed, Villa resorts to his gun at moments of highest anxiety. At the end of the scene with Mujer, when he seems to feel threatened by her and her domesticity (which perhaps threatens to domesticate him and place her in a position of perceived power), he pulls out his gun and shoots her. At the end of the scene with his mother, after she has refused to bless him and recognize him as other than a "bandolero," he fires his gun in the air three times.[13] In Act III Gina's rejection of Adrián motivates Villa to try to fire his gun, but it is now literally and figuratively out of ammunition. And, at the end of Act IV, he rolls out the hyperbolic canon and lights its fuse when Adrián's potency/masculinity along with his narrative of mastery (his Villa story as opposed to the stories of the counterrevolutionaries) are placed in question. Thus, his anxiety is linked to the icon of masculinity (the gun) and seems to be a product of the fact that the masculinities are not monolithic; he experiences anxiety precisely because he, like all others, is the product of contradictory discourses and discursive positions that subsequent metaphors and narratives (including the Oedipal narrative) would reconcile or obscure.

On the other hand, Ismael, the youngest of the characters, would seem to be the embodiment of what Abigail Solomon-Godeau has called "a far less familiar representation of ideal masculinity: namely, the passive, beautiful, and seductive young man displayed in ways previously reserved for desirable young women, and given poses and facial expressions previously reserved for the iconography of femininity" (70). The stage directions indicate that when Ismael is with Gina, "*suspira y clava la mirada lánguidamente*" (19), while in the visual economy of the play, his "alternative," non-traditional masculinity is marked by his jeans (once an icon of working-class masculinity, now androgynous uniform of today's youth) and the ostensibly contradictory figures of his cowboy boots and his earring.[14] Nonetheless, as I have argued elsewhere, Ismael's "modern" masculinity (like Adrián and Gina's "modern" relationship) proves to be remarkably similar to the "old" hypermasculinity: it repeats the same binary discourse and cliched metaphors and seems to impose the same narrative, teleological goals.[15] Like

Adrián and Villa, Ismael uses war terminology to describe affective relationships and verbalizes situations in terms of winners and losers. At the same time, like Adrián he has chosen a profession predicated on endless repetition that ultimately eschews anything truly new or original--Adrián rewrites history (already significantly limited by definition); Ismael designs wooden blocks (also severely limited by definition). Again, the repetitive principle underlying their respective professions makes it difficult to distinguish the copy from the original, suggesting (as I believe Berman is) that our binary divisions break down here--not only is there no copy without the original, the original is contingent on and empowered by the copy. In this manner, Berman again undermines movement toward telos (narrative or other) as she dramatizes Butler's theory that the citation empowers the norm. Thus, as Solomon-Godeau has insightfully observed in regard to the "newer" images of masculinity in the media, "an eroticized and androgynous representation of masculinity does not necessarily transgress--and, indeed, may affirm--the patriarchal privileges of masculinity" (74).[16]

At the same time, as I have tried to suggest, it is particularly through Villa and the embedded drama that Berman undermines the narrativity and its movement toward telos on several levels.[17] First, as noted, in the intercalated drama, Villa's history as family romance is inverted: it begins with the courtship phase, moves to Villa the son seeking the mother's approval, and concludes with the already dead Villa metaphorically attempting to return to the womb (via Adrián's copulation with Andrea) in what can only be described as a metaphor of a metaphor. In the frame play traditional narrativity is denied to the extent that the play begins where romance traditionally ends--with the (heterosexual) couple disappearing behind the closed bedroom door--thereby forcing the plot in a non-conventional or non-teleological direction.[18] Similarly, by killing Mujer in Act I, Villa truncates the romance narrative, forestalling his eventual seduction of her. In other words, reproduction as the teleological goal of erotic activity is precluded on both levels. Furthermore, if Villa's anxiety leads him to kill women before he makes love with them, his supposed prolific fathering of sons is placed in doubt. In this respect, his report to his mother, about his surplus of children, would appear to be invalid; it marks a conscious assumption of a hyper-masculine role, a narrative that attempts to perform a masculinity that will please his audience, and one that serves to provide him (if indeed only linguistically) with the multiple citations (sons) he needs to affirm and empower himself as model.

Indeed, I would argue that in both dramas of the play, Berman uses the motif of the son to highlight the retroactive authorization and empowerment of the model or "original." In the frame drama Adrián agrees to have a son (not a daughter) with Gina. In the embedded drama Villa is said to have fathered numerous sons. I would suggest that in each case the desire for a son might be read as motivated by the father's desire to become (establish himself as) a citational model and by doing so inversely to reconfirm and justify the self. In other words, the father produces a reflection (citation) of himself that inversely justifies or affirms his own being in the world as (and because) it declares him a proper model.[19] The resultant danger, however, is that the mythical father (perhaps like the mythical mother not yet disempowered by the Oedipal narrative), the one that exists ("gallops") primarily in our imaginations, is always more potent than any mere mortal can be. Thus, the anxiety of failure, of not living up to the model, as experienced by the male characters. The mythical father Villa has left hordes of descendants, but they are "igual de chingados que él de escuincle" because, as Andrea expresses it, he left them nothing but "su sombra **inalcanzable**" (83, emphasis added).

In this respect, Berman highlights the fact that the masculine performances (and the performances of masculinities) respond not only to the males' encounters with other males (different though they may be) but also to their encounters with female characters. As the title itself suggests, Adrián's demeanor necessarily responds to a priori masculine models (Villa), the presence and reactions of

other males (Villa and Ismael), **and** the presence and reactions of women (Gina and Andrea), but it also influences all of the above. Similarly, Berman further proposes that the image of the mother the male carries with him (projecting it historically forward and backward at once) additionally influences his performances and perhaps colors how he perceives other women, who in turn are involved in their own citational performances, some of which mesh comfortably with and indeed support the males' performances, some of which do not. When the two performances are not complementary, anxiety is produced, and the characters are prompted to renegotiate or alter their performances.[20]

I earlier suggested that Villa may have killed Mujer to prevent her domestication of him, and/or preclude her turning into a (powerful) mother. I also argued that by giving his mother the earrings that were imagistically associated with virginity, Villa performs not a deflowering act, but a de-powering gesture. I would like to develop that notion further here and look more closely at the verbal interaction between Villa and his mother. Villa's scene in Act II begins by his mother's rejection of him and her devaluation of his "gifts" which she throws over her shoulder as she re-names them (his "ópalo" is her "canica de agua" [41]), indicating that they are of no use to her.[21] She does not value what he values, including, but not limited to, his "political" ideas. Indeed, their early conversation seems to focus on their differing "world views": she insists she has only seen him five times in the last eighteen years while he insists it was seven; she calls him a "bandolero," and he corrects it to "revolucionario" (42). Thus, one might read the interaction between Villa and his mother here as a staging of separation, a recognition of differences, perhaps not so much differences of sex or gender as differences of self--they are not identical; she is not an extension of him or vice versa. And, since they are separate(d) beings, he can never return to the imagined plenitude of unity nor can he find the self-images he seeks (or would create) in her.

In psychoanalysis's Oedipal narrative, the boy rejects his mother when he perceives her "castration" (her difference from him); he subsequently turns his attention to his father, whom he takes as model. But, the Berman play indirectly questions that narrative, suggesting instead that perhaps the Oedipal narrative of rejection is based on a metonymic inversion that covers over or distracts attention from what the male child **perceives** as **the mother's rejection** of him.[22] By marginalizing the mother and making her powerless, the Oedipal narrative soothes not only the son's (and the father's?) anxieties about her powers but also teaches him to view her difference negatively and therefore not to take as a model, not to desire to become, what he cannot be, a mother.

Furthermore, in that embedded drama of Act II, Villa's conversation with his mother suddenly takes a curious and unexpected turn when she comments on the blood on the stolen earrings (blood that again might be associated with virginity or femininity) and returns his gifts to him. He mockingly says, "Ayayayayay, qué hombre es mi amá" to which she retorts, "No, nomás hembra que ha parido" (42), a statement which might be read as an affirmation that a woman who has given birth has the same (or at least parallel) powers as a man. That this interpretation is valid seems to be underlined in Villa's response, "Cállense cerros, que mi madre habló" (42). Thus, the suggestion is that in spite of her supposedly inferior position as a female, Villa perceives her as at least somewhat powerful, and presumably, for that reason, seeks her blessing. When she refuses, he first begs her ("se lo ruego") and then inverts their relative discursive positions of power by criticizing her, "De niño apenas y me dio de comer" (45). From the son's perspective perhaps no mother can ever be a good enough mother, satisfy enough needs, and give enough to his insatiable demands. And what she will not give him now is approval, affirmation of his value as a man--hence his anxiety.[23]

But significantly, Villa's mother does insist he find a wife (not just a series of mothers of his children) because he needs someone to take care of him (i.e. act as his mother). But Act I suggests that he perceives that "care" as (and overlaid with the image of) the engulfing power he associates with his mother. Adrián's words to Gina in Act III reinforce that association: "Tenías

que convertir nuestra pasión en un asunto de . . . briberones" (78). And, not irrelevantly, just as Villa seeks his mother in Act II, Adrián returns to Gina's apartment in the final act, metaphorically to "return to the womb," that is, in search of a substitute mother. Indeed, the words Berman assigns him bespeak his search for a mother figure to take care of him as he was taken care of in infancy. He says he needs to talk with someone like her--comprehensive (read, like the ideal mother) (82). Furthermore, in his own words, "La necesito. . . . Estoy desolado. Desmadrado [motherless, taken away from the mother]. Desvaído [without a definite, clear personality, role]. Más calvo [like an infant]. . . . Me duelen las encías [like a teething baby]" (85).[24] Furthermore, the suggestion is that without her (specifically Gina, but the feminine direct-object pronoun might equally refer to generic woman) he has no role to perform (either as son or as conquering lover), that his identity is dependent on (or at least a response to) her. His performance must be "against" her femininity and what he perceives as her feminine powers. The same seems to be true of Villa--again the copy and the original are contingent on and empower one another.

In summary then, as Villa appears in each of the four acts, he assumes a somewhat different "role," one that both reflects **and** provides the model for the citational performance Adrián will enact in the same act. In this respect, the play continually underscores the interdependence of the two levels of citational performance--neither is unmediated by the other. At the same time, no single masculinity exists unmediated by nor without defining itself with or against other masculinities or femininities. Berman's intermeshing of the two dramas and two historical moments, thus underscores the anxieties and problematics of finding a comfortable "masculinity," a citation to perform at a given moment and with a given audience. It also highlights the seams in those masculine performances, the non-neat fit of the conflicting discursive positions the characters assume. In the play, the two dramas, the two historical moments, overlap; one dominates at some times, the other at other times, just as one masculinity, one discursive position, one citation, overtakes another, but they are never stable; one never completely erases the other(s). The anxieties may ebb, but they are always latent, a product perhaps of the fact that gender is a fluid construct that is continually deconstructed and reconstructed, renegotiated, not limited to neat, mutually exclusive binary terms.

Notes

[1] Throughout this essay, I shall call upon Judith Butler's theories in *Gender Trouble* and *Bodies that Matter*, where she posits that one's subjectivity/identity is the product of citational and performative acts that simultaneously repeat and enact previously author(iz)ed roles. Butler defines performativity as "the reiterative and citational practice by which discourse produces the effects it names" (*Bodies* 2). As she insists, any statement, even one traditionally considered constative, is performative to the extent it brings into focus (makes "real," in some sense) that which it names--that is, even as the performance repeats, it author(ize)s anew. I will similarly argue that Adrián's citation of Villa produces Villa (what we understand as Villa).

[2] To facilitate the discussion that follows, I divide the play into what I call the frame drama and the embedded drama (in which the overtly fictional character of Villa shares the scenic space and sometimes interacts with the characters from the frame drama). Although I speak of the two as if they were semi-independent, they are not; one continually intermeshes with and effects the other.

Elsewhere I have analyzed the play by focusing on the frame drama and its depiction of both gender and desire as citational performance. See "Tea for Two."

[3] On the most obvious level, Villa is a citation insofar as he is a historical figure, to a large degree a narrative repetition--rewritten and exaggerated by numerous historiographers, including Berman's character, Adrián.

[4] Although Butler is speaking specifically of "sex," her comments are applicable to my notion of Villa as model: "the norm of sex [Villa as model in our case] takes hold to the extent that it is 'cited' as such a norm, but it also derives its power through the citations it compels" (*Bodies* 13).

[5] As I have argued elsewhere, contrary to romantic belief, metaphors are not just there in the world, waiting to be discovered. Somebody creates them; thus, the fundamental questions are is who creates them, for whom, and why (for what strategic purpose, to what end). See "Luisa Valenzuela: Writing Bodies..."

[6] Significantly, that desire is one he projects on her in a gesture that again confuses source and imitation. He says, among other things, "Ya me ve amaneciendo arrepechadito a usté ¿no es verdad?" (36) and complains that if he drinks her tea he will never want to leave her house. It is interesting that Adrián tends to read Gina in much the same way: "tenías que dejarte arrastrar por ese instinto de las hembras de hacer nido. . . . Tenías que atraparme en tu casa, tenías que comportarte como 'toda una mujer'" (78).

[7] Significantly, in the frame play "nerves" have already been associated figuratively with erotic desire. In the conversation between Andrea and Gina about the physical aspects of the latter's relation with Adrián, her "forgetfulness," which seems prompted by erotic desire, is figuratively associated with nerves: "Esta mujer está muy nerviosa" (25).

[8] Virginity is also implicitly associated with femininity. A male who is still a virgin is considered somehow less "manly," but such is not the case with a virgin female. In the frame play, Ismael, who wears an earring, simultaneously evokes virginity and a certain femininity as he blurs those clear-cut lines of engenderment which Villa would anxiously maintain. Adrián calls him a maricón and a homosexual (i.e. not suitably masculine) and notes that he has "ese olor peculiar: a manzana" (87). Andrea qualifies his remarks noting, "pero todos los jóvenes vírgenes huelen a manzana" (87).

[9] I discuss in detail what I consider the misuse and misappropriation of the Oedipal myth in "Sub/In/Di-verting the Oedipus Syndrome."

[10] I borrow the term "differently masculine" from Vorlicky, who in turn borrows it from Ken Corbett. Although the latter uses it specifically in reference to homosexual men, in *Act Like a Man*, Vorlicky argues that "if gender is viewed as a fluid construct, then all men are necessarily differently masculine from each another, just as all women are necessarily differently feminine from each

another" (259). While I certainly agree with Vorlicky, I use the term somewhat more simplistically here to suggest that, outwardly at least, Ismael does not appear to endorse traditional notions of masculinity, the hypermasculinity à la Villa that Adrián cites and performs.

I use the term "masculinities" in the same sense that contemporary feminist critics use the term "feminisms" to highlight the plurality of what our discourse tends to present as monolithic. And, as I argue below, not only are the various male characters in the play differently masculine from one another, they each evince different masculinities at different moments--they are different within.

[11] The irony of the military uniform should not be overlooked. We generally associate military uniforms with the status quo, but Villa was a "revolutionary," supposedly attempting to overthrow the status quo. Yet, one could argue that even his status as a "revolutionary" is ironic insofar as his "revolution" would have changed the locus of the power, by replacing the individuals in power, but it would not have changed the structures of power. It is also significant that Adrián, who vehemently supports the Mexican Revolution and like Villa criticizes the "los perjumados" "[los] otros [a quienes] les hizo justicia la Revolución" (83), is one of those who benefited from that Revolution. Further, as a white, middle-class professional, Adrián is oblivious to the racial and socioeconomic differences between himself and Villa--differences underlined when Andrea fails to pay the maid Doña Micaela (Villa's mother) because she does not have change. A domestic servant, Doña Micaela probably does not have change either, perhaps not even enough to feed her family that day.

[12] Kintz discusses the notion of unity of character or autonomy of subjectivity as artificial, as the result of a cultural logic of purity. Yet, as she notes, "The logic of separation always fails" (116). I would add that this failure and the concurrent failure to recognize subjectivity as multiple are marked by anxiety of the type Berman dramatizes in this play.

[13] It would appear that one can shoot someone else's (potential) mother, but not one's own.

[14] The stage directions designate sneakers for Ismael, which would further signal an androgynous uniform, but in the stage version I saw (and in the photographs that accompany the published text to which I have referred) he more often wears cowboy boots.

[15] In spite of my use of terms "old" and "new" or "modern," I do not mean to suggest that the old has ceased to exist or that "new" has not existed in previous times. It is merely a question of what **seems** old (familiar) to us and what seems new (unfamiliar).

[16] Solomon-Godeau further suggests that such representations of masculinity may "provide visual evidence of a cultural fantasy in which the feminine can be conjured away altogether" (73).

[17] Both Nigro and Forte discuss the importance, for feminist dramatists, of undermining traditional narrativity and movement toward closure.

[18] Indeed, one might argue that by starting at the traditional end, Berman invalidates that end as a goal. As I have noted elsewhere, the play does not reach telos; it goes nowhere ("Tea for Two").

I would also note that much of the anxiety manifested by Villa and Adrián is related to the question of homosexuality, but that topic will have to be left for another article.

[19] Berman seems to suggest that the same might well be true of historiography in general.

[20] The discussion that follows is not intended to suggest that the mother is to blame for the son's anxiety but rather to suggest how the mother/son relationship (or Western culture's perception of it) may itself respond to masculinist performativity and distortion.

[21] Throughout their conversation, their usage of language and their pronunciation point to their socioeconomic class and lack of formal education, aspects of Villa to which, as noted, Adrián is oblivious.

[22] In the world outside the play, that perceived rejection might be occa-

sioned by the fact that a younger child, other duties or even the father occupy her attention, or because the child eventually recognizes (and cannot forgive) that he does not represent plenitude for her.

[23] In Act IV Adrián, who has returned to Gina's apartment looking for solace and a substitute mother (as I argue below), sustains a structurally similar conversation with Andrea (Gina's substitute). Andrea refuses to give him the information he seeks; she corrects or criticizes his "stories," often expressing herself far more directly than he would like; and, metaphorically at least, she refuses to give him "her blessing."

[24] The number of slang/metaphoric expressions dependent on the term or the concept, *madre*, that are used throughout the play is surely significant. In this act we find "romperle la madre" (86), "puta madre" (89 and 90), "jijo de la chingada" (92). Earlier we find, "hijos de su madre" (68 and 75), "ni madres" (69).

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Men and Canonical Twentieth-Century Spanish Novels by Women

What novels by women have entered our contemporary novel canon, and how did they--but not others--get in? These are the two questions that underlie this paper. An answer to the first question--which novels are deemed required reading by specialists in this country at this time--now is available and will become the basis for a look at the larger issue of how and why these works achieved canonical status. In this paper I will first review the methods and conclusions of the study that identified these canonical novels. I will then compare the novels by women that have gained entry to our canon alongside novels by the same authors that are excluded. The purpose is to identify the crucial differences between works that are comparable yet have been assigned radically different places in literary history.

My descriptive statistics about our literary canon in general and our female-authored canon in particular came as the results of a study carried out jointly with my colleague Crista Johnson of the University of Delaware. Data for this canon characterization were obtained from the recent graduate reading lists of 58 leading Ph.D.-granting Spanish faculties in this country; selections were based on rankings of U.S. graduate schools and included all regions of the United States. The details have been published elsewhere (Brown and Johnson, "The Contemporary Hispanic Novel: Is There a Canon?" Hispania 78 [May 1995], 252-262.) In the pilot report from this study, our current canon was enunciated in the field of the contemporary novel (1936 to the present) of Spain and Spanish America.

Canonical women authors of the twentieth century presently are all Spanish. They are the same authors discovered in our pilot analysis of the novel from 1936 to the present: Carmen Laforet (b.1921), Ana María Matute (b. 1926) and Carmen Martín Gaite (b.1925). Laforet is present on 27 of 58 lists, for 47 percent representation; Matute and Martín Gaite each are on 24 lists, or 41 percent. Canonical novels are theirs: Laforet's Nada (1944) on 47 percent of the reading lists, a proportion identical to her presence as an author. Primera memoria (1960) by Matute is on 33 percent. Martín Gaite's El cuarto de atrás (1978) is on 34 percent of the lists. Although both the Spanish and Spanish American canon were included in our comprehensive analysis, this paper deals only with Peninsular writers. The reason is that for the twentieth century novel, only three works by women achieved representation on one-third or more of the reading lists. For Spanish America, the highest representation achieved was only on one-fifth of the lists. (The two Spanish American women authors with highest representation are Elena Poniatowska on 22 percent and Isabel Allende on 21 percent.)

What are the criteria that are met by only three female-authored works of literature? I propose that a comparison of the three works that made it with three similar works by the same authors reveals hidden entrance requirements. These "other three" are Laforet's La isla y los demonios (1952) Matute's La trampa (1969), and Martín Gaite's Entre visillos (1958).

These novels are not substantially different in quality from Nada, Primera memoria, or El cuarto de atrás. Yet only one of the second group, Entre visillos, appears on one graduate reading list in the United States.

A central difference exists between these noncanonical works and their three sisters: each of the canonical texts is accessible to male readers through a male protagonist. Thanks to him, men who read Nada, Primera memoria and El cuarto de atrás can read as men. In addition to a female narrator, there is a masculine character that holds their interest. (This attention does not have to be male bonding; it can also be desire. What matters is that a man is holding the interest of other men.) In canonical novels by women, men arrive early--Román in Nada is introduced after seventeen pages of reading, Borja is present on the very first page of Primera memoria, and the man dressed in black enters after the first eighteen pages--and they stay at or near center stage for the length of the novel. A male reader who enters these texts is not compelled to be a "resisting reader," who as Judith Fetterly has demonstrated for the female reader, is forced to enter and connect with an alien cultural universe in order to appreciate a text. Although the main character may describe herself using the feminine gender--something that male readers of Spanish may find distracting if not disconcerting-- she also tells the story of a fascinating male counterpart.

A second distinction is that male characters deal with large-scale issues that interest other men. In Nada, Román and his brother Juan act out the Cain and Abel conflict of Spanish history in microcosm. Borja and his courageous foil Manuel in Primera memoria have a conflict of similarly grand proportions. The handsome, tantalizing man in black in El cuarto de atrás is a brilliant critic ready to discuss any topic. Contrast these masculine presences with the men of La isla y los demonios, La trampa and Entre visillos. Men in these novels are not as compelling, nor do they have such substantial presences in the works. In La isla, Marta's half-brother Juan and the painter Pablo are shallow, boorish and ultimately tedious. In La trampa, first-person chapters by Bear (Matia's son) and Mario (ultimately her lover) are not sufficiently compelling to balance Matia's centrality in the text. Natalia's inspirational teacher Pablo Klein in Entre visillos is the most engaging male protagonist in the second group of novels, but he and his first-person reminiscences are present only for the first half of the book. Despite his magnetism, this character's disappearance minimizes his impact overall. These are not men who engage the reader over the course of a novel. Nor are they endowed with mythic symbolism: the concerns of these characters range from personal to petty.

Major themes in the "top three" are of great interest to men, due to their historical significance. Nada, Primera memoria and El cuarto de atrás are all primarily engaged sociohistorical analysis. These works rebut the accusation that women's novels deal exclusively with the domestic sphere. Even when this environment is highlighted, as in Nada, it is clearly a microcosm of the surrounding one. Not only do all three novels engage with the surrounding society, they each make a valiant statement in their own historical contexts--to "la literatura elusiva-alusiva" (J. Goytisolo, El furgón de la cola) for the first two and to the deluge of post-November-1975 memoirs for the third. In Nada, Laforet

demonstrates the decline of the prideful bourgeoisie and the lingering political conflicts in postwar Barcelona. In Primera memoria, Matute gives a miniature portrait of two "siblings" (young cousins) whose fathers are fighting on opposite sides during the war. And in El cuarto de atrás, Martín Gaite evokes the repressed experiences of an entire generation during the war and in the shrouded "primera posguerra" that ensued. Convincing evidence has been put forth to show that historical importance is a major factor in determining the contemporary Peninsular theater canon, and it is likely that it is also a powerful determinant for the novel canon (Marion P. Holt, "Twentieth Century Spanish Theater and the Canon(s)" ALEC 17:1, 1992, 47-54).

In comparison, historical resonance is muted in La isla, La trampa and Entre visillos. Sociohistorical background in these works is just that--a backdrop to personal development explored in terms that are not politically symbolic. The civil war is essentially a background plot device in La isla, determining comings and goings; political beliefs are not strongly-felt motivational forces pulling the main characters. Issues such as the role of Spanish exiles living in the United States and of personal revenge masquerading as political reprisal are secondary to the female protagonist's personal evolution in La trampa. And adolescent social rituals subtly reflect but do not overtly take on the issue of postwar political repression in Entre visillos.

The last male-oriented commonality among the three canonical novels by women is that they have attracted male attention. The quantity of male-authored criticism that they have elicited can be measured. A 1996 on-line MLA literature search on Laforet, Matute and Martín Gaite reveals that the three canonical authors are by far the most studied, and their three sanctioned novels have elicited the most criticism from male and female critics alike. For example, of 50 books and articles on either Laforet in general or Nada in particular from 1963 to the end of 1995, 23 are by male critics (judging by their given names); only one article by a male critic during this period specifically studies Laforet's La isla y los demonios.

No standard exists by which to measure quality of criticism by men (or women). Nevertheless we can document that the three canonical novels have spawned a wide variety of critical responses. And personal assessments can be used as a rough indication of critical excellence. By this I mean that when a scholar thinks about each of these novels, it is likely that one or more key pieces of criticism leap to mind; among these recollected critical voices is likely to be that of a man. Some examples of what I would consider brilliant criticism by men include the work of David William Foster, Gustavo Pérez Firmat and Currie K. Thompson on Nada; writings by Gonzalo Sobejano, José Ortega and Christopher Soufas about Primera memoria; and the essays of Julian Palley and Blas Matamoro on El cuarto de atrás. Through the quantity and quality of their critical attention, males have clearly bestowed their imprimatur on these books.

In my view the special factors that distinguish these three works can be summarized in a sentence: these novels appeal to men. This single characteristic is, I believe, more important than the fact that the novels won high praise when they appeared, the fact that they have been around long enough to be widely known, and the fact that they are extremely well written; other works, including a number by the same authors, also fulfill these criteria. (It is true that all three were published by Editorial Destino, but so were the three comparator novels.)

In conclusion, I would like to cite a reference from popular culture that I think is germane: the truism that men will not go to see "chick flicks." While women will watch men on screen, conventional wisdom has long held that men "do not identify with a female hero and so refuse to watch one" (P. Orenstein, New York Times 8/11/96). For the contemporary Spanish novel canon, this appears to hold. Men want more than just a woman in a text. They want another man--one who deals with big issues and historically important themes--in a book recognized by male critics. These fundamental requirements appear to hold the key to entry into the canon. How else to explain the near-total exclusion of works that meet every rational critical criterion--aesthetic attainment, thematic complexity, insight into the human condition--from the same talents that produced the only women's novels in the canon? Female-authored texts in the contemporary Spanish novel canon share one fundamental similarity, and it is as inescapable as it is ironic: these are novels that are not for women only.

Projections of Masculinity in La gata

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Spanish cinema during the first decades of Francoism was populated by characters obliged to internalize a rigid moral code based on the strictest interpretation of Catholic doctrine: gender roles were carefully delineated and erotic urges were channeled safely into marriage and procreation. By the mid fifties, however, a few exceptional films began to appear on national screens. One such work is the now all-but forgotten La gata (1956), directed by Margarita Alexandre[1] and Rafael Torrecilla, which trespasses upon forbidden sexual terrain as it circumvents the hegemonic religious and moral codes. La gata features a woman protagonist, María, characterized as sexually active. Not surprisingly, this highly unusual representation of female sexual subjectivity also impacts upon the film's construction of masculinity, generating a series of "hysterical" (excessively overdetermined or repressed) discourses concerning the two principal male characters, as well as a contradictory affirmation of the fluidity of gender identity.

Based on a script by César Ardavín, La gata is set on an Andalusian cattle ranch specializing in brave bulls. The film depicts the liaison between María (Aurora Bautista), the daughter of the ranch overseer, and Juan (Jorge Mistral), an itinerant horse trainer with a reputation for womanizing. The disapproval of María's father don Manuel intensifies when it becomes clear that Juan is ruining the ranch's bulls by secretly fighting them at night. When Joselillo (Felipe Simón), an orphaned young man informally adopted by don Manuel (ostensibly also in love with María), is fatally gored by one of the ruined bulls, the overseer orders his men to shoot Juan, and the film ends tragically, if not predictably, in bloodshed.

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[1]One of only two women to take on film direction in the first three and a half decades of Francoism--the better known Ana Mariscal is the other--Alexandre, like Mariscal, began her film career in the forties as an actress before moving behind the camera in the fifties. Together with her personal and professional partner Rafael Torrecilla, Alexandre made three films in that decade. Cristo (1953) is a curious documentary on the life of Christ featuring a montage of paintings, mostly by Spanish artists, and voiceover narration by Fernando Rey; although their interest in the project was principally aesthetic, Alexandre and Torrecilla were initially characterized--incorrectly--as religious filmmakers. That image was dispelled by La ciudad perdida (1954), based on the Mercedes Fórmica novel, in which a maquis who has returned to Madrid on a failed guerrilla mission takes a wealthy woman hostage, and the unlikely couple begins to connect emotionally; the film, perhaps predictably, was decimated by Franco's censors, and is now apparently lost. La gata was the last film Alexandre and Torrecilla made in Spain; frustrated by the repressions of the Regime, they decided to seek exile in Cuba.

Alexandre subsequently became an important player at ICAIC (the Instituto Cubano de Arte e Industria Cinematográficas) producing, for example, Tomás Gutiérrez Alea's classic film La muerte de un burócrata (1966); she also directed theater and television. Eleven years later, fed up again with censorship (this time from the left), Alexandre moved to Italy, where she continued to work in film; after the death of Franco she returned to Spain, and now resides in Madrid (Gutiérrez; Alexandre).

The film's title echoes María's nickname, "la gata," an expression used in Spain to refer to a woman who engages actively in sexual relations (Fuertes Olivera 131). While later Spanish films associating women with felines--such as Víctor Erice's El espíritu de la colmena (1973), or Pilar Miró's La petición (1976)--self-consciously reference the cinematic cliché of the monstrous-feminine, the castrated and/or castrating woman, here the cat-woman analogy is somewhat differently inflected. Aurora Bautista's observations concerning her character suggest that in La gata the animal metaphor paradoxically serves to draw out the human quality of María's sexuality, while it underlines her struggle to determine precisely how that sexuality will gain expression: María is "un tipo humanísimo de mujer española, que anda entre darse y no darse; que quiere, pero no se somete; que araña cuando es menester" (Barreira). Although María clearly desires Juan, their various sexual encounters evidence that she refuses simply to be dominated by him. For example, Juan initially attempts to strong-arm María; in one characteristic scene, he follows her into a deserted barn, traps her against a wall and forcefully kisses her on the neck. This archetypical representation of patriarchal "lovemaking," of course, is evocative of rape, and it is notable that at this point María violently rejects Juan's advances. By the end of this scene, however, María approaches Juan, effecting a subtle shift in the sexual dynamic. In the second half of the film, it is María who actively pursues Juan, escaping from the ranch at night on horseback and rowing herself across the marshes to meet up with her lover.

For his part Juan comes to recognize María's share of power in their relationship, admitting to her that she is "la primera que me manda." It is not inconsequential, however, that as the daughter of the ranch overseer María might dominate Juan: her sexual agency is undoubtedly connected to class privilege. Indeed, she quite consciously (ab)uses power in order to advance her own erotic agenda: when Juan's former lover, the field worker Carmen, attempts to rekindle their romance, María simply fires her. Juan seems acutely aware of his economic inadequacy, lamenting to María that "no soy nada y nada puedo darte." While Juan's comment discloses the exchange--money for sex--traditionally underlying heterosexual relationships under patriarchy, the film implies that because of her class advantage, María maintains greater control over her sexuality: she can avoid both literal and figurative prostitution; she can pursue her own desire. In this respect, the price of María's empowerment is Juan's disempowerment.

Juan's masculine authority faces the threat of further erosion as he is objectified by María, as well as by the filmic discourse. La gata was the first Spanish film shot in CinemaScope (by acclaimed cinematographer Juan Mariné), and it does employ many of the aesthetic strategies characteristic of early examples of the new medium, including the use of horizontal compositions and lateral character and camera movements which, together with the characters' glances to one side or another, direct the viewers' own gaze smoothly back and forth across the expansive screen (Belton 197-99). On occasion, however, La gata evinces a more idiosyncratic visual style which further shapes gendered representations. One of the more interesting scenes in this respect begins with a low angle shot of María, who has paused in an open passageway situated on the second floor of the ranch house above a courtyard. María looks down and offscreen as the sound of water splashing is heard; then the camera, authorizing María's gaze, pans down to a group of men, including Juan, gathered in the courtyard below. Juan is to the far right of the frame, stripped to the waist and washing himself; the camera then pans up slightly as Juan approaches it, revealing that María, in the upper portion of the screen, continues to contemplate Juan's body, which now occupies the right foreground. When Juan glances back over his shoulder,

he appears to briefly meet María's gaze but quickly turns around again, smiling; María, for her part, withdraws from view before moving on. Here María's desiring gaze cuts across the frame vertically instead of horizontally, working to briefly disrupt the film's customary visual and narrative flow and center the viewer's attention squarely on Juan's body.

Maria's active sexual gaze and the concomitant objectification of Juan is perhaps even more unusual within the context of Franco-era cinema than within the classical Hollywood tradition condemned by Laura Mulvey in her oft-cited article "Visual Pleasure and Narrative Cinema." While some post-Mulveyan feminist film theorists have sought out and celebrated the exceptional films that present a female appropriation of the gaze and specularization of the male, others have greeted these images with skepticism. Mary Ann Doane, for example, argues that such reversals are simply exceptions which prove the rule established by the dominant system: sexual difference must be figured through a subject/object dichotomy (20-21). According to Steve Neale, patriarchal norms are in fact reinforced through the inevitable feminization of the specularized male. For her part Kaja Silverman notes that "[w]e have at times assumed that dominant cinema's scopic regime could be overturned by 'giving' the woman the gaze, rather than by exposing the impossibility of anyone ever owning that visual agency, or of him or herself escaping specularity" (152). Silverman insists, following Lacan, that since all subjectivity is based upon lack, the look simply entails an attempt to project this lack onto another (144-45).

La gata does in fact work to avert any feminization of the specularized male protagonist--perhaps already too threatened by his subordinate position within the film's class discourse--through a deflected projection of lack. This process is presented in several discrete scenes which specifically contrast Juan to Joselillo; the diminutive here is significant. The first such scene once again features a shirtless Juan washing himself over a bucket in the foreground. Joselillo is attempting to start up a tractor in the background when Juan chides him, "niño, deja eso, no lo sabes manejar." After Joselillo jumps off the tractor and joins Juan in the foreground, Juan insists that "a tu edad, había hecho yo más de una capea y tenía un siete aquí" [signalling his thigh]. Throughout this scene, significantly, Joselillo holds a wrench which he alternately fondles and contemplates, almost studiously.

This is simply one of a number of scenes in which Joselillo, seeking in vain to supplement his lack with a variety of phallic accessories, fails to prove his masculinity. At another moment, for instance, while attempting to break a horse he first drops his whip, and then scrambles to recover it before finally being knocked to the ground. In a conversation with María, he confesses his desire to get hold of a gun and eliminate his rival: "Vas a ver que no soy tan pequeño, y sé apretar un gatillo." This series of scenes culminates when Joselillo steals a rifle from the Civil Guard and tracks down Juan. Instead of reacting with fear, however, Juan simply laughs at Joselillo, calling him a "cazador furtivo con escopeta ajena" as he walks up to the weapon and places the muzzle to his chest. When Joselillo stammers that he has not pulled the trigger because he is not a murderer, Juan counters, "Tú lo que no eres es hombre."

Commenting upon the construction of masculinity in Spanish films of the forties and fifties, Peter Evans has noted that female protagonists, forced to choose between a "sexual predator" and a "chaste, sexless male of ecclesiastical approval," inevitably opt for the latter (219). Yet La gata complicates this representation of "ideal" masculinity under Francoism not only by pairing Maria with the womanizing Juan but also by suggesting that Joselillo might be more interested in "un gato" than in "la gata." The film is replete with double entendres which form an intriguing homoerotic subtext, such as Joselillo's insistence that he knows how to "apretar un gatillo," cited above.

When the Guardia Civil asks Joselillo if he has stolen the rifle to pursue Juan, he chooses to phrase his query in an evocative way: "¿Tenéis Juan y tú algo?" Joselillo voices perhaps the most expressively ambivalent statement on his deathbed. María implies that she has always loved him like a brother, and he responds, "el mío es otro querer." Joselillo's voyeuristic gaze also complicates the film's specularization of male characters. While he is shown in "heterosexual" fashion looking down upon María from a pigeon coop, he is also featured in the bullring crouched behind a railing and grabbing tightly onto the vertical bars, enthralled by the ranch owner's equestrian exhibition. Moreover, given the ambiguous nature of Joselillo's interest in Juan, it is not necessarily clear who his primary object of desire is when on two separate occasions he spies on Juan and María as they kiss in the barn.

Despite the fact that Joselillo is killed off in the end, he remains a sympathetic, if ambivalent, figure throughout; the film refuses to indulge in the homophobic rhetoric so prevalent in contemporary genres featuring objectified male bodies, such as the action picture (Smith 84-87). Thus, even though the affirmation of Juan's phallic masculinity is propped up by the projection of lack onto Joselillo, and works to defuse María's sexual subjectivity, this textual mechanism alone is incapable of locking La gata into a rigid demarcation of sexual difference. Moreover, Miriam Hansen, in her work on Rudolph Valentino, has underlined the inadequacy of an analysis based exclusively on "symbolic content within a phallic economy of signification," calling instead for the careful consideration of the range of textual and contextual discourses implicated in the construction of meaning (252-53). In fact, in the case of La gata another discourse present throughout the film and opening out onto cultural myths concerning bullfighting presents a markedly different perspective on issues of gender and sexuality.

Since the 1920's, a number of polemical essays and books have sought to illuminate the bullfight's sexual allegory. Many of these studies conclude that the bullfight re-stages heterosexual relationships under patriarchy: the matador is male, the bull female, and the latter is eventually overpowered as the matador's penis-sword penetrates the bloodied folds of the bull's flesh (see for example Douglass; Tierno Galván). Yet the opposite has also been asserted: the matador is female, the bull is male, and the bullfight, through its symbolic castration, represents the domestication of male sexuality by a dangerously seductive matriarch (Delgado Ruiz 108-36). Other theorists acknowledge a more fundamental ambiguity by arguing that the matador and bull each represent both masculinity and femininity. However, by separating the bullfight into distinct stages according to the display of characteristics deemed "masculine" or "feminine," they posit an even more Manichean division of gender roles (Pitt-Rivers; Ingham). In his recent monograph on the bullfight, Timothy Mitchell criticizes all of these theories in part for their monolithic presentation of the relationship between gender, sexuality and bullfighting, for their failure to acknowledge the "metaphorical ambiguities that ordinary Spaniards enjoy" (158).

In fact, by developing these potentially pleasurable ambiguities, La gata also facilitates the questioning of binary gender identifications. This process is evident in the first few moments of the film, in a narrative prologue in which Juan arrives at a cattle ranch and is offered food and shelter for the night. Hearing the bulls moaning in the distance, the cattle herders remark that the animals "buscan la vaca." When one of the men observes that Juan too seems to be seeking out a woman, the comparison between the sexuality of men and bulls is clear. Juan himself would seem to confirm this gendered identification of the bull when he says of the Andalusian marshes that "allí manda el toro. Es el rey. Y se lo merece." However, instead of comparing himself with this regal figure, he suggests that his lover María most resembles the bull, for it is

she who seeks him out. María is, according to Juan, "bravía e indómita como los toros."

Juan's comments introduce a lengthy flashback which comprises the bulk of the filmic narrative, and throughout which this pattern of gender ambiguity continues. For example, both Juan and María are represented, more or less symbolically, as bullfighters perfecting their technique. In one scene Juan fights a prized bull named El Chismorrito, executing a number of passes before reaching out to touch the animal's horn, a standard matador's gesture, designed to demonstrate courage and control. For her part, María is shown fearlessly feeding a group of bulls, and her movements also mimic those of a bullfighter: her yellow skirt, whipped by the brisk wind, serves as a makeshift cape as María moves ever closer to her preferred animal--also El Chismorrito--flattering and cajoling him before turning her back on the bull and calmly walking away, as a matador would do after completing a successful series of passes. Similarly, both protagonists are also associated with the bulls themselves. As in the film's prologue, Juan is most frequently compared to these animals through double entendre, when the other men on the ranch refer to Juan by commenting on the bulls' sexual urges. Yet Juan, confessing his desire to María, refers to her as a bull: "te veo y no sé, siento que la carne me quema como cuando tengo cerca un toro." Moreover, he underlines the essential similarity between himself and María, suggesting an identity apart from the binary schema of gender: "Estás hecha como yo. Por eso me tienes miedo y por eso te tengo miedo."

This subtle breakdown in the opposition between masculinity and femininity effected through bull symbolism is complemented by the "backstage" view of the breeding and raising of cattle provided by the film. As Mitchell has noted, referring to the work of Romero de Solís, "today's toro bravo is not a natural but a cultural product, the result of a conscientious process of cultivation" (89). The first sequence of La gata's central narrative features cattle being driven in from the open countryside to the breeder's ranch. A number of shots reveal how the animals are prodded and guided all along the way by a group of horsemen; once the cattle arrive at their destination, they are channeled through a gate, and are eventually led one by one into an enclosed ring where they are branded and then catalogued according to sex and bloodline. This process is overseen, significantly, by María's father, who serves throughout the film as the supreme representative of culture as well as of the law. Thus the film further complicates the traditional association of bulls with particular gender traits by suggesting that such traits are not necessarily natural essences but rather the result, at least in part, of cultural intervention. It is interesting, moreover, that these scenes alternate with views of María in a loose cotton nightgown as she awakens from an uninhibited sleep, and then as she heads downstairs and through the kitchen, putting on an apron over her fitted dress. The crosscutting suggests not only the simultaneity but also the similarity of the two sets of events: María's impulses, like those of the bulls, are shaped and restricted by culture; she bears her apron like a brand.

Like the bulls, María too will be sacrificed. But perhaps here María more closely resembles an ill-fated bullfighter: at the end of the film don Manuel's men, given the order to shoot Juan, mistake the red-shawled María for their intended target. María's death might tempt us to categorize La gata as yet another film in which a female sexual renegade is severely punished, subjected--literally, in this case--to the Law of the Father she has so obstinately disobeyed. Although it would be ill advised to understate the repressive force of this form of narrative closure (in this case perhaps unavoidable given Francoist censorship norms), it does seem that the particular circumstances of María's death continue to hold in tension the opposing discourses on

gender present throughout the film. La gata's climax underscores María's culturally mandated difference from Juan (in symbolic terms, she is punished for her active sexuality, while he is not), while it exposes their perhaps more fundamental similarity. Of course representations of "gender fluidity," in and of themselves, are not necessarily progressive from a feminist standpoint. But when, as in the case of La gata, such representations allow for a freer exhange of active and passive roles--without suppressing the significance of culturally produced, gender-specific patterns of victimization--they form the basis for a new conceptualization of female and male sexuality and subjectivity.

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Feministas Unidas

Monday 30, December

MLA No. 745

Teaching Taboos: A Workshop

1:45—3:00 p.m
Independence, Washington Hilton

Program arranged by Feministas Unidas.

Presiding: Joanne Saltz, Saint Cloud State University;
Luz María Umpierre, New School for Social Research

1: "La representación del sexo y la sexualidad en la novela española y el cine",
Marie E. Barbieri, Bowdoin College

2: "Erotic Narrative by Contemporary Latina Writers,"
María Victoria García Serrano, Emory University.

Please support our two sessions by your attendance and participation.

We look forward to lively discussions!

Other Sessions of Interest
Feministas Unidas Member Participation

Beyond the two officially-sponsored sessions on December 27th thru 30th, many or our members and compañeras are presenting sessions or topics of interest to Feministas Unidas. Let's support them when we can! A list of these sessions follows:

Friday 27, December

MLA No. 3 A Preconvention Workshop for Job Seekers:
The Job Search in Foreign Languages
*3:30—4:45 p.m. / Jefferson East, Washington Hilton/*Program arranged by the Association of Departments of Foreign Languages./*Speaker*: Roberta Johnson, University of Kansas

MLA No. 11:1 Queer Readings
*7:00—8:15 p.m. / Military, Washington Hilton /*Program arranged by the Division on Twentieth-Century Latin American Literature.
1: "Queer Cortázar," Rosemary Geisdorfer Feal, University of Rochester

Saturday 28, December

MLA No. 71 Body and Spirit
*8:30—9:45 a.m. / Cabinet, Washington Hilton./*Program arranged by the Division on Twentieth-Century Latin American Literature. / *Presiding*: Debra A. Castillo, Cornell University

MLA No. 72:2 Comedia 2001: A Critical Odyssey
*8:30—9:45 a.m. / Lincoln West, Washington Hilton /*Program arranged by the Division on Sixteenth- and Seventeenth-Century Spanish Drama.
2: "Una fiesta barroca peruana en el Coliseo del Buen Retiro: También se vengan los dioses de Lorenzo de las Llamosas," Susana Hernández Araico, California Polytechnic State University, Pomona

MLA No. 133:4 Affirmative Actions, Affirming the Discipline
*10:15—11:30 a.m. / Virginia B, Sheraton Washington /*Program arranged by the MLA Committee on the Status of Women in the Profession.
4: "Affirmative Action: Changing the Face of Academia," Rosalva Bermudez-Balin, University of Alabama, Birmingham

MLA No. 232:3 Historicist Approaches to Old English Texts
*3:30—4:45 p.m. / Maryland B, Sheraton Washington /*Program arranged by the Division on Old English Language and Literature.

3: "Alfred's 'Preface to *Pastoral Care*' and History Times Four," Kathleen Davis, Rutgers University, New Brunswick

MLA No. 247:2 FOCUSING ON EDITORIAL SCHOLARSHIP AT CENTURY'S END
3:30—4:45 p.m. / Marshall, Sheraton Washington /Program arranged by the MLA Committee on Scholarly Editions.
2 "Editorial Scholarship, Literary Translation, and the Construction of a Written Text," Carol Maier, Kent State University, Kent

MLA No. 296: 1 and 2 CROSSING GENRE BOUNDARIES: SPANISH NOVELISTS AND THEIR NARRATIVES FOR CHILDREN
7:15—8:30 p.m. / Georgetown East, Washington Hilton / A special session; session leader: Mercedes Mazquiarán de Rodríguez, Hofstra University
1: "Social Criticism and Fantasy in Martín Gaite's Novels for Young Readers," Joan Lipman Brown, University of Delaware, Newark
2: "Female Lineage and Its Enduring Power in Tusquet's Literature for Children," Mercedes Mazquiarán de Rodríguez

MLA No. 299:2 STAGING SOR JUANA: THE (IM)POSSIBILITIES OF PERFORMANCE
7:15—8:30 p.m. / Caucus, Washington Hilton / A special session
2: "Visual Labyrinths in Sor Juana's *Amor es más laberinto*," Denise DiPucio, University of Tennessee, Knoxville

MLA No. 349 UNCOVERING THE PRECISE AMBIGUITY OF MARÍA VICTORIA ATENCIA
8:30—9:45 a.m. / Monroe East, Washington Hilton /Program arranged by the Twentieth-Century Spanish Association of America.
4:"The Poetry of María Victoria Atencia: 'The Music in Letters,'" Sylvia Sherno, University of California, Los Angeles

MLA No. 358:1 FRONTERAS COLONIALES: ETNIAS, DISCURSOS,E IDEOLOGÍAS
10:15—11:30 a.m. / Map, Washington Hilton /Program arranged by the Division on Literature of Colonial Spanish America.
1:"Fronteras textuales frente a la mujer mexica: Tlatelolco, 1521," Gladys M. Ilarregui, Trinity College, D.C.

MLA No. 378:1 VESSELS OF THE OTHER SPIRIT
10:15—11:39 a.m. / Vermont, Sheraton Washington / A special session/*Session Leader*: Debra A. Castillo, Cornell University
1: "El espíritu de santería en el texto de *El monte* de Lydia Cabrera," Graciela Michelotti, Haverford College

MLA No. 379:3 CHILDREN, PARTNERS, ELDERS: MAKING FAMILY AN ACADEMIC ISSUE
10:15—11:30 a.m. / Maryland B, Sheraton, Washington /Program arranged by the MLA Committee on the Status of Women in the Profession.
3: "Commuting to Illness: Can the Brain Stand the Drain?" Elizabeth Starcevic, City College, City University of New York

MLA 1996

MLA No. 397:3 COLONIALISM PAST AND PRESENT: "RACE," CLASS, AND GENDER IN COLONIAL SPANISH AMERICAN TEXTS

12:00 noon—1:15 p.m. / International Ballroom West, Washington Hilton / Program arranged by the Division on Literature of Colonial Spanish America.

3: "Gendered Crime and Punishment in New Spain: The Inquisitional 'Acusación' against Bárbara de Echegaray," Stacey Schlau, West Chester University

MLA No. 400:3 FIN DE SIGLO, MODERNISMOS, Y VANGUARDIA

12:00 noon—1:15 p.m. / Jefferson East, Washington Hilton / Program arranged by the Division on Twentieth-Century Spanish Literature.

3: "Cultural Negation in the *Fin de Siglo*," Noël Valis, John Hopkins University

MLA No. 428:3 GALDÓS Y LA MITLOLGÍA

12:00 noon—1:15 p.m. / Military, Washington Hilton / Program arranged by the International Association of Galdós Scholars.

3: "Sirens and Echoes in Galdós," Diane F. Urey, Illinois State University

MLA No. 431 Women Writers and Constructions of Masculinity

12:00 noon—1:15 p.m. / Caucus, Washington Hilton / **Program arranged by Feministas Unidas.**

(See Preceding Section)

MLA No. 436:2 and 3 DEFINING BODIES

1:45—3:00 p.m. / Map, Washington Hilton / Program arranged by the Division on Eighteenth- and Nineteenth-Century Spanish Literature / *Presiding:* Noël Valis, John Hopkins University

2: "Constructing Difference: Sex and Hygiene in Nineteenth-Century Spanish Medical Texts," Catherine Jagoe, University of Wisconsin, Madison/Southern Women's Autobiography

3: "Body Language: Women Authors and the Discourses of the Body," Maryellen Bieder, Indiana University, Bloomington

MLA N0. 467:3 COMPARATIVE FEMINISMS IN MEDIEVAL STUDIES

1:45—3:00 p.m. / Monroe West, Washington Hilton / Program arranged by the American Comparative Literature Association.

3: "The Woman behind the Jew and the Moor: The Problem of Gender in the Study of Late Medieval Spanish Literature," Barbara Weissberger, Old Dominion University

MLA N0. 469 EL ARTE PALEOLÍTICO EN LAS CUEVAS DEL NORTE DE LA PENÍNSULA IBÉRICA

1:45—3:00 p.m. / Conservatory, Washington Hilton/ Program arranged by the Association of American Programs in Spain. / *Presiding:* Charles Ganelin, Purdue University, West Lafayette

MLA No. 476:4 RESITUATING TEXTS IN CONTEXT

3:30—4:45 p.m. / Georgetown East, Washington Hilton / Program arranged by the Division on Eighteenth- and Nineteenth-Century Spanish Literature / *Presiding:* Constance A. Sullivan, University of Minnesota, Twin Cities

4: "Passing Notes: Theory and Self-Representation in Pardo Bazán's *Apuntes autobiográficos*," Elizabeth J. Ordóñez, University of Texas, Arlington

MLA No. 477:1 and 2 La literatura española reciente: La generatión X II
3:30—4:45 p.m. / Georgetown West, Washington Hilton /
Program arranged by the Division on Twentieth-Century Spanish Literature.
1 "Arte conceptual, pop art, y anti-estética en la narrativa reciente,' Josefina González, Anges Scott College
2 "Lo visual en la generación X," Susan Martin-Márquez, Tulane University

MLA No. 565:2 Spanish Colonized Voices in the Twentieth Century: Africa, the Canaries, and the Spanish "Metropolis"
7:15—8:30 a.m. / Edison, Washington Hilton / A special session.
2: "¿Porosidad intelectual o colonización? El 'cosmopolitismo' canario en *El inglés de Juan Manuel García Ramos*," Jacqueline Cruz, University of Oregon

MLA No. 571 Foreign Language Departments as Leaders on the Changing Academic Landscape: A Panel Discussion
7:15—8:30 p.m. / Monroe West, Washington Hilton / Program arranged by the Association of Departments of Foreign Languages. / *Speaker.* Roberta Johnson, University of Kansas

MLA No. 585 Discourse Analysis and Literature II: Convergences in Specific Works
9:00—10:15 a.m ./ Truman, Sheraton Washington / Program arranged by the Division of Linguistic approaches to Literature. / *Presiding.* Joyce Tolliver, University of Illinois, Urbana

Monday 30, December

MLA No. 632:1 and 4 Cross-Cultural Perspectives on the Contemporary Spanish Stage
8:30—9:45 a.m. / Map, Washington Hilton / A special session; leader: Phyllis Zatlin, Rutgers University, New Brunswick.
1 "Contemporary Spanish Theater: A New Look for the Nineties," Candyce Leonard, Wake Forest University
4: "Spanish Theater in the United States: Are We on the Verge of a Breakthrough?" Phyllis Zatlin

MLA No. 633:3 Mexican Cultural Production: Beyond Literary Histories
8:30—9:45 a.m. / Monroe East, Washington Hilton / A special session.
3: "Looking for Words: Towards a New Cultural History of Chiapas," Cynthia Steele, University of Washington

MLA No. 645:1
Discourse Analysis and Literature III: Convergences (Theoretical Considerations)
10:15—11:30 a.m. / Vermont, Sheraton Washington / Program arranged by the Division of Linguistic approaches to Literature.
1: "Narrative Voice and Ritual Speech," Joyce Tolliver, University of Illinois, Urbana

MLA 1996

MLA No. 653:2 Morphing the Graduate Research Methods Course

10:15—11:30 a.m. / Holmes, Sheraton, Washington / Program arranged by the Division on Methods of Literary Research.

2: "Teaching Research in Spanish: Methods and Modifications," Margaret H. Persin, Rutgers University, New Brunswick

MLA N0. 683 The State of the Edition

12:00 noon—1:15 p.m. / Map, Washington Hilton / Program arranged by the Division on sixteenth- and Seventeenth-Century Spanish Drama. / *Presiding:* Charles Ganelin, Purdue University, West Lafayette

MLA No. 713:2 Ana Rossetti and Her *Puntos de Partida*

12:00 noon—1:15 p.m. / Conservatory, Washington Hilton / Program arranged by the Twentieth-Century Spanish Association of America. / *Presiding:* Margaret H. Persin, Rutgers University, New Burnswick

2: "What Have I Done to Deserve This? *Punto umbrío,*" Mary Makris, University of Louisville

MLA No. 727:3 Names in Literature

1:45—3:00 p.m. / Lanau 156, Sheraton Washington / Program arranged by the American Name Society.

3: "John Steinbeck's *East of Eden*: Onomastic Use of Cain and Abel," Marcia D. Yarmus, John Jay College of Criminal Justice, City University of New York.

MLA No. 742:1 Sightings, Sitings: Vision and Place in Galdós

1:45—3:00 p.m. / Military, Washington Hilton / Program arranged by the International Association of Galdós Scholars.

1: "Narcissus, Specular Signification, and the Gaze in Galdó's Fortunata y Jacinta," Edith M. Jackson, State University of New York, Albany

MLA No. 745 Teaching Taboos: A Workshop

1:45—3:00 p.m. / Independence, Washington Hilton / Program arranged by Feministas Unidas. (See Preceding Section)

Member News

Linda Fox says: Joan Korenman has authorized me to post this information on women's studies in Brazil in response to Sonja Milbourn's request. I hope that it will be of help to those interested in global feminism. It took some time to find it, as most courses on Latin American women seen to major on Hispanic women. Brazil covers over half the South American continent. More people speak Portuguese in Latin American than speak Spanish because of the Indian dialects which are spoken.

I have another message from Mary Castro on Brazilian women theologians which I will try to get on the fem-theology list.

(Cordially, Carolyn Goodman Plampin CPLAMPIN@IN.NETCOM.COM)
list from Mary Garcia Castro <CASTRO@UFBA.BR>

Some names of women who teach courses on gender in Brazil, there are much more, and latter I can complete this list;

Paolla Capellin, PhD Sociology
area - gender and labor, labor unions, citizenship, sociological theory
Universidade Federal do Rio de Janeiro - IFICS
Largo de Sao Francisco de Paula, 1,
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Rio de Janeiro, RJ, BRAZIL
CEP 20051.070
fax 021-224-8965

Bila Sorj, PhD Sociology
area - gender and labor
the same address

Alice Rangel Piava Abreu, PhD Sociology
id (id=ditto), the same area and address

Maria Luiza Heilborn, PhD Anthropology
area - sexuality, anthropological theory, violence
JOURNAL FEMINIST STUDIES
(REVISTA ESTUDOS FEMINISTAS)
id, the same address
fax 021 221-1470

Heloisa Buarque de Hollanda, PhD in Literature
area - literature, cultural studies

Universidade Federal do Rio de Janeiro - CIEC
Escola de Comunicacao
Av Pasteur, 250, Fundos
Rio de Janeiro, RJ, BRAZIL
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Cristina Bruschini, PhD in Sociology
area - gender and labor

Fundacao Carlos Chagas
Ave. Prof. Francisco Morato, 1565
Sao Paulo, SP, BRAZIL
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Albertina Oliveria, PhD in History
area - theory, history, women in political activities
id - the same address

Fulvia Rosemberg, PhD in education
area - education
id - the same address

Celi Regina Pinto, PhD in Political Sciences
area - gender and power

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Iracema Guimaraes, PhD in Sociology
Mestrado de Sociologia - Linha de Genero
area - gender and family
Universidade Federal da Bahia - Sociologia
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Federacao
Salvador, Bahia, BRAZIL
CEP 40000

Silva Maria, PhD in Anthropology
Mestrado de Sociologia - Linha de Genero
area - women in rural area, rural anthropology
id the same address

Alda Motta, MA in Sociology
area - gender and third age
id, the same address

Noemí Escandell received First Prize in Poetry in the XXXII Certamen Literario Internacional "Odón Betanzos Palacios" for her collection "In illo tempore: Nicaragua, 1986-87". She also received a Special Mention in the García Lorca Poetry competition for "Tres poemas domésticos".

Dr. Luzma Maria Umpierre Poe Sida "*Victor's Poem*" (NY: Ollantay, 1996) C. Rodriquez, editor. Anthology of poems on Aids in Spanish. It includes the poem "*Poema para Victor*". Umpierre has been nominated to the women's Hall of Fame in Seneca Falls, NY.

Magdalena Maiz Pena, Professor, Spanish Department, Davidson College received a 1996 Latino Diamante Award in Recognition of excellence and success in the Hispanic Community.

Mrs. Maiz-Peña has worked for over a decade in educating others about the language and culture of Latin Americans. She is well known in her field and has received numerous recognitions and awards from Davidson College as well as from national organizations. In 1996 she directed the 5th International Conference of the Associación de Literatura Hispánica Femenina. She has organized a children's contest on Hispanic culture and various other conferences about the history and culture of Latin America. Originally from Mexico, she is a strong supporter and advocate of the Hispanic community.

Attention! Attention!

Renewal time is upon us! If you're not going to MLA in Washington, where you can renew by paying one of the officers present at the business Meeting, please use the form in the back of this issue to renew for 1997! Remember that we operate on a calendar year basis, so if you do NOT renew now, you will not receive the April issue of the *Newsletter*! Costs to produce the *Newsletter* continue to rise, yet considering that your dues also pay for the January call for papers and the reception at MLA in addition to the two issues, you really have a bargain! So..... do it now - **RENEW!**

Recent Submissions

BASES DEL IX CONCURSO "ANA MARIA MATUTE" DE NARRATIVA DE MUJERES

1a) Podrán concurrir al mismo escritoras de cualquier nacionalidad con relatos en lengua española no premiados anteriormente en ningún otro concurso. Sólo se admitirá un relato por participante.

2a) Los originales, con libertad de tema, deberán ser inéditos y tener una extensión no superior a 12 folios.

3a) Los trabajos se presentarán por triplicado, en folios mecanografiados a doble espacio por una sola cara, debidamente numerados y cosidos.

4a) Los relatos presentados podrán ir firmados por sus autoras o bajo seudónimo. En el primer caso, deberá figurar en cada ejemplar el nombre de la autora, su domicilio y teléfono y una pequeña reseña biográfica; en el segundo, el seudónimo figurará en cada ejemplar y en un sobre cerrado, en cuyo interior se incluirán los datos mencionados.

5a) El envío, por correo certificado, se hará llegar a EDICIONES TORREMOZAS, Apartado 19.032, 28080 Madrid, indicando en el sobre: "Para el Premio Ana María Matute". El plazo de admision quedará cerrado el 15 de octubre de 1996.

6a) De los relatos presentados, se seleccionarán hasta un máximo de diez para entrar en el fallo final. De estos finalistas, el Jurado determinará el que, a su juicio, merezca el Premio.

7a) La dotación del IX Premio "Ana María Matute" es de 150.000 pesetas en metálico. El relato premiado será publicado con los finalistas por Ediciones Torremozas, que se reserva los derechos de la primera edición, en la colección "Ellas también cuentan". El Premio está sujeto a la legislación fiscal vigente.

8a) El Jurado estará compuesto por especialistas en literatura cuyo nombre se dará a conocer en el momento de hacerse público el fallo, que será inapelable.

9a) El fallo tendrá lugar en el mes de diciembre de 1996 y será comunicado inmediatemente a la autora premiada y a las finalistas.

10a) Ediciones Torremozas no mantendrá correspondencia sobre este concurso ni devolverá los originales no premiados, que serán destruidos tan pronto se haya producido el fallo.

11a) La presentación al Premio "Ana María Matute" implica la total aceptación de sus bases, cuya interpretación, incluso la facultad de declararlo desierto, queda a libre juicio del Jurado.Madrid, 28 de agosto de 1996

Recent Conferences

Writing in the Americas

La escritura de las Américas

Professor Alicia Borinsky
LS 851 / LS 852

Regionalism and Universalism in Latin American Literature

A re-evaluation of Latin American literature through the reading of major works of fiction. Authors discussed include Augusto Monterroso (Guatemala), Antonio Skármeta (Chile), Ricardo Piglia (Argentina), Luis Rafael Sánchez (Puerto Rico), and Tomás Eloy Martínez (Argentina), who will each be present for seminar sessions and formal and informal consultation with students. Open to graduate students and faculty. Thursdays 3-5. The Castle at Boston University. The Seminar may be taken for the full year (8 credits) or for one semester (4 credits).

Schedule of authors participating:
Fall 1996
Antonio Skármeta, October 17-19
Augusto Monterroso, October 23-30
Ricardo Piglia, October 28-November 1

Spring 1997

Tomás Eloy Martínez, January 1997
Luis Rafael Sánchez, March 1997

For more information call 353-2262

Cultural Exchanges

November 14-17, 1996

The Massachusetts Center for Renaissance Studies
(Arthur F Kiney, Director)

Co-sponsored by the Provost and Dean of the College of Arts and Sciences and the Dean of Graduate Studies, ***University of Massachusetts****, Boston; Vice-Chancellor of Graduate Education, Provost and Dean of College of Humanities and Fine Arts,* ***University of Massachusetts****, Amherst; Provost, Mt. Holyoke College; Dean of Faculty,* ***Smith College****; the Director of Five colleges, Inc.; and the* ***Consulate General of Spain*** *(Boston).*

Cultural Exchanges

Nations, Classes, and Genders in the Early Modern Period

Co-Chairs: Nina M. Scott Spanish, The University of Massachusetts, Amherst,

Malcom Smuts History, The University of Massachusetts, Boston,

Coordinator: Francisco J Borge The Massachusetts Center for Renaissance Studies, English, Department, 266 Bartlett Hall, The University of Massachusetts, Amherst, MA 01003
Tel (413) 545-5467

Upcoming Conferences

CONTESTED SPACES:

SPAIN, PORTUGAL AND THE AMERICAS

An International Interdisciplinary Conference
Association of Iberian and Latin American
Studies of Australasia (AILASA)

Auckland, New Zealand 9-11th July 1997

First Call for Papers

As the twentieth century comes to a close approaching 1998, we remember the last colonial war fought over Latin America 100 years ago and the subsequent physical and conceptual realignments of boundaries and national identities that took place in the Iberian peninsula as well as the Americas. Contests over spaces have always existed in Spain, Portugal and the Americas, however, and continue today in the economic, political, commercial, cultural, racial, sexual, environmental, and religious arenas. This conference will look at these struggles over past, present and future geographies, and the colonial, post-colonial and neo-colonial issues they raise and represent.

Papers are invited from scholars and students interested in the study of these contested spaces before and after the arrival of the Spanish and Portuguese. While panels will be primarily based around the disciplines of economics, history, geography, literature and politics, contributions by anthropologists and members of interdisciplinary fields such as environmental, cultural and media studies are welcomed, and papers not directly related to the themes outlined above will also be considered.

A seminar on trade and commerce entitled "Markets and Cultures in Transition: Latin America and the Pacific Rim" will precede the AILASA Conference, on 9 July.

Closing Date for Abstracts of Papers: 1 March 1997

AILASA Conference
Co-ordinator for Latin American Studies
University of Auckland
Private Bag 92019
Auckland, New Zealand

E-mail: m.omeagher@auckland.ac.nz
Tel: 64-9-373-7599 ext 5263 or 6651
Fax: 64-9-373-7000

Markets and Cultures
Robert Scollay, Economics Department
University of Auckland
Private Bag 92019
Auckland, New Zealand

E-mail: r.scollay@auckland.ac.nz
Tel: 64-9-373-7599 ext 6910
Fax: 64-9-373-7427

SYMPOSIUM
Friday 4 - Sunday 6 April 1997

Women, Genders & Differences in Latin America

Call for Proposals
for individual papers or complete sessions
TO: Marta Zabaleta, School of Modern Languages, Middlesex University, While Hart Lane, London, N17 8HR, England, UK

The symposium will bring together scholars from a wide range of disciplines and from many countries for thematic sessions and a plenary on complicating categories in Latin American Studies.

Taking place at:
The Annual Conference of the Society for Latin American Studies (SLAS) 1997
St. Salvator's College
University of St. Andrews
Fife, Scotland, UK

CALL FOR PAPERS

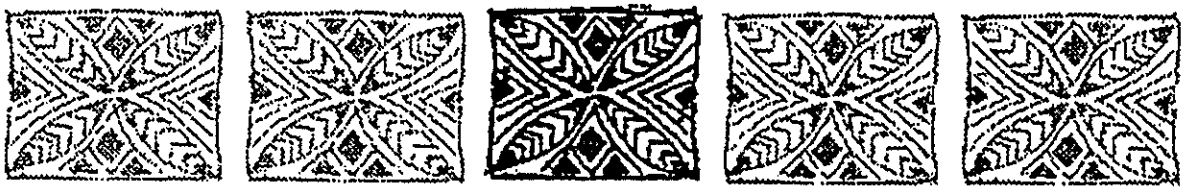
First International and Eleventh National MELUS Conference

Multi-Ethnic Literatures Across the Americas and the Pacific: Exchanges, Contestations, and Alliances

The University of Hawai'i at Mānoa · April 18-20, 1997

Hosted by the College of Languages, Linguistics, and Literature;
the Center for Pacific Island Studies; the East-West Center;
and the Department of Ethnic Studies

The Society for the Study of the Multi-Ethnic Literature of the United States (MELUS) will hold its first international conference at the University of Hawai'i in 1997, in acknowledgement of both Hawai'i's central location between East and West and the increasingly complex relationship between the Pacific and the Americas. We invite proposals for papers, panels, etc. (less than 500 words). In addition to papers on the multi-ethnic literatures of North America, we welcome comparative perspectives that address the growing cultural or textual connections between America and the Pacific, as well as comparative perspectives on postcolonial and American ethnic literatures.



possible topics:

new frontiers?

american ethnic literatures • immigrant literatures • border identities • critical regionalism • new directions in feminism • what about europe? • multiculturalism

emerging literatures & languages

pacific island literatures • literatures of hawai'i • creole languages & cultures • protest & resistance literatures • why standard english? • theorizing asian/pacific literature • cultural nationalism • the languages of dance • non-u.s. ethnic literatures

narrating north america & the pacific

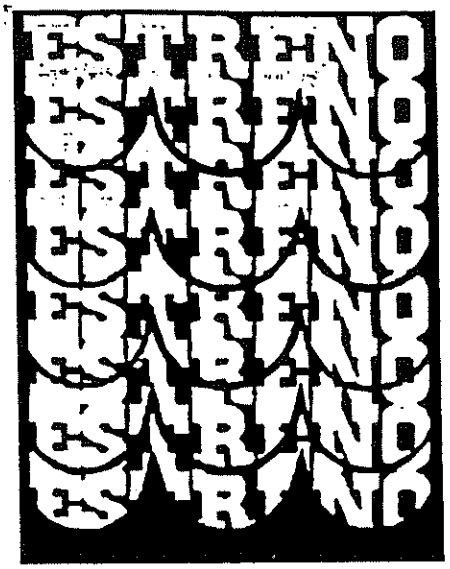
oral literatures & popular traditions • film & theater • representations of indigenous culture • colonialism, neo-colonialism, post-colonialism • transnationalism & cultural production • representations of hong kong 1997 • tourism & homo ludens • sovereignty & first nation movements • the black atlantic and the asian pacific

reconfiguring american literary & cultural studies

african american literature • asian american literature • chicano/a literature • euro-american literature • native american literature • the critique of nation & nationalism • cnn, www, & capitalist world culture • cultural transmigrations & transformations

The conference will advertise internationally. Special sessions scheduled for K-12 teachers. Reduced registration rates for high school teachers, students, and international scholars. Presenters should be members of MELUS. For additional conference information visit the world wide web MELUS 97 Conference homepage at http://www/lll.hawaii.edu/web/conference/melus97 or contact the 1997 MELUS Conference Chair, University of Hawai'i, Manoa Dept. of English, Honolulu HI 96822; fax (808) 956-3083; e-mail: rhsu@hawaii.edu

deadline for proposals: October 15, 1996



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September 18-20, 1997

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or

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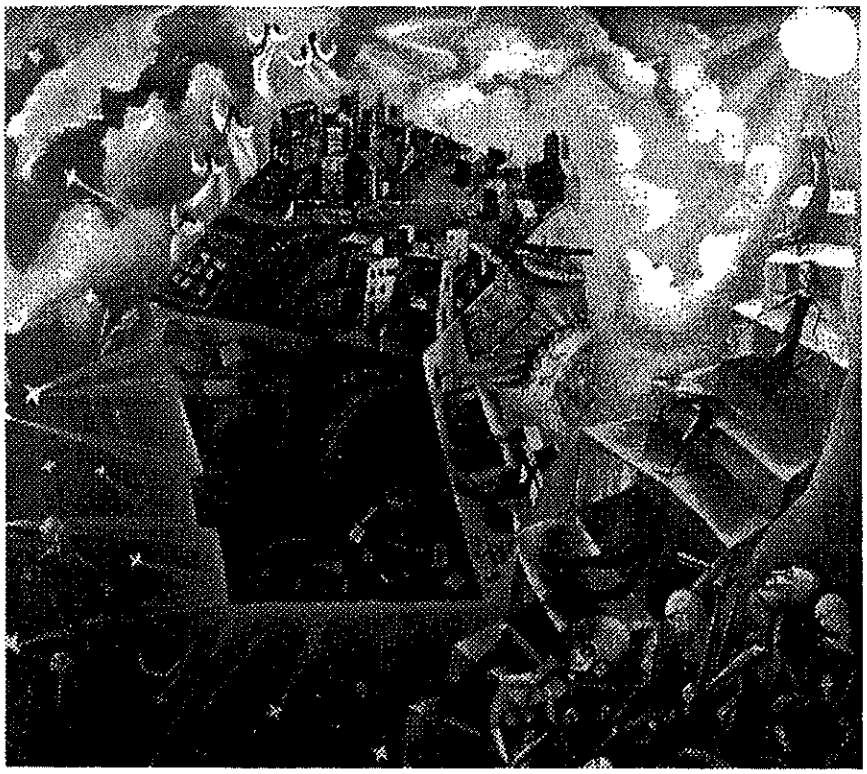
Douglass--P.O. Box 270
New Brunswick, NJ 08903 U.S.A.

(DES)ARTICULACIONES

ACTOS, CUERPOS E IDEOLOGÍAS EN LAS LITERATURAS FEMENINAS HISPÁNICAS



Angeles Santos: "Un mundo" 1929

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ATLANTA, GA

CALL FOR PAPERS

Call for Papers

This conference seeks to explore how the works of Hispanic women writers in Spain and the Americas represent correspondences and discontinuities between acts, bodies, and ideologies. Papers should relate to the formation of poetic, national, political, social, and/or sexual identities.
Proposals for panels or individual papers welcome
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Female Sexualities
Desire, the Writerly, and the Law
Motherhood, Mothering, and Maternity
Literature, Women, and Notions of Property
Problems of Authorship, Ownership, and Authority
Modes of (Re)Production and the Challenging of Tradition
Women, Language, and Culture
Desire and Madness

Roundtable Discussion

Jean Franco, Nelly Richard, and *Iris Zavala*

Abstracts

Please send a one-page abstract of your paper to:
Professor María Victoria García-Serrano, Conference Director
Department of Spanish, N507 Callaway Center
Emory University, Atlanta, GA 30322

E-mail: vgarcia@emory.edu; Fax: (404) 727-4072; Phone: (404) 727-7946
Deadline: 1 April, 1997

Note

You must be a member of the *Asociación de Literatura Femenina Hispánica* if you want to present a paper. To become a member, please contact Professor Adelaida López-Martínez, Department of Modern Languages, University of Nebraska, Lincoln, NE 68588-0315
E-mail:amartine@unlinfo.unl.edu

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The English and Foreign Languages Department of Southern Arkansas University is sponsoring the Ninth Annual Afro-Hispanic Literature and culture conference. The conference will take place on Friday, March 14, and Saturday, march 15, 1997. The theme for this year will be: "TEXT, GENDER, SOCIAL IDENTITY, AND THE INDO-AFRO-EUROPEAN BODY IN THE LITERATURE AND CULTURES OF THE AMERICAS

Deadline for receipt of abstracts: January 31, 1997.
The length of the paper should not exceed the twenty minutes, with ten extra minutes given for discussions.

Conference Keynote Speaker:
Mayra Santos-Febres - Puerto Rico

We would like to extend an invitation to colleagues from all disciplines to present a paper at the conference Please submit a 300-word abstract dealing with any aspect of the theme to:

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Call for Submissions

DEBATE FEMINISTA

ANO 7, VOL., 13, ABRIL 1996

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debate feminista es una publicación semestral. Aparece en abril y octubre.

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El número 13 de debate feminista se imprimió y encuadernó en los talleres de IMPRETEI, Almeria núm 17, Col. Postal, CP 04310, México, D.F., tel 590-56-81.

El diseño de la edición por cómputo lo realizó Sergio Vega. La tipografía y la formación estuvieron a cargo de Alina Barojas.

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to be entitled

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Work in Progress

Publications by Members

Articles

Noël Valis *"Autobiography as Insult"* in Culture and Gender in Nineteenth-Century Spain. Ed. Jo Labanyi and Lou Charnon-Deutsch. Oxford; Oxford UP, 1996. (27-52.)

Noël Valis "*Confesión y cuerpo en Insolación*".en Ensayos sobre Emilia Pardo Bazán. In Memoriam Maurice Hemingway. Ed. José Manuel Gonzalez Herran. Santiago de compostela: Universidad de Santiago de Compostela [In press].

Noël Valis "*Translation as metaphysics: Working on Julia Uceda's poetry*" Letras peninsulares [in press].

Diane E. Marting "*Gender and Metaphoricity in 'I'm Your Horse in the Night' by Luisa Valenzuela.*" World Literature Today 69.4 (Aut 1995): 702-710. This essay argues for the multiple meanings of a very short story from Cambio de armas and that such freedom of signifiers is typical of much of Valenzuela's fiction.

Diane E Marting "*The Brazilian Writer Clarice Lispector: 'I Never Set Foot in the Ukraine'*" Journal of Interdisciplinary Literary Studies 6.1 (1994): 87-101. An exploration of possible biographical elements in Lispector's understudied third novel, A cidade sitiada, especially her Jewish background, birth in the Ukraine, and stay in Italy at the end of WWII.

Noël Valis and Carol Maier, Eds In the Feminine Mode, Essays on Hispanic Women Writers. Lewisburg PA: Bucknell UP, 1990. Second printing (1995).

Dr. Luzma Umpierre Poe Sida *"Victor's Poem"* (NY:Ollantay, 1996) C. Rodriquez, editor. Anthology of poems on Aids in Spanish. It includes Umpierre's poem "*Poema para Victor*".

Books Published

Lou Charnon-Deutsch and Jo Labanyi, Co editors. Culture and Gender in Nineteenth-Century Spain. Oxford, New York; Oxford Press 1995.
A wide ranging discussion of women's writing and representations of gender in Spanish literature and culture from the Romantic period to the end of the 19th century. Contributions from Maryellen Bieder, Alda Blanco, Lou Charnon-Deutsch, Stephen Hart, Catherine Jagoe, Susan Kirkpatrick, Jo Labanyi, Abigal Lee Six, James Mandrell, Geraldine Scanlon, Diane Urey and Noël Valis.

Noël Valis and Carol Maier, Eds In the Femi nine Mode. Essays on Hispanic Women Writers. Lewisburg PA: Bucknell UP, 1990. Second printing (1995).

Doris Meyer Speaking for Themselves: Neomexicano Cultural Identity and the Spanish-Language Press 1889-1920.

When New Mexico became a territory of the United States in 1848, the Hispanic population faced an influx of Anglo-American immigrants. The neomexicanos, residents of some of the oldest Hispanic communities in the United States, found their lifeways disdained, their communal property threatened, and their very existence as American citizens called into question by aggressive invaders. They quickly began efforts to protect their language and culture against enforced assimilation.

One of the major outlets for this resistance was the Spanish-language newspaper. Here poetry, oratory, letters, fiction, and essays helped bridge the gap between the largely oral cultural expression of the region and the print-oriented culture of the Anglos. Meyer's pioneering archival research examines these newspapers and their writers. The

Felipe Maximiliano Chacón, Luis Tafoya, and Benjamin M. Read, as well as that of less well know and anonymous writers, displays the diversity and complexity of this literature and its role in the construction of a unique cultural identity.
Doris Meyer is Roman S. and Tatiana Weller Professor of Hispanic Studies at Connecticut College. *A volume in the Paso Por Aqui Series on the Nuevomexicano Literary Heritage.* University of New Mexico Press. Fall 1996.

Other Publications of Interest

LA VOZ TESTIMONIAL EN MONTSERRAT ROIG

ESTUDIO CULTURAL DE LOS TEXTOS

Barcelona: Icaria, 1996

INDICE

Christina Dupláa (Barcelona, 1954). Es Doctora en Literatura Hispánica y Luso-Brasileña (University of Minnesota, EE.UU.), Licenciada en Ciencias de la Información, en Historia Contemporánea y Master en Literatura Española. Actualmente es Profesora de Literatura Española en Dartmouth College, Estados Unidos. Es co-editora de Las nacionalidades del Estado español: una problematica cultural y de Spain Today. *Essays on literature, Culture, Society.* Además, es autora de diversos artículos sobre la figura femenina en el nacionalismo catalán conservador. Su línea de investigación en estos momentos está relacionada con la *memoria y* el *testimonio* en la cultura hispánica.

La voz testimonial en Montserrat Roig es un estudio cultural de los textos que engloban la obra literaria y periodística de la escritora catalana. Es un proyecto que pretende dar voz testimonial a la propia autora, legitimando así su concepción genealógica de la memoria histórica. No sólo son testimoniales sus trabajo de compromiso ideólogico con un pasado negado o desvirtuado a lo largo de los años de dictadura franquista, sino que su propia voz es un testiomonio de un lugar y de un tiempo muy concretos: la España de la transición democrática.

Este estudio está dividido en tres capítulos con su respectiva bibliografía, donde se analizan los temas fundamentales de pensamiento de Montserrat Roig: 1) el testimonio de la memoria frente a la falsedad de la historia oficial, 2) el testimonio de una cotidianidad en clave femenina y 3) el testimonio de su espacio vital, Barcelona.

ANTIPODAS

A SPECIAL NUMBER IN HONOUR OF SALLY HARVEY. REBELLING IN THE GARDEN: CRITICAL PERSPECTIVES ON ISABEL ALLENDE, CRISTINA PERI ROSSI, LUISA VALENZUELA.

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In this rivetting page-turner, ***A Perfect Silence***, Alba Ambert recounts the compelling tale of a Puerto Rican woman brought up in the South Bronx and her struggles to break the cycle of poverty and oppression which has plagued her family for generations. As both child and adult, Blanca was abused by both the people around her and the economic system that creates the meanest, most violent ghettoes. In Blanca, Ambert explores how oppression breeds violence and entraps people, even after they escape poverty and become successful. Once Blanca breaks out of the ghetto, she is not free; there is a severe emotional price to pay. In addition, she suffers the pain of living between two cultures, two languages, two perceptions of the world; she is caught in the emotional limbo of a dual identity. This is a gripping drama of psychological conflict and development.

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"Through Ambert's words, we feel the pain of Blanca's rejection, the pangs of her hunger, the meanness and stench of poverty. This devastating portrayal of the hopelessness of

barrio life enrages the reader. We marvel at the courage required to arise from such an environment. This is not a comfortable book and cannot be read complacently. Blanca will live in the reader's mind for a long time to come." *THE DENVER POST.*

"Not since Jerzy Kosinski's novel ***The Painted Bird,*** have I read such forthright and medieval accounts of brutality toward the innocent. ***A Perfect Silence*** is written in sophisticated prose that is often poetic and melodic..." - NICHOLASA MOHR, author of ***Rituals of Survival: A Women's Portfolio, Nilda, In Nueva York, El Bronx Remembered*** and many others.

First-time novelist Alba Ambert is the author of four collections of poetry. Her short stories and poems have also appeared in literary reviews and anthologies. Born in Santurce, Puerto Rico into the poverty that she writes about, Ambert attended public schools in New York and Santurce and received her undergraduate degree from the University of Puerto Rico. She obtained her masters and Ph.D. in psycholinguistics from Harvard University. She has taught in public schools, colleges and universities and is currently at Richmond College, the American International University in London, where she lectures and writes.

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BOOK NEWS

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Spanish Women in the Golden Age
Images and Realities
Edited by Magdalena S. Sánchez and Alain Saint-Saëns
Contributions in Women's Studies, Number 155, ISSN 0147-104X

The history of women in early modern Spain is a largely untapped field. This book opens the field substantially by examining the position of women in religious, political, literary, and economic life. Drawing on both historical and literary approaches, the contributors challenge the portrait of Spanish women as passive and marginalized, showing that despite forces working to exclude them, women in Golden Age Spain influenced religious life and politics and made vital contributions to economic and cultural life.

The contributors seek to incorporate the study of Spanish women into the current work on literary criticism and on the intersection of private and public spheres. The authors integrate women into subfields of Spanish history and literature, such as Inquisition studies, the Spanish monarchy, Spain's economic and political decline, and Golden Age drama. The essays demonstrate the necessity and value of incorporating women into the study of Golden Age Spain.

CONTENTS: Preface by Alain Saint-Saëns; **Religion and Society**; Spaces of Women's Religiousity in the Military Order of Santiago in Late Medieval Castile by María Echániz; Charisma and Controversy: The Case of María de Santo Domingo by Jodi Bilinkoff; Behind the Veil: Moriscas and the Politics of Resistance and Survival by Mary Elizabeth Perry; A Case of Gendered Rejection: The Hermitess in Golden Age Spain by Alain Saint-Saëns; **Political Realms**; The Female Figure as Political Propaganda in the "Pedro el Cruel" Romancero by Anne J. Cruz; Pious and Political Images of a Habsburg Woman at the Court of Philip III (1598-1621) by Magdalena S. Sánchez; Women and Factionalism in the Court of Charles II of Spain by J. M. Campbell; **Female Identity**; Images and Realities of Work: Women and Guilds in Early Modern Barcelona by Marta Vicente; Conversions of the Woman Monarchy in the Drama of Calderón de la Barca by Mary Lorene Thomas; Rhetorical Canons and Female Portraits in Pastoral Romances by Sylvia Trelles; The Gendered Context of Melancholy for Spanish Golden Age Women Writers by Teresa S. Soufas; Bibliography; Index.

MAGDALENA S. SÁNCHEZ is Assistant Professor of History at Gettysburg College and the author of several articles. She is currently writing a book on Habsburg women, power, and politics at the court of Philip III of Spain.

ALAIN SAINT-SAËNS is Assistant Professor of History at Oklahoma State University and the author of the forthcoming book In the Service of the Faith: The Art of the Spanish Counter-Reformation.

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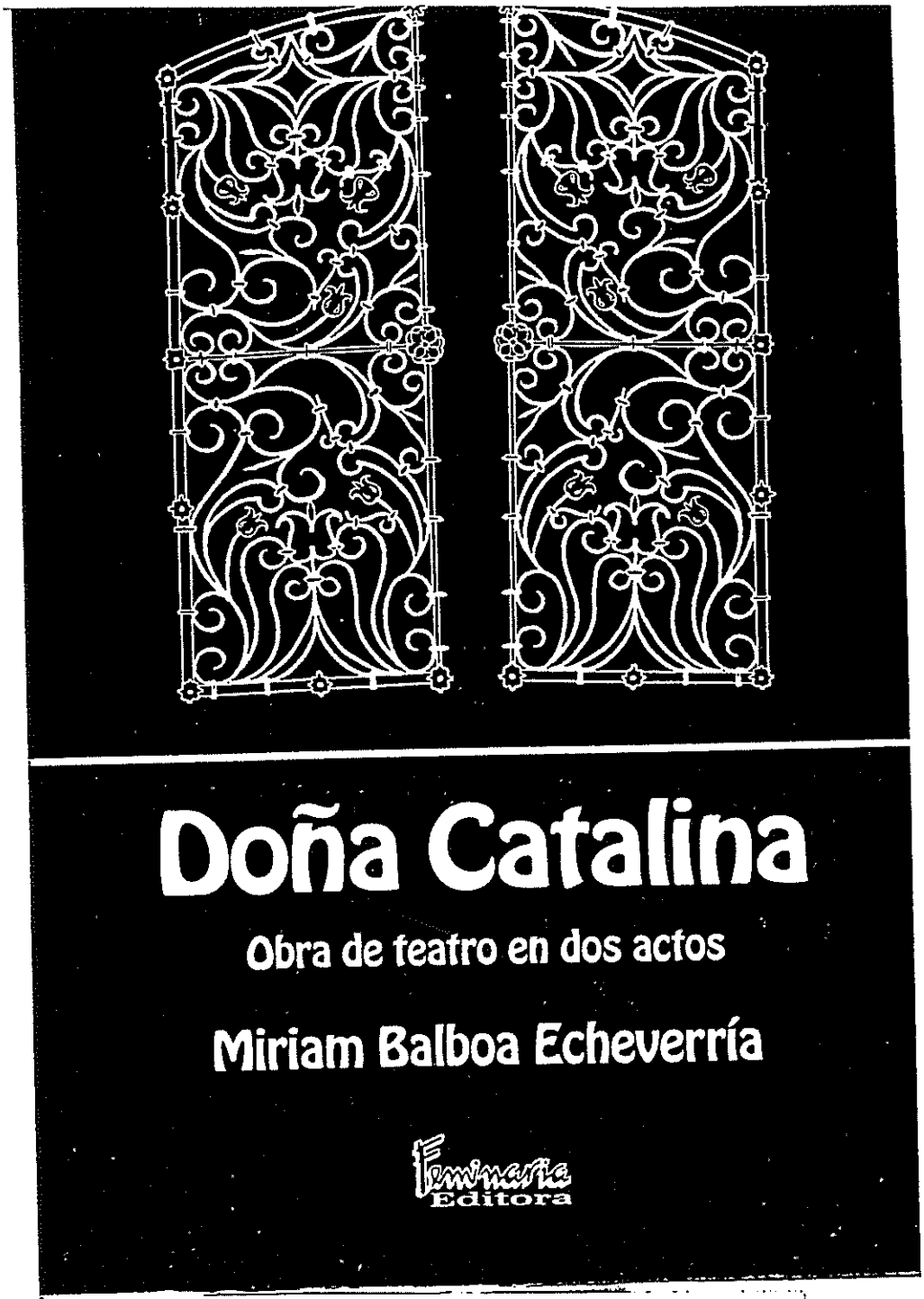

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