Fathers to a Fatherless Nation:

From Abjection to Legacy in Spanish and Catalan Autobiographies after Franco

by

Anna Casas Aguilar

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Department of Spanish and Portuguese
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Abstract

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Anna Casas Aguilar
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This dissertation examines the figure of the father in autobiographies published in Spain after the death of the Spanish dictator, Francisco Franco, in 1975. It analyzes how four well-known Spanish authors born in Barcelona, Carlos Barral, Juan Goytisolo, Clara Janés, and Terenci Moix, portray the figure of the father in their memoirs. I consider first and foremost the authors’ depiction of the biological father. Nonetheless, I read this father in relation to the political figurehead of Franco, who was portrayed by many as father to the Spanish nation. The four authors either blame their fathers for being an authoritarian figure in the shadow of the dictator or present him as an absent but alternative model to the singular vision of the patriarchal household promoted by the regime. I argue that these four writers question Franco’s paternity and foster other conceptions of fatherhood in the newly democratic Spain.

This dissertation addresses several interrelated questions: To what extent do real fathers collapse and step away from the ever-present figure of the Spanish dictator as a censoring father? How do father figures influence one’s own gender subjectivity and what is the relationship between fathers and the transformation of gender models during the Spanish
transition to democracy? In which ways are fathers central in the construction of selfhood in autobiographical writings in general and in post-Franco Spain in particular? The close reading of these four writers illuminates the strong bonds between father figures, autobiographical writing and Oedipal narratives in the literary scene of the Spanish Transition and more broadly in the three decades following Franco’s death.

Drawing from psychoanalysis, feminism and theory on autobiography, I analyze how the language, space, body, and death of the father are essential to the construction of an autobiographical self. I also contend that the reading of these authors’ melancholic state after the death of their fathers offers a new way of understanding the politics of mourning in Spain. These authors’ considerations of the figure of the father illustrate divergent attempts to deal with desired and undesired legacies of Franco’s dictatorship and, in this sense, this dissertation establishes a dialogue with current debates about memory, generational replacement, and the politics of inheritance and legacy in Spain.
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les meves àvies
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Introduction

Five days after Francisco Franco died, Juan Goytisolo published “In Memoriam, F.F.B. 1892-1975.” In the article, the Spanish intellectual denounced the moral genocide that Franco had inflicted on those who, like him, were children during the war and grew up under Franco’s authoritarian regime. According to Goytisolo, Franco was an arbitrary and castrating father, a monstrous head of the family who obliged Spaniards to abandon their own principles. In his text, Goytisolo describes the dictator as a person “cuya sombra ha pesado sobre mi destino con mucha mayor fuerza y poder que mi propio padre” (3); Franco’s moral subjugation was such that Goytisolo felt forced to flee Spain, turning him into “an errant Jew,” “incapaz de aclimatarse y sentirse en casa en ninguna parte” (no page). Despite Goytisolo’s impassioned words regarding the dictator in “In Memoriam,” the writer’s two autobiographies, Coto vedado (1985) and En los reinos de taifa (1986), reveal a more complex understanding of fatherhood and of paternal figures. Throughout Goytisolo’s autobiographies, father and dictator are two mutually dependent figures, intimately bound to the author’s conception of censorship and law. They are two inhibiting presences from which Goytisolo tries to escape and liberate himself.

This thesis considers the importance of father figures in autobiographies published in Spain after 1975. Goytisolo is not the only writer that relates father and dictator during the Transition. He is, nonetheless, one of the only Spanish writers to establish this bond as part of his autobiographical project. I examine how four well-known Spanish authors born in Barcelona, Carlos Barral (1928-1989), Juan Goytisolo (1931-), Clara Janés (1940-) and Terenci Moix (1942-2003) portray their fathers in their memoirs. In dealing with fathers, I consider first and foremost the biological father, the author’s predecessor. Nonetheless, I read the real father in relation to the political figurehead of Francisco Franco. The four chosen authors either blame

1 Juan Goytisolo’s article “In Memoriam,” originally published in the review El ruedo ibérico, can be consulted online [http://www.radiotierra.com/files/goytisolo.rtf.]
2 In this dissertation, the Transition refers to the period following the death of Franco in 1975 until the early 1990s, as Spain established its democratic institutions. A critical summary on the different theories regarding the time frame of the Spanish Transition can bee found in Teresa Vilarós El mono del desencanto (1-2).
3 My primary texts are: Carlos Barral’s Años de penitencia (1975) and Los años sin excusa (1978) Juan Goytisolo’s Coto vedado (1985) and En los reinos de taifa (1986), Clara Janés’s Jardín y laberinto (1990) and La voz de Ofélia (2005) and Terenci Moix’s El peso de la paja, that includes El cine de los sábados (1990) and El beso de Peter Pan (1993).
their real father for being an authoritarian figure, somehow in the shadow of the dictator, or present him as an absent presence that turns out to be an alternative model to the singular vision of a patriarchal household that the regime promoted.

Overall, I argue that these four writers question Franco’s paternity and foster other conceptions of fatherhood in the newly democratic Spain. At the same time, in their memoirs, these four writers place their fathers in a central position in relation to their own gendered subjectivity. I contend, therefore, that fatherhood is essential to understanding how gender models were received and subverted during the Transition in the works of those who were children during Francoism.

In Franco’s Spain, and through the foundational weight of ‘Nacional Catolicismo,’ core ideas of Christian and Roman patriarchy were adapted by the regime as a way of organizing society and envisioning the structure of the dictatorship. Based on the Christian model in which the man is the ‘head’ of the family—while the woman is the body—Franco’s regime reinforced a model of fatherhood that highlighted men’s leadership in the household. At the very same time, Franco emphasized his role as father of the Spanish nation, emulating his relationship to Spain in parallel to Christ’s position as head of the church. For those who grew up in Franco’s Spain, ideas of fatherhood were deeply interwoven into the regime’s ideals.

The first objective of my analysis is to determine the ways paternity and dictatorship are linked in autobiographical writings. To what extent do authors collapse real fathers into the ever-present figure of the Spanish dictator as a censoring father? Why is it that fathers are continuously placed in relation to the subject’s quest for identity, and appear bound to a national historical legacy? Other driving questions of my work are related to gender issues and intergenerational change: how do father figures influence one’s own gendered subjectivity? And what is the relationship between fathers and the transformation of gender models during the transition to democracy in Spain? In this project, I seek to find nuances in the importance of Franco as a father, examining how real fathers contrast with the dictator. I analyze how space, body and language are related to the father in the work of the four aforementioned authors, and I consider in what ways fatherhood is essential to these authors’ autobiographical subjectivity, as well as to the memory of Spain’s Francoist past. While Juan Goytisolo and Terenci Moix
condemn the father for his traditional values and consider him a weak, defective model of masculinity, Carlos Barral and Clara Janés try to remember their fathers in order to recover an idealized Catalan past. In this past, the father appears as a prototype of man that has been shadowed by the dictatorship. The visions of fatherhood that these four authors offer illustrate divergent processes of dealing with the desired and undesired legacies left after Franco’s death. In this sense, my research establishes a dialogue with current debates about memory, masculinity, gender identity and changing gender models during Spain’s transition to democracy.

Oedipus

From John Locke, for whom the father is the master of the family and the natural ruler, to Jean-Jacques Rousseau, who affirms the father as a natural authority, to Hegel, who maintains that the father is the leader of the family, Western philosophers have spoken of the father as the primary authority. Protective, absent, castrating or idealized, the father is placed in relation to law, culture, responsibility, sacrifice; he ensures processes of inheritance, legitimacy and lineage, transmits his Name and maintains kinship structures. The pater familias connects the public and private sphere, perpetuating order and social structure; and it is after his authority that all subsequent government develops.

Sigmund Freud stresses the centrality of the father in terms of rules, ambivalent feelings, castration and gender identification. In Totem and Taboo he talks about the father of the horde, an all-powerful father against whom the sons rebel and finally kill. According to Freud, the murder of this father is followed by the sentiment of guilt in the sons, the rise of brotherhood between them and the creation of social rules and totems. The death of the primal father is thus necessary to create fraternity and community. In both The Ego and the Id and Civilization and its Discontents Freud speaks of another father, the one situated in the Oedipal process. Freud links

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4 See Kelly Oliver’s Family Values, 166.
5 See Lévi-Strauss’ The Elementary Structures of Kinship (1949) as well as Julia Kristeva’s About Chinese Women (1977) as anthropological investigations of the father in the familial structure. As for issues of fatherhood, legitimacy and lineage, see Laqueur’s article “The Facts of Fatherhood” in Conflicts in Feminism, 210.
6 Foundational texts also include Karl Marx and Friedrich Engel’s The Origin of the Family, Private Property and the State (1884) and Friedrich Nietzsche’s On the Genealogy of Morality (1887), as Oliver’s Family Values (7) and Cooper (8-9) point out.
this father with the *superego*, the punitive internal structure that establishes limits and controls the instinctual drives of the “*Id.*” Again, the father is related to laws, guilt and punishment and is deeply woven into the norms of civilization.\(^7\) According to Freud, the Oedipal process structures the self, as it is the process through which the *superego* is enforced, and thus how the subject incorporates authority. The *superego* is then the entity that performs the paternal function within the subject’s psyche through internal guilt, fear of external authority, self-regulation and self-control. Both fathers—the father of the horde and the Oedipal father—threaten with punishment and castration; and thus their fierce presence can only be overcome through sublimation.

Through the Oedipus complex, Freud explains the process through which gender identity is formed. According to Freud, the father steps between mother and child, prohibiting the mother as an object of desire. When placing himself between mother and child, the father inspires rivalry in the child, who wants to eliminate the father, but because of this thought feels guilty. Somehow the Oedipus complex is dissolved when the child accepts the father’s prohibition and, in the case of the son, infers that one day he will take the father’s place. Contrary to that, the daughter needs to accept, not without feeling envious and frustrated, that she is castrated, in a double sense: physically, because she discovers that she is missing a penis, and symbolically, because she will never inherit the father’s place. In his analysis of Freud’s works, René Girard explains that, through the Oedipal process, the boy takes his father as an ideal and identifies with the father’s virility. Girard clarifies, building on Freud, that there is nothing passive or feminine in the son’s identification with the father. To identify with the father, is to want to replace him: the little boy “would like to grow like and be like him, and *takes his place everywhere*” (173, italics in text). The feelings resulting from the first identification establish the ambivalence towards the father that remains—sometimes repressed—in adulthood, in which the desire of imitation, admiration and veneration are fated to change into despair, guilt and resentment.

If for Freud the father is the representative of threats and power, for Jacques Lacan the father is associated with the ‘*Name*’ or ‘*No,*’ the *Nom du père—as name and no are homophones in French. As in Freud’s theory, in Lacan the father breaks the primary dyad between mother and child. The baby believes it is in unity with the mother, a figure who fulfils all of the child’s

\(^7\) In “The dissolution of the Oedipus Complex” Freud explains that “[t]he authority of the father or the parents is introjected into the ego, and it forms the nucleus of the super-ego, which takes over the severity of the father and perpetuates his prohibitions against incest, and so secures the ego from the return of the libinal object-cathexis” (176).
desires and necessities. The father interrupts this union by introducing the third element, differentiation, the signifier, the Phallus, incest, prohibition and, consequently, desire. According to Lacan, the father introduces the child to the world of language and meaning: the father opens his child to the Symbolic and the signifiers, which find meaning and identity in the separation of the world into different words. Through his Name and his Law, he makes possible the division between the child and the maternal body and gives the child the possibility of developing both a physical and psychic ego. In this sense, the father is seen as liberating (from the mother), and again is a key link in the chain between the subject and the acceptance of social norms and institutions. The father is associated with limits, and his Name makes it possible for the child to take part in social structures.8

Jacques Derrida also contends that the father transmits social law to the interior of the family, as expressed in his reading of the biblical story of Abraham and Isaac in The Gift of Death. Derrida’s reading offers a peculiar perspective on the Lacanian idea of the Law of the Father, one that comes from the interpretation of a religious text and goes from the social to the individual, and not the other way around. Derrida’s vision of paternity is also important as it points towards the great influence of the Bible in shaping Western ideas on fatherhood. From the Old Testament, in which God is a punishing father, to the figure of God as a forgiving father in the New Testament, the Bible insists on the links between fatherhood, responsibility and law. Needless to say, this imaginary fatherhood was present in the everyday life of Spaniards living under Franco’s “Nacional Catolicismo,” as I will later explore. Coming back to Western philosophy, Paul Ricoeur also speaks about the centrality of the Father as a religious figure, and he comments that the father’s superior symbolism is dependent on other symbols: the Father is “the liberator of the Hebraic primitive “saga,” the lawgiver of Sinai, the bearer of the Name without image, and even the Creator of the Creation myth” (486). In some ways, Lacan’s “paternal metaphor,” coincides with Ricoeur’s reading: the father is constantly a metaphor for something that goes beyond his own figure.

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8 Lacan’s ideas about the father were mostly developed during the 1950s and are disseminated in many of his writings of this period. The readings I have considered are “The Signification of the Phallus,” “Beyond the Oedipus Complex” and Las formaciones del inconsciente. Seguido de “El deseo y su interpretación.” Elizabeth Grosz offers an accurate and useful summary about the Lacanian concepts of the father in Jacques Lacan. A Feminist Introduction (67-73).
The non-corporal aspect of father and fatherhood is key to understanding the place of the father in Western thought. The physical absence of this figure, as Jane Gallop points out in *The Father’s Seduction*, is bound to his power to legislate, and it is aligned with the binary body-mind that places women in relation to body, while “[b]y giving up their bodies, men gain power—the power to theorize, to represent themselves, to exchange women, to reproduce themselves and mark their offspring with their name. All of these activities ignore bodily pleasure in pursuit of representation, reproduction, production” (67). Kelly Oliver highlights in *Family Values* that the father is present as an abstraction in the Western imagination and his absent body, for example in Judeo-Christian narratives, turns him into the representative of abstract authority. For Oliver, this absent father is fundamental to our image of paternity, as this absence permits him to be associated with the Law and authority, turning him into a disembodied principle (4-5). Andrée Green similarly explains that the idealized father is “une entité de pouvoir illimité, tyrannique, ignorant la frustration, protecteur” (11). In another article, Simone Sausse-Korf differentiates between the biological father and the spiritual father. Her article supports the division between “Dieu le père et les pères terrestres” (282) by citing Benveniste’s dictionary on Indo-European institutions; she explains that “le mot pater est la qualification permanente de Dieu et en renvoie jamais a une paternité physique, le père qui élève l’enfant le père nourricier étant désigné en latin archaïque par la terme atta” (282). In this sense, it is necessary to stress that the father in Western thought has been considered much more than a progenitor, or a member of the family; he is in fact a ‘structural absence’ (Con Davis, 7), a vertical presence (Mékouar-Hertzberg 35), a place of our consciousness, an idea that supports religious and political institutions by stressing hierarchy in them.

As a response to Freud and Lacan, numerous feminist theorists, such as Luce Irigaray, Jane Gallop, Jessica Benjamin, Judith Butler, Kaja Silverman and Nancy Chodorow, to name some of the most representative, have considered and questioned the ways in which the father is the enforcer of (masculine) Law and an authoritarian figure that castrates (feminine) desire. In their interpretation, the father is seen as a metaphor of patriarchy; he is a signifier of patriarchal authority, the Law that defines one’s place in culture and, in this sense, women’s place as subordinate to men’s. As Ramírez-Christensen explains, the father is a “ubiquitous reference

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point in the narratives of desire” (7); he is the bearer of the Phallus, the signifier of satisfaction and guarantor of meaning in the Symbolic order (Copeland 6, 7). Paternal prohibitions give coherence to culture against the instinctual gratifications of the mother-child. Thus as Luce Irigaray fiercely stated, the father castrates the desire for/of the mother:

Desire for her, her desire, that is what is forbidden by the law of the father, of all fathers: fathers of families, fathers of nations, religious fathers, professor-father doctors-fathers, lover-fathers, etc. Moral or immoral, they always intervene to censor, to repress, the desire of /for the mother. For them, that corresponds to good sense and good health, when it’s not virtue and sainthood! (36)

Feminist critics put under judgement how the father is associated with progress and civilization in psychoanalysis and beyond, while women destroy this order; ultimately, the father is the bearer of the Phallus in a phallocentric society.

Are the links between father and patriarchy indissoluble? Does an a-patriarchal father exist? Julia Kristeva’s provide answers to these questions. On the one hand, in Revolution in Poetic Language Kristeva proposes the “semiotic” as the pre-linguistic and pre-Oedipal drives, rhythms and tones that come before the world of signifiers. With the semiotic, Kristeva obstructs the paternal Symbolic and proposes that the entrance of language is not purely founded in the rupture with the mother, thus questioning Lacan’s irrevocable union between father and language. In Revolution, Kristeva also offers the concepts of the “semiotic chora” as a maternal space where the subject has contact with the mother’s regulations, a law before the Law (see Oliver 1993, 46-47). On the other hand, in Tales of Love, Kristeva presents the notion of an ‘Imaginary Father,’ a conglomerate or fusion between the father and the mother that is also a response to the Lacanian father as bearer of the Law. Still, from a feminist perspective, the union between father and patriarchy is primary to women’s oppression, despite the existence of good fathers, non-patriarchal fathers or fathers that have a central role in their daughter’s emancipation. In the chapters that follow, I explore the presence of a feminist father, the complexities of this figure and the relation between fathers and daughters in my analysis of the texts of Clara Janés.10

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10 The relations between father and daughter and father and son have been examined from the 1980s onwards in
The Fatherless Nation

During the dictatorship of Francisco Franco, a specific notion of the family was a fundamental tool for controlling Spanish society. As historians Jean Grugel and Tim Rees explain, the family was a sacred institution according to the Regime and the Catholic Church, idealized as the basic unit of society and a source of social stability (133). Franco put tremendous emphasis on the family to enforce ideas of national unity, morality and respect for hierarchy (133). The Francoist ideal of family—united and conservative—was also essential to imposing gender models and transmitting ‘appropriate’ roles to future generations. The father as an authoritarian figure was linked to the Regime’s ideas of virility, emphasizing control, discipline, honour and nationalism. Additionally, in its structure, the family resembled the hierarchical organization of the dictatorship, in which the dictator was an unquestionable father, head and ruler, responsible for the Nation. As a model of the society in microcosm, the family was “commanded by a patriarch just as Franco commanded the ‘family’ that was Spain” (Grugel and Rees, 133). These ideas aligned Franco’s Spain with other fascist, totalitarian and authoritarian regimes, and were deeply rooted in the conception of fatherhood in Western philosophy in which the social law of the state had to be represented in the familial law.

The Regime also created a purposeful image of the Caudillo as the nation’s father figure: Franco was idolatized as the winner of the crusade against the Communists; he was the protector of the nation, following a Christian narrative of salvation. As Medina explains, the media would

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11 In 1945 Franco’s regime reintroduced the 1889 Civil Code with the Fuero de los Españoles. This law proclaimed the family as the natural institution and foundation of society and reinforced male authority, stressing the father’s power over children and women and his responsibility for them. The Fuero de los Españoles “gave legal status to the male head of the household (cabeza de la familia), making him officially in charge of all other family members and the representative of the family in the public sphere” (Grugel and Rees 134). Historian Aurora Morcillo similarly points out how the patria potestad (custody) of children was in the hands of the father and was only transferred to the mother when the father died (144). In addition, married women “ought to be subjected to their husbands, as they are subjected to the Lord; because the man is the head of the woman as Christ is the head of the Church” (39).

12 In her book Despotic Bodies and Transgressive Bodies, Tatjana Pavlovic analyzes the Francoist model of men and how the “hombres mitad monjes y mitad soldados” enforced ideas of masculinity through strength, heroism, courage and militarism during the first years of Franco’s dictatorship.

13 It is worth commenting that Franco was very aware of the weight of this familial ideal in allegorizing and metaphorizing the nation. In Franco’s film Raza, for instance, the Spanish Civil War is allegorized through the
present an image of a paternalistic Franco doing everything for the good of Spain, knowing what was best politically and culturally for the Spanish people (17). Franco thus became the model of identification and controlled the country’s ideological apparatuses (Medina 17-18). The dictator’s omnipresence was often reaffirmed in the Noticiarios y Documentales14 (Kim 23), and his complete power and dreadful legal authority was applied through censorship and repression.15 By enforcing a rhetoric of the father of the nation, the ruler and the spiritual leader, Franco infantilized his nation, infiltrating himself into the bosom of each house and becoming an immediate presence in Spaniards’ everyday lives.

Franco’s imaginary role as a father of the nation had repercussions during the Francoist period, but acquired a greater dimension after Franco’s death, when Spain became a fatherless nation. In their influential works, Cristina Moreiras Menor, Teresa Vilarós and Alberto Medina note that Franco was a repressive, dominant and tyrannical father who inspired ambivalent feelings in his sons. Vilarós affirms that “Franco lleva por los cuatro costados la firma del padre” (46) and, after Franco’s death, Spaniards confronted something that they never expected, Franco’s legacy (37). The dictator’s absence produced, according to Vilarós, a withdrawal symptom, showing that Spaniards were addicted to the Regime’s repressive and totalitarian structure (45). For her part, Cristina Moreiras Menor highlights Franco’s death as a starting point for Spaniards to express and represent other identities in which diversity and difference could take place (Cultura herida 149). When constructing these new identities, however, the figure of the dictator as a father remained a phantasm, a spectral and monstrous presence not completely buried (150). In Exorcismos de la memoria, Alberto Medina echoes Moreiras Menor’s Cultura herida by relating

14 Also known as “nodo,” the Noticiarios y Documentales were the documentaries and news produced by the regime and projected before movies in the cinemas in Spain from 1946 to 1976.

15 Mariam Basilio examines the iconographic presentation of Franco and how the dictator would appropriate symbols of royal power and authority to create an image of cohesion and to promote his self-appointed role as saviour of Spain: “embodying national unity as his figure created a nexus between the words Fatherland, State and Leader” (68-69). According to historian Aurora Morcillo, Franco’s image was that of the iron surgeon, cutting out the cancer of chaos and anarchy. The official propaganda proclaimed the Caudillo’s leading role in bringing the country back to its time-honored natural form of government, the traditional Catholic monarchy (16). In this line, the Caudillo, became “the medieval warrior-crusader, defender of the faith and restorer of Spanish national greatness, with his relationship to the Church as an important plank in the theatrical panoply” (58). On the other hand, José-Carlos Mainer points towards the changing images that Spaniards had of Franco during the Regime. While Franco was a tactician and the Nation’s protector during his youth, he became a fragile old man during the 70s (62).
Franco’s death to the death of the father of the horde as described in Freud’s *Totem and Taboo* (53). In *La estela del tiempo*, Moreiras Menor reiterates how Franco was the law (119) and how after his death the Spanish state needed to renegotiate this law, subverting Franco’s own will, that clearly stated the dictator’s desire that the Francoist apparatus would continue under the authority of the king Juan Carlos (120).

It is not a coincidence that, parallel to the Regime’s discourse, families appeared in films and literature during the dictatorship as an allegorical representation of the Spanish nation. The metaphorical and allegorical representations of the family as Spain and the father as the dictator took on new meanings and expanded in importance after Franco’s death. In *Tramas, libros, nombres* José-Carlos Mainer explains that “[l]a estructura familiar, hecha de silencios y chantajes, parecía ser, en 1975, la metáfora por excelencia del gran círculo concéntrico que el franquismo trazaba alrededor de treinta millones de españoles en minoridad forzosa” (75).16 Jaime Chávarri’s *El desencanto*, released in 1976, is probably the most acknowledged example of this. In this documentary on the deceased Falangist poet Leopoldo María Panero, his wife, Felicidad Blanc, and his sons speak about the patriarch’s indelible legacy and how his death abandoned them in a melancholic environment. Moreiras Menor reads *El desencanto* as a symbolic representation of the process Spain went through after the death of the dictator (*La estela*, 111). Vilarós explains that the movie is “uno de los textos más fuertemente edípicos en la muy edípica narrativa española” (47) and points out how its intergenerational dialogues are characteristic of the historical moment of the transition (42). For his part, Juan Egea is displeased with the fact that “Las narrativas edípicas son ciertamente frecuentes en la producción cultural del franquismo y de la transición; pero el acercamiento edípico a la cultura de la posguerra y la transición es igual de frecuente y, a estas alturas, hasta hegemónico” (85). Egea claims the need to conclude what he calls an “omnicomprehensive and omni-explanatory model” of reading Spain’s Oedipal narratives, as he considers this is a limiting reading of families in literature (80, 85).

16 Mainer explains that David Cooper’s *The Death of the Family* (1971) was a very influential book in Spain for the generation that grew up under the dictatorship. According to Mainer, this generation tried to dissipate the phantasms of authoritarianism, capitalism, Franco, their educators, fathers and partners and even sons and daughters. For this generation, all of these elements were part of the same chain. In the words of the critic: “el capitalismo, la política norteamericana, Franco, los educadores, los padres, las parejas y hasta los hijos propios eran los eslabones de una misma cadena de esclavitudes e imposiciones” (300).
But how is it possible to erase the Oedipal presence of this outburst of cultural representations in which the family and the father’s centrality are so incontestable? Mainer quotes Carlos Sahagún’s *Primer y último oficio* (1979), Manuel Vázquez Montalbán’s poetry, or Ramón Irigoyen’s *Cielos e inviernos* (1979) and *Los abanicos del Caudillo* (1982) as further examples in which we see the son’s rebellion against a castrating father who is associated with Franco (73-74). Vilarós eloquently explores the Oedipal tension in the work of Juan Goytisolo, some of Jaime Gil de Biedma’s poems in *Las personas del verbo* (1975), Francisco Regueiro’s *Madregilda* (1993) and Gabriel Ferrater’s poems (see Vilarós 27, 32 and 57). Other examples that support Mainer’s argument are Saura’s movies from the late 70s and beginning of the 80s, with *Cría cuervos* (1976) being the clearest case of an allegorical representation of the death of the dictator. The protagonist, Ana, repeatedly expresses her desire to kill her father, a general from the Nationalist side. The references to popular culture, and Jeannette’s song “*Porque te vas,*” key in the movie’s melancholic effect, enforce the association of the protagonist with the generation that grew up during the dictatorship. Films such as Víctor Érice’s *El espíritu de la colmena* (1973), José Luis Borau’s *Furtivos* (1975), Francisco Regueiro Padre nuestro (1985), Ana María Moix’s novel *Júlia* (1970) and Adelaida García Morales’s short story *El Sur* (1983) are other—of many—examples in which the preservation of familial unity, authoritarianism, and fratricidal violence turn out to be “*metáforas de una sociedad convalesciente de largos años de autoridad, minoridad moral e hipocresía*” (Mainer 68).

Several scholars have studied the presence of the family and familial memory in Spanish literature and film, as well as the relations between mothers and daughters during the dictatorship and the transition. Centred in either the family unit or in the changes that

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17 Saura’s *El jardín de las delicias* (1970), *Ana y los lobos* (1972), *La prima Angélica* (1973), *Elisa, vida mía* (1977) and *Deprisa, deprisa* (1980) also have authoritarian or weak, nonexistent father figures, which can be read as phantasms of the dictator and which attest to the underlying Freudian thought in this director.

18 From the Transition to the current time, Spanish literature and cinema continue to represent the familial space as a suitable place to explore memories of the Civil War and the dictatorship. Best-sellers such as Martín Gaite’s *Nubosidad Variable* (1992), Dulce Chacón *La voz dormida* (2002) or Almudena Grandes’s *Corazón helado* (2007), or TV series such as *Cuéntame* (starting 2001) or *Amar en tiempos revueltos* (starting 2005) continue to use families to explore the Spanish Civil War and the dictatorship. There are also examples of alternative families, such as the ones in Almodóvar’s movies. Fatherhood plays a central role in recent movies such as *Pa negre* (2012) or Iñárritu’s *Biutiful* (2012), as they enable the protagonist’s search for one’s own identity and the silenced past of the Civil War and the dictatorship. In these works, it is important to pay attention to how fathers are central to the discourse of legitimate and illegitimate inheritances, issues of generational replacement, legacies and traditions that acquire a specific meaning in relation to Spain’s reconstruction of the past.

19 Yeon-Soo Kim’s *The Family Album* and Marsha Kinder’s *Blood Cinema: The Reconstruction of National Identity*
motherhood experienced during and after the dictatorship, these studies often overlook the father’s complexity. Franco was surely a castrating father for Spaniards, and in the literature from Spain father figures often appear as metaphors or allegories of the dictator, thus exorcizing his phantasm. However, where do real fathers stand in relation to the paternal figure of the dictator? In this sense, this project builds on Juan Egea’s argument that there is the need to “ocuparse de la figura del padre como algo más y algo menos que el trasunto simbólico del dictador” (79). Both stepping away from and delving deeper into the symbolism that fuses the father and dictator, this dissertation aims to avoid a univocal reading of the father as being either patriarchal and castrating on the one hand, or a weak, nonexistent figure in the shadow of the dictator and his authoritative discourse on the other.

To do so, I highlight three key aspects in the primary texts used for this study. First, I have chosen to work with authors born in Barcelona because the Catalan context further complicates a univocal reading of fathers as allegorical figures of the dictator. Mixed families often challenge ideas of national unity and the subject’s unique or stable identity. In fact, Catalan authors, as Stewart King explains, continuously play with the concept of multiple fatherlands (56). In addition, we cannot forget that, traditionally, in the Catalan system of succession, both the first son—hereu—and the first daughter—pubilla—in case of no male descendants, were eligible to inherit. This differed from the Spanish law, in which inheritance could only be transmitted through men, which exemplifies that ideas of legacy differ in the Spanish and Catalan contexts.20 Fathers play a major role in the four authors’ conception and representation of bilingualism in a moment when Catalan language and culture were severely repressed. In the work of the chosen authors, the father is presented as a person who legitimizes a culture (Spanish) either already legitimized by the Francoist law as in the case of Goytisolo, or, on the contrary, delegitimized (Catalan) by it, as in the case of Barral, Moix and Janés. Moreover, authorities—Franco or the father—often compete with the autobiographer’s authority over the text, the author’s own

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20 In the Catalan context, women were able to inherit in the absence of brothers. This ensured that the house and land remained as a whole, that is, that the inheritance would not be divided. As historian Llorenç Ferrer Alòs explains, this system also allowed the possibility of an heir and an heiress marrying, which would result in the unification of their patrimonies (27). In addition to Ferrer Alòs study, a detailed anthropological analysis of the Catalan succession system can be found in Iszaevich’s “Corporate Household and Ecocentric Kinship Group in Catalonia.”
fatherhood over his writings. How writing is related to paternity and how language choice is presented in relation to the father are essential questions in expressing the author’s filiality and acceptance of a certain linguistic and cultural heritage, but also in elucidating the multiple levels on which authority works.

Second, the four chosen authors are critical of Franco’s conservative model of family, fatherhood and masculinity. This is especially evident in the case of Goytisolo and Moix: homosexual desire places them in direct opposition to Francoist law. While searching for and embracing non-normative models of masculinity, Goytisolo and Moix develop in their texts a very strong consciousness of fighting against the cultural Francoist project, a project that fiercely repressed homosexuality and that their fathers upheld. The father plays a central role in how Francoist law is perceived at home, as both Goytisolo and Moix’s fathers were homophobic men who continuously forbade their son’s desires. In the case of Barral and Janés, the challenge to the Francoist ideal of fatherhood happens on another level, as these two writers conceive of their Catalan fathers as non-authoritarian figures and place them outside Francoist ideas of paternity and law. In the case of Barral and Janés, there is a strong nostalgia towards the paternal Catalan world in which the Republican past is idealized.

Third, this thesis discusses the role of father figures specifically in autobiographies, which again complicates a univocal reading of Franco as father. When looking at the autobiographical genre, the differences and similarities between Franco as an authoritarian father and real fathers as patriarchal figures in the shadow of the dictator acquire a different dimension. The “autobiographical pact,” according to Lejeune’s concept, complicates a strictly allegorical and metaphorical reading of the family as Spain and of the father as a metaphor for the dictator. According to Lejeune, “the autobiographical pact is a form of contract between author and reader in which the autobiographer explicitly commits himself or herself (...) to the sincere effort to come to terms with and to understand his or her own life” (in Eakin “Foreword” ix). This “pact” forces us to reconsider what the implications of reading are when we are aware of the father as a referent who existed. Autobiographies compel us to think on other levels on which the intersection of father of the nation and real father operate.21 That is, how does the real father uphold or subvert the

21 As Georges Gusdorf and Eakin point out, “we don’t read autobiographies in the same way that we read novels (Eakin x). Gusdorf talks about this ‘other way/ other manner of reading’ autobiographies in Les escritures du moi (see Bou
Francoist law? What are the implications of this double paternal in the subject?

**Between Narcissus and Oedipus**

If, as I explained above, Oedipus is central to psychoanalytical theories of subject formation, a competing figure that needs to be understood when considering autobiographical texts is that of Narcissus. I will briefly explore the tension between the Oedipal and the narcissistic subject, not only because this tension helps us understand the four studied authors, but also because it elucidates important themes in the theory of autobiography that are central to my thesis. In many senses, the subject of autobiography is an Oedipal subject. Autobiographers revisit their models, while positioning themselves in a genealogy, constructing bonds of filiation and affiliation. For the autobiographical subject, parents and family are often primary and fundamental figures. In fact, and as several feminist scholars have pointed out, Lejeune’s “autobiographical pact” emphasizes ideas of legitimacy, filiation and origins, at the same time that it has an “ambition of legality” (see Catelli 278). Lejeune’s “pact” can be linked in many senses to Lacanian ideas of the Name of the Father and the Law of the Father. Through their surname, and thus through the Name of the Father, autobiographers affirm a pact—and thus commit to a Law—of relating the truth in their writings. Somehow, in the autobiographical genre, the father’s surname gives the subject what Legendre calls a “genealogic inscription” necessary for taking part in society (see Mékouar-Hertzberg 38). In addition, autobiography, being the genre that turns the private and intimate into the public, not only reinforces ideas of literary authority (see Benstock 5), but also shows the importance of the subject’s formation of the exterior and social world—the paternal.

But the autobiographical subject is a narcissistic subject as well and, in fact, narcissism is central to many scholarly works on autobiography, such as those by Georges Gusdorf. According to this critic, autobiography is the mirror in which the individual reflects his own image (32).22 Again, psychoanalysis echoes the theories on autobiography. On the one hand, as Jessica Benjamin mentions, Narcissus represents a self-involvement and denial of reality that is opposed to the Oedipal subject’s responsibility and guilt (Benjamin 135). In *The Bonds of Love*, Benjamin points

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34). 22 Quoting Gusdorf, “the image is another ‘myself,’ a double of my being but more fragile and vulnerable, invested with a sacred character that makes it at once fascinating and frightening. Narcissus, contemplating his face in the fountain’s depth, is so fascinated with the apparition that he would die bending toward himself” (32).
out that it is the father who, according to psychoanalysis, protects the subject from a mother who would pull him back to what Freud called the “limitless narcissism” of infancy (138). In this sense, while the Oedipal self is subjected to the boundaries and limits of the father, the narcissistic self represents in its plenitude the pre-Oedipal bond with the mother (143). On the other hand, in Gusdorf’s image of the autobiographer as a Narcissus looking at himself in the mirror, we also sense Gusdorf’s effort to show how autobiographies present a unified (masculine) self (see Benstock 12, 15). Here, the subject acquires a self-consciousness parallel to the Lacanian subject in the “mirror stage.” At this moment, a paradox arises between psychoanalytic and autobiographical theories: while Narcissus and his limitless narcissism are connected to the maternal pre-Oedipal realm according to psychoanalysis, in autobiographical theory the narcissistic fantasy of omnipotence reinforces a masculine self, independent and autonomous. This paradox points towards the existence of two narcissistic subjects: one unified with the mother that takes place before the Oedipus complex, and the other, post-Oedipal, that reinforces the subject’s independence and his identification with the father. In this sense, in a post-Oedipal moment, Oedipus and Narcissus are not as much competing but rather entwined figures.

In addition, it is worth considering carefully how the autobiographical subject—both Oedipal and narcissistic—is linked to the superego and ego ideal. Following Benjamin’s explanation of Freud’s works, the ego ideal is the heir of our narcissism and the superego is the heir of the Oedipus complex (Benjamin 148). Again, while the ego ideal could be seen as the one that represents the goal of maternal oneness, in fact, according to Freud the ego ideal is intimately related to the father figure, as it is the father who the child first looks up to with admiration. On behalf of the father, the superego also represents the paternal demand for separation, at the same time that it performs the paternal function of instilling internal guilt and authority. In fact, in his book The Ethics of Autobiography, Ángel Loureiro, building on the work of Gusford and Eakin, speaks of autobiography as an act of self creation (1), and argues that, in Goytisolo’s autobiographies, there is a process of “self-fathering” (113). Thus, in autobiographical writings, the (male) autobiographer is a father to himself; he is a reflection of his father but also the one that steps into the father’s place. Loureiro also explores how, in his writings on the self, Goytisolo tries to erect a new superego that

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23 Sarah Ruddick explains in Thinking about Fathers that the basic masculine sense of self is separate: “hence the basically masculine son of a female mother will, as a father, unwittingly absent himself from his children in order to keep and defend the distance his sense of masculine/separateness requires” (223).
competes with the paternal figure, at the same time as the autobiographical self is involved in self-judgement, auto-control and confessions (following Foucault and St. Augustine) (120). Applying Loureiro’s work we can see the intimate and multiple bonds between autobiography and fatherhood, in which the autobiographical subject and the father are competing entities and in which both ego ideal and superego originate from the paternal.

One of the goals of this thesis is to examine the relations between fatherhood and autobiography, and thus to explore how the father—or the person who stands in his position—is related to the construction of selfhood. In her fundamental work *A Poetics of Women’s Autobiography*, Sidonie Smith points towards some important primary responses to this issue. The scholar defines autobiography as a process through which the autobiographer struggles to shape an “identity” out of amorphous subjectivity. This identity can only be conceived as a linguistic construction, it “does not exist outside language” (5). Coinciding with other feminist literary scholars such as Laura Marcus or Shari Benstock, Smith points out that autobiographical writing not only “privileges the autonomous or metaphysical self as the agent of its own achievement” and promotes “a conception of the human being that valorizes individual integrity and separateness and devalues personal and communal interdependence” (39), but also inscribes the subject into the phallic realm of power inhabited and valued by men, into a linguistic economy and order that, again following Lacan, is ultimately paternal (38-39).

Extremely relevant in Smith’s argument is that she understands autobiography as enforcing not only a masculine image of the self but also a masculine tradition, a masculine genealogy and paternal lines. This is because autobiography is an assertion of arrival in the phallic order: it reinforces the myth of origins and asserts the primacy of patrilineal descent and androcentric discourse. Sidonie Smith affirms that, in autobiographical writing, “the boy comes to speak with the authority of the father and all fathers before him, those figures of public power who control the discourse and its economy of self-hood, the male experience is identified as the normative human paradigm” (12). Moreover, in autobiographies, “the father legitimizes the authority of the autobiographer as he gives the name to the child” (40). Thus fatherhood and autobiography are indissoluble.

Smith discusses the difficult position of women in autobiographical writing: when women engage

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24 See Laura Marcus’s *Auto/biographical Discourses*, (5) and Shari Benstock’s *The Female Self Engendered*, (6) for a detailed introduction on the place of women in the autobiographical tradition.
in the autobiographical project, they do so as interlopers (51). Quoting Kristeva, Smith explains that the female autobiographer “raises herself to the symbolic stature of her father” (52). Identifying with the father and his Law, the female autobiographer opts for the scenario of public achievement and authority to write about herself (52). She needs to insert herself into a realm of men, into public spaces, reproducing the myth of paternal origins and the narratives it underwrites (53). In this sense, she becomes involved in a dynamic dialogue with two stories, two interpretations, two rhetorical postures (57): the paternal and the maternal. This explanation can be applied to Janés’s *Jardín y laberinto* and *La voz de Ofelia*, two books in which the female autobiographer is clearly divided between her inscription in a masculine line and her embrace of a feminine community.

Despite Smith’s fundamental and insightful statements on autobiography and fatherhood, it is also necessary to explore the difficulties that arise for male writers when confronting father figures in their autobiographies. If women participate in the autobiographical genre as interlopers, not all male writers assume the same position as heirs of patrilineal legacy and of deference to paternal authority in their autobiographical writings. Furthermore, and turning back to the historical context of the primary authors, it is essential to consider to what extent authoritarian regimes increase Oedipal narratives and Oedipal subjects—subjects that deal with interiorized paternal authority in their writings.

**Chapter Overview**

This dissertation follows a thematic structure that explores the affinities shared by different groups of the four authors. This approach allows me to consider the father as an axial theme connected to issues of language and culture, space, materiality and the body and processes of mourning and melancholia. In so doing, I direct my analysis towards a more general theory of paternity and autobiography. For Barral, Goytisolo, Janés and Moix the father is a central figure that explains the self in the autobiographical narrative. These four authors establish a strong bond between father and language, and they highlight the father’s influence over the decision to write and publish. Similarly, the father is essential in these authors’ perception of a literary canon and plays a role in their self-inscription in a literary genealogy, an idea reinforced by the

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25 This quote, cited by Smith, comes from Julia Kristeva’s *About Chinese Women.*

26 In fact, Hélène Cixous coins the term *biografille* to make reference to this relationship between daughter and father in autobiography. See Merete Stistrup Jensen’s “La notion de nature dans les théories de l’«écriture féminine»” (35).
autobiographical writing. This is why my first chapter discusses how Barral, Goytisolo and Moix present their fathers in relation to the transmission of language, language choice in a diglossic situation and literary genealogy. Considering Lacan’s theory of the subject’s entry into language through the Name of the Father, as well as Bloom’s “anxiety of influence,” I study how ideas of literary fatherhood in these three authors’ memoirs are connected to the father figure. The chapter also analyzes how Spanish and Catalan are presented as mutually exclusive languages, as competing realities in these authors’ works and how these two languages are related to the father figure on different levels. Because I want to highlight how literary genealogy is presented as a masculine line, I have chosen to work with male authors in this chapter. In the case of Clara Janés, there is also a strong connection between the father and the literary canon, as Janés’s father was an important Catalan publisher and the person who introduced her to the world of books and writing. Nevertheless, because melancholia has a central role in Janés’s relationship with the father and the way she aligns herself with a literary tradition, I explore the link between father and writing in Janés’s autobiographies thorough the lens of melancholia in the fourth and final chapter of the thesis.

Chapter 2 examines the figure of the father in relation to spaces. Beginning with Juan Goytisolo, I study how the real father and the dictator Francisco Franco appear as overlapping figures in Coto vedado and En los reinos de taifa, and how the spaces of the paternal house and Spain, both ruined and phantasmic, are confused in these texts. Goytisolo’s drive to escape from the paternal creates a subjectivity in continuous dissatisfaction, at the same time as it reinforces very specific ideas of national borders and limits. In the autobiographies of Clara Janés and Terenci Moix, on the other hand, the city of Barcelona is intrinsically connected to the father, which has important consequences for these authors’ ideas of gender. The outside space of the city is, for Janés, both liberating and oppressive, and her entrance into the city represents the entrance of a woman writer into a masculine and patriarchal environment opposed to the interior space of the house, inhabited by women. Terenci Moix presents the father’s spaces as extremely contradictory and ambiguous. The brothel, on the one hand, highlights a type of masculinity that is overbearing for the son. The library, on the other hand, points towards a shared love between father and son for books and reading. These two spaces highlight the subject’s ambivalent feelings towards the father as well as how the subject accepts and rejects paternal influence.
Chapter 3 examines the physical representations of the father. As I explain above, the father as an incorporeal entity, as an absence, or abstract ideal enforces his relation to laws, norms and power in Western philosophy. In the case of Barral, the dead father is an idealized man who the autobiographer recovers through a material legacy. This material legacy, which stands for the father’s body and persona, highlights the autobiographical subject as the legitimate (masculine) heir. In Barral’s memoirs, swords, maps, boats and books reinforce the Oedipal identification with the absent father and connect the autobiographer with the past of the Republic. The father’s business, the publishing house that Carlos Barral inherits and transforms into one of the most important in Spain, also invokes the paternal, while it also implies strong feelings of obligation, guilt and resentment. In dealing with Goytisolo and Moix, I explore how these two writers depict their fathers as an abject, grotesque body in order to question, subvert and demystify his authority. This chapter draws on Kristeva’s theory of abjection, as well as Mary Ann Douglas’s and Elizabeth Grosz’s theories on the body and pollution. Influential in my analysis is also White and Stallybrass’s notion of the grotesque and how it operates as a critique of a dominant ideology. I argue that in Goytisolo’s and Moix’s autobiographies, the father’s body functions as a symbolic space for power inversion and the creation of alternative models of masculinity.

In chapter 4 I study Goytisolo’s and Janés’s melancholic subjectivity in relation to the dead father, the expression of homosexual and heterosexual desire and the process of writing. This chapter is in dialogue with theories of memory and with the ideas of mourning and melancholia in Western literature. When studying Goytisolo, I highlight how the limits and confusions between the personal father and the dictator help Goytisolo project himself doubly, both as an individual voice and as son of the dictator. The impossible mourning in Goytisolo’s writings is essential to reinforcing selfhood and the subject’s position as rightful heir of power that speaks for the Spanish nation. In contrast, Clara Janés presents the death of her father and her melancholic state as an individual and singular story, completely unrelated to Spanish history. In Janés’s memoirs, the mourning for the dead father is parallel to the assumption of a feminine voice and the expression of heterosexual desire. The impossible mourning for the father starts a melancholic process of multiple lamentations that submerges Janés in a state of reclusion. This melancholic state is, however, the starting point for her poetic voice to rise. This state aligns Janés with a masculine literary canon while it concurrently permits her to undo the subject’s
boundaries that separate her from other mourners, such as her mother and aunts.

Ultimately, this dissertation offers a way to read father figures in the Spanish and Catalan context, and it explores how narratives of paternity are bound to national and gendered identities and to the task of mourning after Franco’s regime at the beginning of Spain’s democracy. Although not a comprehensive study of fatherhood, the close reading of these four prolific and seminal Spanish authors illuminates the strong bonds between father figures, autobiographical writing and the literary scene of the Spanish transition. In the pages that follow, I explore the link between father and dictator, with the goal of re-evaluating paternity in Spanish contemporary literature and culture, as well as highlighting how real fathers appear as counter-figures to Franco as “father of the Spanish nation.” At the same time, I explore the links between autobiography and paternity as a way to understand how writers depict their fathers as central pieces to the construction of their own subjectivity. With these focal points, I seek open new ways to think about fatherhood and autobiography in literature in general, and the Spanish and Catalan contexts in particular. In the newly democratic Spain, these authors questioned Franco’s paternity and pushed for other conceptions of fatherhood. Their own fathers defined their gendered subjectivity, and notions of fatherhood played a fundamental role in the reception and subversion of gender models after 1975.
Chapter 1
The Father’s Language and Culture

In his *History of Reading*, Alberto Manguel explains that, in medieval times, the mother or nurse was an important figure who taught the child his or her first words. But after the child had acquired sounds and letters, male teachers would be brought into the houses as private tutors, or boys would be sent to schools where they were taught *grammatica*, which pertained to Latin. Therefore, while the first words were assigned to the oral, maternal realm, the written knowledge of grammar and the *autoritas* was transmitted through men in a system linked to social order and hierarchy. The medieval imagination described by Manguel strongly echoes Lacanian theory. According to Lacan, the father is the one who enables the subject’s entrance into the world of signifiers. This theory supposes a scission between a pre-Oedipal maternal and an Oedipal-paternal moment, in which the father has a normative function and language is understood as an ordering principle. Through the father, the child is

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1. In his book, Manguel, through the theories of Italian humanists, argues that women, mothers and nurses cared for children. In addition to feeding, these women taught children the alphabet: “children learned to read phonetically by repeating letters pointed out by their nurse or mother in a hornbook or alphabet sheet” (71-72). It is probably from the link between women and the first steps of language acquisition that comes the popular cognate “mother-tongue.” Images of women teaching their sons and daughters were common in Christian iconography, for example in representations of Mary holding a book in front of the Child Jesus, and of Anne teaching Mary (71-72). In fact, the early teaching of language by mothers also included the teaching of basic religious practice, the memorialization and recitation of prayers.

2. Manguel points out how fifteenth century scholars recommended that boys be educated away from the family, in the company of other boys; simultaneously, medieval moralists hotly debated the benefits of education for girls (73).

3. In *Dante and the Grammar of the Nursing Body*, Gary Cestaro studies how grammatical learning recalled and re-enacted the primal separation of infants from women’s nursing bodies through an analysis of Dante’s *De Vulgari Eloquentia* and other texts (5). He explains that “grammar was the first disciplina, mental and corporeal, that snatched young boys from the realm of maternal affection and initiated them into the patriarchal social order” (13). In Dante’s Florence, clarifies Cestaro, grammar “specifically performed an important social function by inculcating the moral attitudes required of an adult citizen” (13). In this context appears Lady Grammar, a figure that embodied both the nurturing maternal and the disciplinary paternal, as a figure of transition: “she supervised the transition from immediate in-fant (i.e. Speechless) desire to the symbolic obligations of adulthood and speech,” thus challenging the cultural opposition between the fluid body (female) and the acorporeal rational ego (male), while conjuring up for the most sensitive thinkers their primary interdependence” (48). In line with this, in *The Making of Textual Culture*, Martin Irvine establishes that, from its very origins and throughout its history, *grammatica* was, as a discipline, sustained by the dominant social and political institutions of medieval Europe and that “in its foundational role, *grammatica* also created a special kind of literate subjectivity, an identity and social position for *litterati* which was consistently gendered as masculine and socially empowered” (2).
socialized, internalizes language as a system that brings him or her to individual subjectivity. As Kelly Oliver points out, in Lacanian theory, the father turns out to be an active agent and guardian of culture while the mother is figured as a passive container who threatens culture with her nature (*Family Values* 6).\(^4\) Thinkers such as Hélène Cixous, Luce Irigaray and Jane Gallop question this phallic and patriarchal economy in which the child needs to renounce the maternal body in order to be part of society. Cixous highlights the importance of *jouissance* and proposes a feminine writing, *écriture féminine*, that prioritizes body and desire and evades regulating and hierarchical discourse, according to Derrida’s critique of phallocentrism. Julia Kristeva proposes to empower the semiotic, pre-Oedipal aspect of the text to counteract the symbolic, paternal order.

When thinking about autobiographical writing, the Lacanian theory of “the Name of the Father” and Lacan’s view of the father as the one who introduces the child into the symbolic realm of signifiers, acquires a very specific meaning. According to Lacan, the subject emerges in language, a language that is learned through contact with a paternal figure and that permits the child to enter into society, while becoming conscious of being separate from the mother. This process is parallel to the ‘mirror stage,’ in which the child becomes conscious of his body. This is the moment when the unconscious—the unspoken, the unsaid—is produced (Nussbaum 32). Similarly, and as several scholars have pointed out, autobiography is the place in which the self emerges in language (Eakin X, Smith 5); autobiography serves as a sort of mirror in which the author creates himself or herself in a second rebirth, a rebirth that takes place in the paternal realm of signifiers. If we consider Lejeune’s “autobiographical pact,” as a pact that works thanks to the proper name—often inherited from the father—that legitimizes the authority of the autobiographer as well as the

\(^4\) These theories also acquire a significant meaning when we think about how culture and language were organized during the dictatorship of Francisco Franco. To start with, the state had a strong degree of power over education; schools were ruled by priests, the Fathers of the Church, and Catholicism was the cornerstone of social organization. The many religious schools were spaces led by male figures. In addition, and as Carmen Martín Gaite explains in *Usos amorosos de la posguerra española*, men and women were educated very differently in Franco’s Spain. Girls and young women received instruction focused on housework and on becoming a good mother and wife, while boys and young men were prepared for the intellectual, public world (58). It was frowned upon when women participated in ‘high’ universal culture, for example by attending university. Likewise stereotypes abounded: intellectual women were said to be ugly, masculine or frigid, while the truly feminine woman was the one relegated to the house and dedicated solely to her husband and children.
genre, we understand that, as Sidonie Smith explains, autobiography is “ultimately an assertion of arrival in the phallic and paternal order” (40). According to Lejeune, no autobiography can take place except within the boundaries of a writing where concepts of subject, self, and author collapse into the act of producing a text. This turns autobiography into a space in which the subject confronts his position as an authority vis-à-vis the paternal linguistic legacy.

In this chapter, I discuss how Carlos Barral, Juan Goytiosolo and Terenci Moix present their fathers in relation to the transmission of language, language choice and their decision to embrace or reject the Spanish and Catalan literary canon. I pay attention, firstly, to how they depict the diglossic situation of Catalan and Spanish during their childhood, and how they perceive one language as more legitimate than the other. During the dictatorship Spain’s many written languages were marginalized in the face of the legitimate language, Castilian Spanish. Basque, Galician and Catalan were relegated from patriarchal, social and pedagogical structures and confined to the private—maternal—spheres, in a society in which the father was expected to transmit the rules of the society into the home. Although these three authors studied in a school system that clearly favoured Spanish, they present language choice as linked to their relation with their parents, and particularly to the father figure. As Sidonie Smith explains, the autobiographical subject is found between a variety of discourses that structure the ways of talking about “self:” every autobiographer “is constituted as a hierarchy of languages, each language being a kind of ideology-brought-into-speech” (48).

In the second part of each analysis, I examine how the Catalan and Spanish canons are closely bound to the father, paying special attention to ideas of intellectual nurture and castration. In this case, I consider how both the idea of the paternal name and masculine models and mentors are important in the creation of these three authors’ (masculine) subjectivity vis-à-vis the paternal. I argue that the subject’s self-inscription in a literary genealogy is bound to his relation to his ancestor. In this context, literary paternity or

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5 In this sense, we can associate the diglossic situation of Spain to the one found in the Middle Ages, in which the ‘mother tongue’ was the vernacular language absorbed naturally, whereas the ‘other’ language acquired through the homosocial context of education was Latin. Although it is difficult to know to what extent Catalan, Basque, or Galician children learned Spanish only through public institutions, such as schools, what is true is that minority languages were associated with otherness and were disgraced.
authorship and literary affiliation alludes to a masculine economy in which writing and the
canon are mostly represented by male writers with whom other male authors create bonds
that clearly resemble the father-son bond. The relationships that Barral, Goytisolo and Moix
established with their literary fathers, those influential authors they explicitly name in their
autobiographies, and their idea of a literary generation with whom they feel affiliated, are
clearly bound to their father figure, and to the image of Franco as a castrating father.

Carlos Barral: Calafell and the Semiotic Chora

Carlos Barral published his first memoir, Años de penitencia, in 1975, months before the
death of Francisco Franco. With this book, Barral became one of the pioneering writers in the
rise of the autobiographical genre in Spain. This boom, as Cristina Moreiras Menor points
out, aimed to revaluate the recent history of the dictatorship. In Años de penitencia, Barral’s
father, who died at the beginning of the Spanish Civil War, is associated with the time before
the dictatorship. Co-founder of the publishing house Seix-Barral, his father is also bound to
Barral’s entrance into language and into the world of writing and publishing. This echoes the
Lacanian theory that the father introduces the child into the symbolic world of signifiers.
Nonetheless, Barral speaks of his linguistic consciousness not as an entrance into a clear-cut
system, but as a process, and Barral’s progenitor is a more ambiguous figure than solely the
bearer of the Law. While Barral associates his progenitor with his first linguistic
consciousness, I argue in the following pages that this author’s father is a complex figure that
blurs any precise separation between the maternal pre-Oedipal and paternal Oedipal.

Barral’s entrance into language is firstly influenced by the coexistence of Catalan and
Spanish around him, but it is especially the image of a paternal-feminine figure that leaves a
profound imprint on his consciousness. This paternal-feminine is evoked when the writer
describes his father in the Mediterranean village of Calafell. It was there where Barral, as a

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6 According to Moreiras Menor “la aparente y repentina necesidad colectiva de auto-escritura en la España
posfranquista se significa primordialmente como un proyecto político de reevaluación cuyo objetivo manifiesta
la necesidad de articular, tras el asesinato afectivo del dictador, una identidad, o identidades, construidas en y
por un discurso libre” (“Juan Goytisolo” 328). Enric Bou also points out this growth of the autobiographical
genre in Spain in his book Papers privats: “d’ençà de la mort del dictador han florit les col·leccions dedicades a
la literatura autobiogràfica. I això ha succeït en català i en espanyol” (20).
child, was introduced to the realm of the sea and navigation and to the language of Catalan fishermen. The natural and uncorrupted world of Calafell contrasts with the publishing house in the city of Barcelona where he started working as publisher in his twenties. The publishing house Seix-Barral is also a place connected to the father, but one that leads to an uncomfortable feeling for the writer: being the father’s heir is synonymous with being part of the dictatorship. The father, then, is an extremely suggestive figure whose depictions point towards fluctuating models of masculinity. While the father as a model of man belongs to a distinctly pre-dictatorship culture, he nonetheless does not liberate his son from patriarchal and oppressive structures.

My analysis of Barral’s depictions of Calafell is shaped by Kristeva’s theory of the semiotic and her concept of the semiotic chora. In Revolution in Poetic Language, Julia Kristeva proposes the semiotic—le sémiotique—as one of the two components of the signifying process, the other being the symbolic. As I explained in the introduction, according to Jacques Lacan, the father, with his No or Name— the Nom du Père—, separates the child from the maternal body and introduces him or her into the world of signifiers, the symbolic. This scission brings the child into a process of acceptance of models and structures that ultimately permit socialization. Kristeva counters this clear-cut system by arguing that, before the child’s entrance into language, he or she has already been in contact with the semiotic, pre-symbolic maternal. According to Kristeva, the sounds, rhythms and gestures of the maternal body constitute a first space in which an initial ordering takes place (27). Kristeva’s theory of the semiotic anticipates the binary logic of self/other, conferring the “necessary pre-symbolic dimension to signification that is bodily and drive-motivated and that lacks the defining structure, coherence and spatial fixity implied by Lacan’s formulations” (Becker-Leckrone 28). Kristeva takes the term chora from Plato’s Timaeus,

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7 Other seminal writings from Julia Kristeva in relation to the semiotic chora are “The Subject in Process” in Tel Quel Reader, “Place Names” from Desire in Language and “Stabat Mater” from Tales of Love.
8 As Jessica Benjamin has criticized and questioned, both for Freud and Lacan the relation between the child and the mother is anti-social, while the father is the one that brings the child to social norms and rules.
9 Megan Becker-Leckrone explains in Julia Kristeva and Literary Theory that “the dynamics [Kristeva] identifies in the genesis of subjectivity move away from the father-centered structures Lacan and Freud rely on: the appropriation of the “Name of the Father” in the acquisition of language, the Oedipus complex, castration, the phallus. Her early work especially shifts the focus to the role of the maternal body in the process of the subject’s coming to be” (Becker-Leckrone 27).
and explains that for Plato, the *chora* is “an essentially mobile and extremely provisional articulation constituted by movements and their ephemeral stases” (*Revolution* 26). The semiotic *chora* is, then, this receptacle, an intimate space, without interior or exterior, marked by the flow and stases of bodily functions, nourishing and maternal, where desire begins: “a *chora*: a non-expressive totality formed by the drives and their stases in a motility that is full of movement as it is regulated” (26).

In the memoirs of Carlos Barral, Calafell is a place of freedom and plenitude, linked to a happy childhood and to the discovery of language through his father and the fishermen. Barral talks of Calafell as a “mundo primitivo, presuntamente original y estrictamente marinero” (58); he depicts it as a mythic society, in which an instinctive orientation takes place (115). Calafell is a sacred, eternal space, where Barral develops a liturgical devotion to his father’s legacy, embodied in his photographs and objects (125-126). In addition, Calafell constitutes a totality: it is a closed system, sustained for years in a magic and indestructible equilibrium, first thanks to the father, and later on account of Barral’s memory (125). The author links it to prewar times, and asserts that Calafell gives him a sense of identity and difference from the rest of the world:

De cuanto recordaba de antes de la guerra civil, eran las largas temporadas en Calafell las que contenían todo lo exaltante y todos los pequeños acontecimientos que, me parecía a mí, me identificaban como una persona totalmente distinta a las demás. Calafell era el paisaje y la historia de donde procedían todos mis secretos y las recetas particulares de mi modo personal de existir. Ahora, además, tras los años de extrañamiento y de metamorfosis de la infancia que fueron los de la guerra civil, y cuando, entradas las cosas en una nueva rutina, la ausencia del padre se hacía patente en toda su significación, Calafell se convertía en el lugar litúrgico del culto al padre desaparecido. (107)

Barral continuously idealizes his father, going so far as to associate him with a clearly religious imagery and thus with a Godly figure. These images, despite having a clear Christian influence in their association of the father as a God, place the father outside the regime’s religiosity. In Barral’s memoirs, the father is undoubtedly seen as a model, a figure
that the autobiographical subject desires to mirror.

As we see in this last passage, the village of Calafell is related to the consciousness of a first separation between self and the surrounding environment. In many senses, this passage reflects, as Sidonie Smith would say, an emerging self that supports an ideology of individualism, privileges autonomy, valorizes individual integrity and separateness and that is clearly bound to the paternal (39). Nonetheless the boundary between the ego and the external world starts as an imprecise division in Barral’s text. In Calafell, the ever-present background of the sea produces the ‘oceanic feeling’ that Freud associated in *Civilization and its Discontents* with the sensation of absolute conjunction between subject and world.\(^{10}\) There, in effect, Barral identifies with his father, a man from whom he inherits not only these spaces, but also his name—both father and son were Carlos Barral—and his physical appearance (see Oliart 22). However, Calafell becomes a place of continuous mourning and recovery of the other, where the frontiers of the autobiographical subject and father are diffuse and unstable. Calafell then mirrors a maternal space of conjunction between self and other. Like the semiotic *chora*, it destabilizes clear boundaries. It is a space of fluctuation between the Freudian and Lacanian pre-Oedipal and Oedipal that alludes to a womb-like fantasy world.

In addition, Calafell challenges the Francoist model of masculinity: the father and the fishermen are connected to a former masculinity that was gradually lost during the time of the dictatorship. The fishermen are natural and spontaneous. Barral talks of them as models of easy imitation (57) and explains that, as a child, he would try to mimic their ambiguous and mistrusting gestures. The fishermen, he affirms, were exotic and proximate (58) and had a different attitude towards the surrounding space than the one he observed in the adults from the city (58). These gestures are a body language that Carlos Barral tries to learn in parallel to words. Specifically, this is a corporeal language affected by the rhythm of sailing and fishing, the rolling boats and, therefore, by the ongoing movement of the sea. In this context, the

\(^{10}\) In fact, in a conference entitled “Privilegio de la galera” in the *Revista de occidente’s* special number on Barral, the writer explains “en cuanto a la mar, lo principal es hacerse a la idea de que venimos de ella, de que nuestro periplo es azaroso y de que nuestra remota procedencia—ya desde el segundo día de navegación—es incierta” (142). In addition, Calafell is the place were Barral got married and where his ashes were spread after his death on the 16th of December, 1989.
father emerges as a figure idealized in the son’s memory and by the other inhabitants of Calafell:

En mi hambrienta memoria mi padre era para mí, casi de modo exclusivo, el hombre que, con tanta fascinación y tantas veces, había visto arribar a la playa a primeras horas de la tarde al timón del primer y esbelto Capitán Argüello, con hermosos peces sobre los corredores de cubitera; el paseante extrañamente vestido por la playa solitaria del invierno; el personaje de quien me hablaban con admiración. (107)

This mythic, admired father has an aura of strength and bodily presence; in many senses he is a distant figure that the autobiographical subject aims to recuperate through the evocation of his body, clothing, gestures and, as we will see in chapter 3 on objects, his boats, photographs and videos. More importantly, he embodies a nurturing image that Barral associates with his “hambrienta memoria,” and that will feed the writer’s imagination over the years. Applying the writings of Julia Kristeva, we can see that Barral’s father is an ‘Imaginary father,’ an intermediary loving figure who enables the child to negotiate a non-traumatic separation from the maternal. The father is, in this way, presented as an idealized image outside Francoist law.

As I mentioned before, Barral associates Calafell, the father, and the fishermen with his discovery of a private language and the possibility of naming. As a child, he explains, he started moving in others’ language as he moved in the space of the coast: “la mar litoral y sus gentes comenzaban a ser, antes de que tú despertaras al arte de la memoria, un mundo y un lenguaje privados en los que empezabas a moverte con la misma habilidad que todos los adultos, imitados y distantes” (58). He places before memory the process that transforms him from a speechless infant into a differentiated subject; his metamorphosis originated in the

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11 Although I will analyze in more detail the closeness between body and boat in the chapter on objects, it is important to mention that the row boat and the two men—father and son—are united in a metonymic process throughout Barral’s texts. This process is supported by naming: the father named himself “Capitán Argüello,” following the name of his boat, a nickname also taken by the son when signing some of his writings. In this regard, every time that Carlos Barral’s son signed his writings as “Capitán Argüello,” this name committed both the father and the boat to the text.

12 In Family Values, Kelly Oliver offers a complete and extensive analysis of Kristeva’s imaginary father (see 57 and 211).
linguistic and gestural imitation of the fishermen. Barral’s explanations coincide with Lacan’s and also with Agamben’s theory of the child’s entrance into language, which binds the rise of subjectivity to language. The infant is a speechless being who, unable to conceive of the “I,” can neither conceive of him or herself as a differentiated ego.

In the chapter “Calafell y la cuestión del lenguaje” Barral describes in detail the origins of this personal language and its relation to his subjectivity. This “intraducible jerga en la que se expresaba mi relación con el mar” (126) entails the beginning of a conscious and differentiated self. Interestingly, Barral starts this chapter by explaining that he is not making reference to language in a strict sense, but to something more ambiguous:

No quisiera referirme ahora al lenguaje en sentido estricto. (…) Quiero referirme a algo más ambiguo, menos fronterizo con la ciencia, pero algo que importa fundamentalmente a todo aquel que se piensa como escritor: el proceso de formulación y de acumulación verbal, del conocimiento que progresivamente se adquiere del mundo, de las cosas y, sobre todo, de sí mismo. Un proceso que se produce, en gran parte, a través del filtro de un mundo habitual que el sujeto estima como íntimo, privado. Los objetos y los aconteceres de ese mundo operan como modélicos, como referencias, y acaparan congelan, en una especie de ejemplaridad necesaria, las adherencias semánticas oscuras del lenguaje, sus posibilidades poéticas, una parte de su fuerza creativa. (125)

Barral relates his growing consciousness to the accumulation of ‘exemplary’ words. His conception of language undoubtedly nods to the Platonic system, as he affirms that there is a model to which names are related. What I find most important, however, is how he defines language as something ‘ambiguous,’ as an in-between condition that coincides with

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13 Gary Cestaro explains that *infantia* “was etymologically defined by all medieval encyclopedists as the life stage characterized primarily by lack of speech” (180). The “in-fant” is called thus because he or she does not yet know how to speak (*fari*, to speak) (180-181).

14 In *Infancy and History*, Girogio Agamben affirms that the subject emerges in language: “it is in language that the subject has its site and origin, and that only in and through language is it possible to shape transcendental apperception as an ‘I think’”(51). Later, Agamben asserts that subjectivity is “the speaker’s capacity to posit him or herself as an ego, and cannot in any way be defined through some wordless sense of being oneself, nor by deferral to some ineffable psychic experience of the ego, but only through a linguistic ‘I’ transcending any possible experience” (52).
Kristeva’s assumption of an ordering before language. In addition, Barral describes language acquisition as a process or transition more than brusque change that takes place in an intimate and private sphere. Kristeva also talks about various processes and relations, anterior to sign and syntax, which are “previous and necessary to the acquisition of language, but not identical to language” (Revolution 29). Similarly, for Barral, the relation object-name seems more important than grammatical structure, and, as previously indicated, language ultimately finds its basis in the oral and expressive world of fishermen.¹⁵

Later in the chapter, Barral explains that the reality of Calafell was difficult to assimilate, as objects and gestures seemed to be in tension because of language: “los nobles objetos marineros, gran número de actos y de gestos habituales y los aspectos cotidianos de la naturaleza (...) ofrecían, en aquel universo sacral, gran resistencia a la asimilación imaginativa, por causa del lenguaje” (126). Here he expresses the difficulty of entering into words, as words were “encerradas en una burbuja que las neutralizaba” (126). Maybe because Barral’s mother tongue was Spanish and because Catalan was a more distant language or because the fishermen had such specific vocabulary and expressions, the Catalan language produced a sense of estrangement in him, as well as the feeling that words were at war with each other.¹⁶ Nonetheless, Barral also describes the “natural manner” of the sailors’ expressions; learning their vivid vocabulary instilled in him a feeling of authenticity. In this regard, he explains that it was impossible to translate this very determinate environment from Catalan into Spanish. Translating his impressions of the coast and of sailing would have been a kind of annihilation: “el caso es que las equivalencias castellanas, especies de una lengua

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¹⁵ The object-name relations that Barral points out should be read in relation to the oral, maternal sphere of Calafell, especially if we consider a Kleinian perspective on the relationship objects-relations and mother. Like Kristeva, Melanie Klein questioned many of Freud’s premises, especially those involving the Oedipus complex. One central aspect of her thought is that of object-relations. Klein believed that the infant introjected both “bad” and “good” objects, which are internalized images of the mother or the father, and that through processes of progressive internalization, these fragmentary objects were taken into the self. There they became forerunners of the superego. Klein emphasized that this process was continuous and cyclical, leading to increased synthesis as the infant gradually attained greater degrees of reality testing, differentiation and control over her own psyche (see Klein “Some theoretical conclusions regarding the emotional life of the infant”). In this sense, and when reading Barral in light of Kleinian theory, we can talk about his consciousness of words and objects in relation to the space of Calafell, which alludes to the father, but also strongly invokes the maternal.

¹⁶ Barral considered Spanish his mother tongue and affirmed that “el catalán era la primera de mis lenguas extranjeras” (105). Nonetheless, he also comments in his memoirs that bilingualism is something much more complicated than just being able to speak in two languages (106).
no vivida en aquellos casos determinados, resultaban cadavéricas, léxico de disección, y totalmente inútiles e inasimilables” (126). This positions the Catalan language from Calafell as a system of communication different from the Spanish of the city. It presents Catalan as a language in its pure state, alive, unruled and natural.¹⁷

Calafell is, in addition to the city, a central source of inspiration for a non-transferable poetic voice. Barral describes it as a “uterine landscape,” thereby invoking the idea that this coast is a maternal womb, a site of growth and symbiotic relation with the surrounding space: “mi poesía tiene un paisaje único, casi uterino” (Almanaque 54). Barral comments on his layered relationship with both words and with the landscape in Años de penitencia (127). He expresses anxiety towards language as a system he needs to dominate, given that words are in perpetual tension with each other. An anxiety that is obviously related to his consciousness as a writer, and that, following Harold Bloom, can be also read as an anxiety towards writing as an activity that will place him in a very determinate genealogy.¹⁸ In this sense, Barral relates naming to a kind of possessing; for example, when he explains the feelings produced upon describing Calafell, he writes “referir a aquel lugar las palabras es como usar de ellas con una especie de garantía de propiedad” (127).

This idea of word possession is central to his conception of himself as an author, as the one who controls language. When talking about the difficulties of translating certain words from Catalan into Spanish, he explains:

En alguna ocasión, al cabo de los años, he intentado asumir alguna de esas «equivalencias» en el texto de un poema. Y los éxitos han sido tan contados, que los recuerdo todos. Así, por ejemplo, en uno de los poemas de Hombre en la mar inserté,

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¹⁷ The Spanish taught in school was, according to Barral, a colonial Spanish, a language with a very limited vocabulary. Barral explain that their Spanish was almost as poor as the French they would learn in school with the Perrier method, which had only twenty verbs and a short a list of some of the objects of everyday life (104). Similarly, the Catalan he remembers from the city was the Catalan of maids, chauffeurs and doorwomen, a rude language that he related to unpleasant people and situations (105).

¹⁸ Bloom revisits the concept of poetic influence and explains that it “had been described as a filial relationship” (11). The word influence not only had received the sense of “having a power over another” (26) but also had been related to “the bond with the father, the imitation of the father, the game of being the father, and the transference to father-substitute” (53).

¹⁹ In an interview, Barral explains that, when he started writing his autobiographies, he firstly and solely wanted to explain his poetry, so that readers would understand the context in which his poems were written. Nonetheless, the genre betrayed him and suddenly what he was writing were his memoirs “aquello fue volviéndose más y más subjetivo, y el sujeto (la primera persona) adquirió el papel de protagonista que yo no quería darle” (150). (See “Debate con Carlos Barral (coloquio internacional de la Universidad de Provence)”)
y no precisamente con naturalidad, el nombre «rezón» para designar lo que siempre he llamado y oído llamar simplemente ferro, y eso aun después de que los manuales de náutica me habían familiarizado con esa palabra extraña. (…) La resistencia a ciertos nombres ha hecho mi elocución preferentemente adjetival y a menudo de alusión indirecta. (126)

It is not a coincidence that he uses a hard instrument, the grapnel, this rezón or ferro, as an example of his relationship with words and the necessity to mould them. As this passage shows, there is a strong sense of control where the writer’s authority, his continuous and obsessive work with words, is in dialogue with his helplessness and inability to control the system of naming.

It is worth mentioning that Barral often speaks about “la mar doméstica;” the Mediterranean is domestic, given its connection to his childhood. It has a homely atmosphere and is a small sea, always remaining recognizable. However, the “domestic” holds a second meaning closer to domestication, to the sailor’s control of his boat on the sea, that could be read in conjunction with the writer’s control over his writings and language. The fight with indomitable language, comparable to sailing on the unconquerable sea, may be read in Barral’s work either as a desire to control this paternal-feminine and domestic coast, where water and language are associated with a feminine principle or, on the contrary, as an impulse or desire to return to this paternal-feminine in his poetry. Building on Sidonie Smith’s explanations of autobiographical writing, we can read Barral’s passages as an explanation of the subject’s arrival in the phallic and paternal order. This is the order in which the myth of origins “asserts the primacy of patrilineal descent” (40) and in which “the father legitimizes the authority of the autobiographer as he gives the name to the child” (40). Nonetheless,

20 From the two possible genders that the word ‘mar’ has in Spanish (el/la mar) Barral prefers the feminine, the one that is considered “poetic.”
21 As Jorge Edwards mentions “ese mar que él había reinventado, que había domesticado en la imaginación” (84).
22 Barral’s fixation on words can be seen in his diaries, in which he describes the process of writing as an obsessive work with words. In addition, Barral’s poetry is a poetry of quotes and literary allusions, where Bloom’s “anxiety of influence” is continuously present. Dario Puccini explains that one of the evident characteristics of his poems, for example in Diecinueve figuras de mi historia civil, is the continuous presence of quotes. Puccini calls these quotes “«autoridades»” and describes them as having “penetrated” the poem (89-90).
Barral’s texts also point towards the multiple tensions that the masculine subject experiences when inscribing himself in this paternal and masculine realm that still retains many of the maternal, pre-Oedipal aspects of language, as Kristeva would say.

Because Barral’s mother was Argentine, Barral talks of “mi sudamericano uterino” (106). According to Barral, Catalan disappeared from the familial sphere after his father’s death, which led to the impossibility of him writing in Catalan. Nonetheless, we cannot forget that the familial shadowing of Catalan is parallel to its prohibition during the dictatorship. For Barral—and, as we will see, for Goytisolo and Moix—Spanish is the language imposed by the Francoist system. What I find important is that Barral blames not only the dictatorship for the loss of Catalan, but also ascribes this loss to the death of the father. In addition, Catalan is associated with the fishermen, these men that gradually disappeared after his father’s death as they shadowed in their aging and left no heirs: “y los viejos eran los últimos viejos, últimos viejos de la mar que no habrían de ser sustituidos” (516). The Catalan language and the fishermen’s masculinity and worldview are intertwined, and both vanish simultaneously. Calafell is a dying world, a system in the process of extinction because of the invasion of tourists that radically changed the landscape of the Catalan coast during the sixties, turning Calafell from a familial, confined town of sailors’ houses into a city of tall hotels and apartments (127).23 The loss of a physical landscape goes hand in hand with the loss of a masculine model that Barral links to the time of the Second Republic and that disappeared during the dictatorship.

For Barral, Catalan is a rich language full of specific and direct expressions about the sea, oral and spontaneous, but not a language of high culture (105). In this way, and, as we will also see in Terenci Moix, Catalan retains a ‘feminine’ quality, even when transmitted by the father. It is domestic, and it can only be useful to express the ‘low,’ whereas Spanish is associated with ‘high’ culture. Moreover, Spanish is supported by the state and holds a position of legitimacy. Barral affirms that it took him years to understand that Catalan could

23 Barral expresses an ambivalent feeling towards tourism. Tourism has, on the one hand, deteriorated the landscape of the Catalan coast and produced an irreparable aesthetic impoverishment, but, on the other, it has represented for the inhabitants of Calafell a form of progress and the mitigation of the difficulties of everyday life. Barral criticizes the corruption of this virgin space and considers the inhabitants to have prostituted themselves by selling their authenticity and accepting the loss of their tradition.
be a literary language. He blames this on the Francoist administration, but also on the Catalan bourgeoisie that was ‘willing’ to sacrifice its own language in order to maintain social status. The death of the father in Barral’s memoirs is clearly bound to how language is suddenly delegitimized: in the absence of the father, it lacks the social and historical context to resist discrimination. Barral’s desire to write in Catalan came many years later, when Catalan experienced a process of ‘normalization’ at the end of Barral’s life in the 1990s. In the 1980s, Barral decided to give expression to the Catalan world of Calafell in Catalunya desde el mar (1982) and Catalunya a vol d’ocell (1985) where he recuperated the fishermen’s knowledge and linguistic expressions. These are two books that also try to capture the father’s intangible legacy by converting his words into objects captured on the page.

An Industrial Surname

In his memoirs, Barral contrasts Calafell with Barcelona. The latter is linked to postwar experience and to the death of his father in August 1936 and, contrary to Calafell, a place where the father is a remote and obscure figure. In the urban context, Barral recounts the appearance of another masculinity, one that clearly differs from the natural gestures of the fishermen of Calafell. After the war, many priests, who were hiding during the war, returned to the city. According to Barral, these clergymen took part in the occupation of the city as a kind of assault: “cubran un lugar importante en el tránsito callejero y, sobre todo, se me impusieron como un mundo autónomo y devorante desde que entré en el colegio” (76). They took power and were dressed and invested with a limitless authority, with which they desired to reestablish “el quebrado orden de las cosas” (76). This seizure of control also included taking over schools.

Barral, like Goytisolo, attended a Jesuit school. He recalls his teachers with irony and sarcasm, all of them with “gestos artificios y solemnes, ligeramente orientales, hombres

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24 Barral defines the inhabitants of Barcelona as emaciated and defeated people (74), families that have lost their sense of authority and the energy that is needed for punishment (75). The city, grey, dusty and sordid, represents the country in penitence (77). In a short period of time, Barcelona, explains Barral, suffered an unimaginable transformation, and was converted from a European and liberal city, to a place of repression and hunger. Its inhabitants were cowards, and vile (367). Barral describes Barcelona as a suffering body: “aquella Barcelona escarnecida, con los tendones al aire, como un reo de la Edad Media” (238).
altos, fornidos, como gente de guerra, que movian las manos como marionetas” (79). In addition, they all spoke Spanish and “parecían impregnados de guerra civil, como hechos a propósito para las ceremonias de izar y arrar las banderas y dirigir los cantos patrióticos cotidianos” (79). Almost as a reference to the medieval teaching of *grammatica* that Alberto Maguel comments on, Barral’s texts associate these other ‘fathers’ with an artificial masculinity of control and order. It was also under the direction of priestly, disciplinary masculinity that Barral learned about language and literature. He remembers how the educational system was based on competition and hierarchy (132), and how the Jesuits also decided what were the necessary parts of the culture for a young boy to learn (137). Through these figures, culture becomes something pre-established and immobile, a code that young students had to believe rather than experience.

In Barcelona, Carlos Barral also becomes aware of his ‘industrial surname;’25 that is, of the Name of the Father, that for him is condensed in the responsibility of being the heir of the publishing house Seix-Barral. At a very young age, Barral had to take care of his father’s business, which started as a printing house and lithography. This inheritance entails a strong sense of obligation, in contrast with the sea, which remains a yearned-for place of recuperation of the paternal. The industrial legacy puts Barral in line with the values of the Catalan economic tradition, with a bourgeois and accommodated class, and also situates him as heir of the country. He becomes part of the Francoist system, somehow on the side of the winners. Seix-Barral was the business that Barral’s father and uncle had started (42). Carlos Barral describes it as a “sociedad fraternal,” “sociedad de varones,” “con una legalidad masculina” (42) and “sociedad viril” (44). The insistence on the masculine aspect of the business is striking, and it was probably crucial in Barral’s feeling of obligation as the legitimate son. Interestingly too, Barral talks about his entrance into this paternal space, Seix-Barral, as the feeling of “sumergirme en las aguas de la industria familiar” (216), mirroring his relation with the paternal in Calafell. His entrance into the family business is ambivalent: while it allows Barral to recuperate a space where his father’s presence is still alive, his father’s legacy turns him into a part of the hegemonic system. In addition, the acceptance of

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25 ‘Apellido industrial’ is the title of one of the most important poems from *Diecinueve figuras de mi historia civil* (1961).
his status as heir means repressing his desire to become a writer. Barral is conscious that working in Seix-Barral means becoming part of the Spanish dictatorial history: “sabía que era aceptar la ley del grupo familiar, a cuya sombra tendría que continuar existiendo mucho tiempo (...)” (290). He fuses this paternal legacy with Franco’s Spain and affirms that, by inheriting Seix Barral, “aceptaba decididamente una situación histórica, un país en cuyo presente no me había sentido hasta entonces incluido y cuyo pasado oficial me resultaba particularmente antipático y totalmente extraño” (290). Barral describes the repugnant feeling that this inheritance raises in him, and how he felt like a coward by accepting this legacy: “me asumía, tiritante, indefenso, infantilmente impresionado por una augurio” (291). Working in Seix-Barral meant being bound to the Spain of the dictatorship, and Barral feels “la seguridad de que había aceptado un papel de por vida en una comedia lamentable” (291). In the publishing house, depicted as a dark space, narrow and asphyxiating, Barral felt he was sacrificing his moral freedom and castrating his desire to become writer. Seix-Barral thus stands in opposition to Calafell, which is depicted in the following terms: “Calafell era una ventana hacia fuera desde el ghetto intelectual que mi nueva profesión de editor no hacía más que extender” (367).

However, in Seix-Barral Carlos starts imagining a new business, “una editorial distinta a la que configuraban el fondo escolar de la anteguerra y los torpes intentos de diversificación de los últimos años” (303), and begins the extensive task of publishing old classics, international writers and Spanish authors not always in line with Francoist ideals. Later he includes the authors of the Latin American boom (394). In this way, the publishing house becomes a place of resistance, where Barral intellectually fought against the dictatorship and against

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26 This explanation is followed by a very interesting episode: Barral and his friend Alberto Oliart were coming back from their obligatory military service and so were dressed in military uniforms, when they found themselves in the middle of a demonstration on the street Via Layetana. Because of their uniforms, the demonstrators viewed them angrily. In addition, they were greeted by the policemen and the two young men answered mechanically to the greeting. Barral ends the bittersweet anecdote explaining “instalados en el tren, nos miramos en silencio. Éramos desde hacía mucho tiempo, todo el tiempo para ser exactos, algo muy distinto de lo que habíamos imaginado ser, pero de ahora en adelante esa sería nuestra condición constante y principal” (293).

27 In relation to Barral’s work as publisher of the Latin American boom, I found Rafaela Fiore Urízar’s article, “La creación de una estética de consumo: Carlos Barral y la producción literaria hispanoamericana” illuminating.
censorship on a daily basis.\(^{28}\) Despite being associated with inherited values and hegemony, the publishing house is also a command centre for a battle against the system from within. It is also strongly bound to the world of Calafell: Calafell ends up being the workshop, *el taller*, where Barral enthusiastically brings his writer-friends, until Calafell evolves to become a place for international meetings and inspiration.\(^{29}\) In this sense, the paternal masculine and the paternal feminine have a way of communicating: Barral establishes a bond between the two worlds, the publishing house in the city puts him in resistance to the Francoist patriarchal structure and aligns him with the paternal feminine sea of Calafell, by turning Calafell into an inclusive space of inspiration for Spanish and international writers.\(^{30}\)

It is through this double paternal legacy, Seix-Barral and the house of Calafell, that Barral connects his own story with language and, vis-à-vis the dictatorship, with the story of his generation. Barral describes his generation as marginalized, outside the official groups, a generation that lacked tradition and filiation: “la nuestra era probablemente, por ejemplo, la primera promoción literaria ni confesional ni anticlerical y exenta de fobias y fidelidades hereditarias de cualquier signo. Como ya dije, no éramos ni tan siquiera ya los hijos de la República” (431).\(^{31}\) Joan Ramon Resina calls on Bloom’s concept of “the anxiety of

\(^{28}\) Barral did not internalize censorship in the same ways that Goytisolo did. It is interesting that at the introduction of the complete edition of his memoirs he explains that, while he was very willing to change the censured parts from the first edition from 1975 when he had the opportunity to do so, it was impossible for him to come back to the non-censured version. The censured version had scabbed over as a kind of scar: “Curiosamente el texto zurcido para cubrir los desgarros de la censura ha cicatrizado con el tiempo aquellas costuras y no admite sino con verdadera dificultad, como si fueran cuerpos extraños, la mayor parte de las expresiones que le pertenecieron en su primitiva redacción” (69).

\(^{29}\) Jordi Julià, in his inspiring article “El taller de Calafell. Sobre el mite de la infantesa a Barral, Gil de Biedma i Ferrater,” considers the importance of Calafell as a space of collective creation for Barral and his friends and analyzes the mystification of infancy’s space in the world of Barral, Biedma and Ferrater (137-158).

\(^{30}\) Through his work in the publishing house and as a writer, Barral became head of the generation of the 50s, or what Carme Riera has named the “Escuela de Barcelona.” In the chapter “Osar poder,” Barral describes his position as a generational leader. He explains that it was during his homage to Antonio Machado in Collioure in February 1959 that he realized that he was invested with power and influence (429). In this homage, nonetheless, he explains ironically that it was not the Spanish *intelligentsia* that participated (425) in his movement, but rather the Mediterranean, the exiled and the communist. He names writers such as José Agustín, Juan Goytisolo, José María Castellet, José Ángel Valente, Gil de Biedma, Costafreda and Caballero Bonald among the attendees and therefore among the writers that he considered as part of his “generation” (426). The publishing house put Barral in a privileged situation in his literary surroundings (429). From this position, he forged the renovation of Spanish poetry from the periphery, outside the “cafés de Madrid” (430). In this sense, his labour as a publisher started an important change to the canon and the pre-established culture imposed by the Francoist schooling and censoring system.

\(^{31}\) Interestingly, Barral defines his generation as “decimonónicos” (235), contemporary to their grandparents,
influence” when talking about another Catalan author who writes in Spanish, Juan Marsé, in order to problematize the Oedipal situation of the young writer in Catalonia during the dictatorship:

El concepto blumiano de «angustia de influencia» difícilmente puede aplicarse a un autor desposeído, por la guerra, el exilio y la supresión cultural, de la posibilidad de luchar con sus precursores inmediatos. Las tradiciones literarias que ocupan el terreno cultural expropiado son demasiado distantes para comprometer edípicamente al escritor aspirante; tales tradiciones pueden parecer importantes, útiles, incluso necesarias, pero carecen de la fuerza de convocación del «padre» legítimo. (103)

This situation can very well be extended to Barral’s case: for Barral, the loss of the real father ends up meaning the impossibility of inheriting the Catalan language and literary tradition. Moreover, Barral rejected the literary canon recognized by the dictatorship of Franco because this canon dismissed Catalan and exiled writers. Barral’s decision to celebrate a tribute to Machado, the Spanish writer who died in exile, was clearly a way to question the literary legacy of the dictatorship. Nonetheless, when talking about his university group, Barral explains their lack of admiration for Catalan literature and concludes “no sabría cómo explicarlo” (234). Barral later explains that the erasure of the Catalan tradition for this generation was a consequence of their schooling more than of their immediate politico-linguistic situation. In this sense, Catalan culture remains completely forbidden, in an even darker oblivion than the Spanish writers censured by the dictator, while Barral tries to include the ‘other’ Spanish writers in his canon, such as exiles or homosexuals.

Barral dives into the difficulties of his generation, writing in the Spanish language, while being located in the peripheral geography of Catalonia. In Madrid, he explains, they were “the Catalan exception” (437) as they grew up at a crossroads of languages and influences. Nonetheless, inside Catalonia, they were seen as imperialists:

older than their parents (240). He affirms that the eternity of the dictatorship had hypnotized them, had left them out of combat, which he observed through the themes and topics of their conversations and the different kinds of attitudes towards culture and the word (461). Barral asserts that the Francoist state had humiliated them, turned them into cowards, obedient and docile (461).
(…) éramos … una especie de negritos confinados en lejanas islas a los que se dispensa por educación el favor de un rincón de página, para no caer en las apariencias de la discriminación. Escrivíamos en una situación incómoda desde dentro y hacia fuera. Éramos extraños y a lo sumo tolerables desde el punto de vista de una literatura nacional, la catalana, a la que nuestro medio de expresión traicionaba. Escribir en castellano nos hacía cómplices de la Guardia Civil, de las fuerzas represoras de una cultura cuyo destino histórico y cuya condición política compartíamos, pero que no era la nuestra, a la que éramos inmediatamente extranjeros. Para los escritores en lengua catalana, para la sociedad literaria catalana, como diría el profesor Tierno, resultábamos ser, aunque fuese sin consentimiento, instrumentos del ocupante, colaboradores de la cultura imperial y castradora. (436)

As Kathryn Crameri explains, writers from Catalonia, at end of the dictatorship and during the post-Franco era, lived in an environment in which language choice was a political issue (6). In this context, Catalan was very often associated with freedom, while Spanish was known as the language of authority (37). In this regard, we cannot forget that Barral’s work as a publisher during the transition continued to give prestige to the Spanish language: Seix-Barral ended up becoming a central institution for the legitimization of Spanish literature inside Catalonia. Following Pierre Bourdieu’s notion of ‘symbolic power,’ we are caught between two positions: to what extent did authors such as Carlos Barral consciously continue to present Spanish as more prestigious than Catalan, and to what extent were their practices a consequence of the political and historical situation of their childhood and youth?

In Carlos Barral’s memoirs, the coast of Calafell is the space in which the writer enters into language. Linguistic acquisition is understood more as a transition than as a break, and coincides with the slow awakening of a subjective consciousness. For Barral, the origin of language is not presented as a Lacanian moment of castration, but is described as a process. In addition, this process relied on a different masculinity and on images that associate the

32 To that we can add that Barral actively took part in politics during the transition: he was senator in Tarragona for the PSC—Partit dels Socialistes de Catalunya—from 1982 to 1988, and he was therefore a politician with a great deal of power over new measures regarding language politics. From this position, he worked for the law of intellectual property and the “Llei de costas,” which tried to control the indiscriminate construction that was taking place in the Catalan littoral (as Alberto Oliart explains, 48).
father to the maternal womb. Calafell connects Barral directly with the pre-war era; it is a secure, fortified, maternal cloister. Nonetheless, Calafell is also in extinction: the fishermen’s masculinity disappeared gradually after Barral’s father’s death and during the dictatorship, and Catalan remained a marginalized language to describe the very specific surrounding of the coast. In many senses, Barral’s images of his father in Calafell destabilize the patriarchal model of Franco’s dictatorship. These images of the father are, however, in tension with the inheritance of the publishing house, a business that turned Barral into an important publisher and writer during the dictatorship, and a political figure during the transition. Thus the father is presented as a freeing figure, a figure that provides Barral with another reality from before the dictatorship. Nonetheless, by being the father’s heir, and being in charge of the publishing house, Barral also participates in the hegemonic system. While at first this participation enables him to resist the dictatorship from the inside, and to oppose its literary censorship, the publishing house also represents the re-legitimatization of Spanish language and culture in Catalonia during the Spanish transition to democracy.

Juan Goytisolo: Choosing the Father’s Language

At the beginning of Coto vedado, Juan Goytisolo presents himself as the fruit of two opposing genealogies. The paternal and maternal lines are rival families, the union of which triggers a divided self in a continuous linguistic and sexual ‘civil war’ (47). Goytisolo’s explanation seems to simplify the history of Spain by linking the country’s colonies in the Americas to the dictatorship. According to the autobiographer, the Goytisolos, of Basque origin, had lived in Cuba, where they accumulated a considerable fortune through their participation in a slavery-based plantation economy. Catholic, right-wing, authoritarian and, according to Goytisolo’s father, of noble descent, the Goytisolo name represents, as Ribeiro de Menezes points out, “the masculine principle” (21). They are “ultimately linked to the political figure of Franco, whose politics Goytisolo’s father supports” (21). His grandfather Antonio Goytisolo had many descendants (Coto 24) and Juan reconstructs his and his other

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33 With this beginning that highlights the cultural legacy of his two families, Goytisolo follows a quite traditional structure of autobiography: James Fernández (54-55) and Ribeiro de Menezes support this view. Nonetheless, some critics have considered Goytiolo’s traditional narrative as a mockery of the conventional structure of the autobiographical genre.
relatives’ history using the trove of documents kept by his family: the great grandfather’s letters, invoices, commercial correspondence and photographs permit Juan to have a precise idea of what the Goytisolos’ movements were in the past (18, 24).

Conversely, the history of the maternal line, surnamed Gay, is “full of shadows” (38). Following Ribeiro’s analysis, the Gay family represents “the feminine principle” (21). They belong to the Catalan bourgeoisie with interests in the world of literature and culture. Goytisolo’s great-grandmother, who was Andalusian, wrote a novel entitled Las barras de plata (Coto 38), which Juan never read; the novel finally disappeared with her photograph during one of the family’s moves. The great-grandmother could be, according to him, “esa posible y lejana transmisora genética de la vocación literaria que marcaría mi vida y la de mis hermanos” (38). Still, her reality remains unclear and vague. Goytisolo’s aunt, who lived part of her life in a mental hospital, published some poems in Mirador (42) and his mother, Julia Gay, was an avid reader and wrote a text entitled El muro y la locura (61), which Juan never read. Until his emergence as a writer, writing in his family was mostly the domain of the maternal line and a domain of a series of women whose works disappeared at some point before Juan was able to understand them. Nonetheless, and as I argue in the following pages, this idea of writing as a feminine principle—and as a feminine inheritance—is erased, rejected through Goytisolo’s autobiographies.

34 Miguel Dalmau, in his excellent book Los Goytisolo, questions whether these shadows of the maternal line are true or self-produced. Dalmau criticizes the fact that Juan Goytisolo never explained that the Gays came from the Empordà, and that the family contained important figures such as the lawyer Gay de Montellá. Dalmau also explains that Luis Goytisolo, in Estatua con palomas, recognizes that the Gay name had its origins in France (47) and complains “como lector me pregunto si obras como Recuento, Señas de identidad o Juan sin Tierra serian hoy las mismas, es decir, si a la leyenda familiar del indiano vasco se hubiera añadido la de estos antepasados catalanes, defensores acérrimos de la libertad” (50).

35 Goytisolo also makes reference to a great-granduncle from the family line: Ramón Vives, a Catalanist, bohemian, liberal and a writer as well. He translated some Persian poems into Catalan (39) and wrote a book of poetry entitled Notes poétiques, subtitled Poesia és llibertat (41). Juan remembers that this uncle’s books and manuscripts arrived at Plablo Alcover, but he destroyed them as a child by painting and writing in them (40); an act of annihilation, by which Juan himself is surprised and ashamed. Nonetheless, no one in the family condemned the child’s act because Ramón Vives’s memory was surrounded by silence: Ramón was guilty, according to Juan Goytisolo’s father, of the death by meningitis of Juan’s older brother. Juan Goytisolo affirms that he shares with Ramón Vives a moral affinity beyond the blood connection, “afinidat teñida, en su caso, de remordimiento y melancolía” (41). Juan talks about his own contribution to his uncle’s “second death” (41) and concludes by affirming the existence of a genetic line, a “transmigration” (41), between this ancestor’s writings and his own works. Despite destroying Ramón’s memory, Juan has nonetheless received an immaterial inheritance from him: “la palabra anulada y hecha trizas por mí siendo niño me ha contaminado tal vez sin saberlo para brotar insidiosa en cuanto he escrito y escrito” (41).
Writing is, for Juan Goytisolo, an unchangeable destiny, a legacy connected at the beginning of *Coto vedado* to his family’s genetics and more specifically to his mother’s line. Goytisolo asserts “si eres escritor es porque no puedes ser otra cosa, la escritura es un elemento esencial de tu vida, como pueden serlo, por ejemplo, tu origen familiar, tu lengua nativa, tu orientación sexual” (408). Nonetheless, the writings from the maternal line have disappeared, while the documents of the paternal line remain present. This is a shadowing that Juan himself will experience in his loss of the Catalan language, the mother’s tongue; it was embracing Spanish, the father’s language, that converted him into a prolific writer. In this sense, the shadowing of the maternal line prefigures a tension between destruction and rebirth, in which what has been silenced later emerges in a new (masculine) form. Death and resurrection, destruction and recovery are intrinsic to Goytisolo’s notion of writing. These are not the only binaries that recur in his presentation of his genealogy: the maternal is opposed to the paternal, the Catalan to the Spanish, the masculine to the feminine, the liberal to the authoritarian. Ultimately, as Ribeiro brilliantly considers, Goytisolo constructs his identity as a “violent battle between two options in which only one can triumph” (24). It is the masculine principle, which survives this frontal collision; the side of the family associated with the Spanish cultural tradition and with the father’s genealogy triumphs in Goytisolo’s autobiographies.

It is important to highlight that literature is not the only inherited impulse derived from the mother’s line: a shameless and unrestrained homosexuality is also linked to his mother’s family. Juan discovers the seed of homosexuality in the family through his maternal grandfather. Juan speaks of the “monstruosa semilla de desorden, aberración y desvío de la rama materna” (295) to illustrate his father’s homophobic words, but also to describe how his grandfather’s example would inflict his own self-censoring of any homosexual desire. Juan identifies himself with his grandfather, because they have both tried to repress their homosexuality. Later Goytisolo links his decision to accept and uncover his homosexuality to the necessity not to repeat his grandfather’s history: Juan does not want to be a man who suppresses and hides his reality throughout his life. Nonetheless, and as I will later explore, homosexuality means for Goytisolo an enforcement of his masculine sense. While this acceptance of the maternal legacy could be read as creating a form of hybridity, ultimately
Goytisolo’s metamorphosis validates a masculine self.

In recounting his family’s genealogy, Goytisolo entwines his sexual desire with his desire to write. He emphasizes both the congenital nature of these urges as well as how they have been transformed through a kind of struggle, in which uncontrollable and irrational drives are first repressed only to reappear with violence. For example, his restrained desire for men later bursts through as a powerful and self-governing attraction towards a prototype of a masculine man in which any feminine traces are rejected. This is a model that strengthens his affinity to an inherited paradigm of men (Prout 11), the one praised by patriarchal Francoist society, physically strong and virile. Goytisolo is fascinated by men who are uneducated and who resemble the rejected or forbidden Other that Spanish Francoist culture has instilled, such as the image of the “Moor” that was also associated in the medieval imagination with unbridled and aberrant sexuality. Goytisolo’s homosexuality is censored by the paternal figure, who is presented as a castrating entity. In addition, his conception of any sexual intercourse as a kind of fight also connects him to his father’s censorship, and to the impossibility of defeating it. Goytisolo’s answer to the internalized law is to fortify his desire by making it purely masculine, it comes from a masculine self and wants to fight with another masculine man.36

Goytisolo talks about the gradual eclipse of his mother’s line after she died, a darkening that explains why he and his brothers lost their Catalan language abilities, and why it was impossible for them to write in the mother’s tongue. While the maternal grandparents spoke Catalan, the father obliged the family to speak Spanish (44). Catalan, already fading after the mother’s death, was also vituperated by the father, who would make fun of, in his anti-Catalan diatribes, the toponyms and noise of the vulgar Catalan, contrasting them with the beauty of Spanish (45). Juan Goytisolo’s only escape was, then, to express himself in his father’s language, a language associated with the Francoist government, but that remained as the only possible legacy. Goytisolo explains that his choice was the result of a familial and social conjuncture in which his personal will did not have complete power: “la inclinación a una u otra lengua por parte del escritor potencialmente bifido no es producto exclusivo de

36 In fact, the idea of sex as battle is not new in Goytisolo’s writings. In medieval Spanish, ‘luchar’ could mean “to have sex.” In the way he refers to sex as a form of fighting, Goytisolo seems to make a literary reference to Arcipreste de Hita’s Libro del buen amor and his fights with las Serranas.
una libre elección personal sino resultado más bien de una serie de coyunturas familiares y sociales posteriormente asumidas” (46). Nonetheless, what is surprising in Goytisolo’s explanation is how it contradicts another reality: he decides to embrace Spanish as the only possible language for his writings, and he expresses a great fascination and passion towards the ‘father-tongue.’

Goytisolo often talks about his ardour towards Spanish, a language that he discovers in his self-exile as his ‘authentic fatherland’ (46). The relation between the autobiographical subject and the chosen language is defined by extremely ambivalent feelings in which the fight-love, or destruction-restoration, dichotomy takes place (46), but in which ultimately the subject positions himself as accepting the paternal legacy. Goytisolo will be in a constant ‘battle’ against the Spanish language. On the one hand, he writes about “la victoria de un castellano vuelto bumerán de sí mismo” (47), thus affirming that he has been defeated by language. On the other hand, Juan speaks of his ‘conquest’ of Spanish (48), ‘conquest’ being a term that undoubtedly has a strong signification in that, not only does it suggest an erotic captivation in which there is an active and a passive element, but it also alludes to the paternal line and these ancestors’ exploitation of slaves in Cuba. This language conflict between Spanish and self, in turn, points to the official Spanish history of the Francoist dictatorship that painted Spain as a victorious nation, first in the colonies, and later within the Iberian context of silencing minorities after the Civil War.37 Goytisolo’s personal loss of his mother and the maternal language, Catalan, coincides with the historical loss of Catalan in the Spanish nation, and both shadows are reinforced by the figure of the father as the one who replaces the maternal entity. Nevertheless, Goytisolo embraces this paternal, firstly because it is his only visible legacy, secondly because it produces certain pleasures. Spanish is compelling and it conquers him while he tries to conquer it. His relationship with language, as with his relationships with men, is based on the idea of struggle and conflict.

37 This is an image that, of course, is deeply rooted in medieval Spanish history with regard to Muslims and Jews. Furthermore, this conquest of the language is presented against Goytisolo’s relation with other languages that were also stimulating or important in his life, such as Catalan, French or Arabic. Eventually, as with Barral, Goytisolo affirms that his situation as a writer from Catalunya, who writes in Spanish, puts him in an ambiguous and contradictory space: “Castellano en cataluña. Afrancesado en España, español en Francia, latino en Norteamérica, nesrani en Marruecos y moro en todas partes, no tardaría en volverme a consecuencia de mi nomadeo y viajes en ese raro espécimen de escritor no reivindicado por nadie, ajeno y reacio a agrupaciones y categorías” (46-47).
Furthermore, the Spanish language is seen as a body, an enemy and lover, an object of work, with which Goytisolo does battle on a daily basis: “reducido casi exclusivamente a instrumento de trabajo literario, el castellano conquistaría a la inversa un status único ser el enemigo con quien brego en un implacante cuerpo a cuerpo cuya rijosa ferocidad me otorgó la gracia del enamoramiento” (231). Later on, Juan compares his embrace of and desire for Spanish to an erotic orientation that corresponds to his desire for a virile man:

Decir que no elegí la lengua sino que fui elegido por ella sería el modo más simple y correcto de ajustarme a la verdad. La oscilación entre dos culturas e idiomas se asemeja bastante a la indecisión afectiva y sensual del niño o adolescente: unas fuerzas oscuras, subyacentes, encauzarán un día, sin su consentimiento, su futura orientación erótica. El impulso ciego a una forma corporal masculina será así tan misterioso como el que le conducirá a enamorarse para siempre de una lengua a la escucha de Quevedo o de Góngora. (46)

The jouissance towards the father’s tongue is similar to an erotic disposition; it is violent and uncontrollable, as is Goytisolo’s desire for a very specific sexual partner. Juan perceives Spanish as ‘masculine,’ as well as being parallel to a male body in conflict or in love with another masculine principle: the self. Goytisolo explains that he was lured to the “goce del castellano en virtud de la misma lógica misteriosa por la que hallaría en el sexo la afirmación agresiva de mi identidad” (215). The autobiographical subject falls in love with the dominant ‘masculine’ nature of Spanish. This love is finally achieved through the instrument of poetry. While we should perhaps consider to what extent poetry can be viewed as an opening of possibilities of the more ‘feminine’ side of language, it is also important to keep in mind that poetry is also coded as masculine and, as we will later see, it is ultimately alluded to with a masculine lineage of writers and poets.

The duality Catalan-Spanish adds several insights to the relationship between Goytisolo and language. While Catalan, the mother tongue, is repressed and disappearing, Spanish, the paternal and masculine language, is associated with ideas of desire, power, fertility, survival and fighting. The writer’s inclination towards this second language, as Ribeiro explains, confirms that “writing, unlike its original formulation at the beginning of Coto vedado, where
it was associated with Goytisolo’s lost mother, is not, in fact, a feminine principle, but an aggressively gay, masculine one” (27). Consequently, the experience of writing is self-centred and exclusively phallic (Ribeiro 27). It ultimately alludes to the ambivalent relation with the father figure, who the writer perceives as a castrating entity, which the autobiographical subject needs to defeat. Nonetheless, as it happens with language, the subject also desires and expresses a profound fascination towards him.

In his autobiographies, Goytisolo relates writing and homosexuality to his maternal lineage. Nonetheless, he chooses to write in Spanish in order to appropriate the paternal power and to carry out, particularly in his autobiographies, an act of parricide and self-rebirth. This parricide is clearly problematized through his embrace of a ‘masculine’ and ‘paternal’ language as a parallel act to the desire for a masculine body. If language and body are analogous, almost interchangeable in Goytisolo’s depictions, it is arguable that any act of aggression or feeling of love towards the paternal language suggests the same ambivalent feelings towards the father. In this sense, the father, like Spanish, is taken first as an object of hatred and rejection, which nonetheless is associated with strength, virility and admiration. In fact, after his father dies, Goytisolo dreams of him experiencing “un ramalazo insospechado de ternura” towards his father (113). In this sense, in the figure of a criticized and defective father also dwells the phantasm or the desire for a loved man in Goytisolo’s writing. If several critics have noticed that the triumph of writing and of homosexuality in Goytisolo’s memoirs should be read as a supremacy of the maternal (such as Loureiro or Ellis), a liberation of the repressed and the marginal, there is also an undeniable masculine victory in this liberation process, as Mendezes explains. In fact, the success of the Spanish language goes hand in hand with the disappearance of Julia, Goytisolo’s mother, Goytisolo’s lover Monique, and later Eulalia, the maid who took care of Juan and his brothers when their mother died. As I argue in chapter 4, these three women are figures who gradually vanish from Goytisolo’s life, as he slowly loses contact with them. This decay coincides with his discovery of his homosexuality and his embrace of the Spanish language and culture in his literary works.

We might question the extent to which Goytisolo’s relationship with different languages and
with the act of writing rebels against a paternal and patriarchal structure, and ultimately against the father figure. While Goytisolo’s expression of his homosexual desire is subversive, it also reinforces established patriarchal values: the rejection of femininity in beloved men and in himself. In En los reinos de taifa, Goytisolo explains his effort to learn Maghreb Arabic and Turkish in order to be closer to a physical and cultural model of the body: he explains “conjugando de golpe sexualidad y escritura, podía forjar en cambio un nuevo lenguaje alquitarado y decantado en la dura, pugnaz expresión del deseo, largo, seminal proceso originado en el aleatorio encuentro inicial” (539). Nonetheless, Goytisolo’s notion of language is not independent of Western binaries, and while language is an intermediary between body and mind, it ends up being the detonator of cultural difference. Goytisolo writes about the pleasure provided by his cultural superiority because of his knowledge of French, in a well-known passage of En los reinos de taifa. In France, his Arab lover and his lover’s friends would ask him to help fill in their forms for French Social Security and to send messages to their families (540). Goytisolo describes his feelings when writing for other men:

El goce que me proporcionaría ese resarcimiento —la taimada, sigilosa sensación de adueñarse de su destino y vidas mientras confiaban en mi pluma las palabras dirigidas a sus próximos— sería tan fuerte como el que alcanzaba en comunión con su sexo: el acto de escribir y asumir la voz con la misma plenitud con que unas horas o unos minutos antes había dispuesto de mi cuerpo mezclaría a menudo la benevolencia aparente de la escritura con el regodeo secreto de la erección. (541)

Paul Julian Smith skilfully notes that writing is not only an act to counterbalance Goytisolo’s physical submission in the sexual act, but also “to reiterate a binary divide between Europe, writing, and culture on the one hand and Africa, orality, and body on the other” (38). In addition, this scene displays Goytisolo’s awareness of language as a system of power and the feeling of jouissance when the subject is invested with authority. Goytisolo describes his ‘pluma’ as a clear phallic symbol that empowers him and permits him to control the lives of others. He presents this as a parallel to his body during sex, thus clearly binding writing with the possession of the phallus, and authority in a system that venerates masculinity over
femininity. If we come back to the feminist critique of autobiographical writing, we can easily relate Goytisolo’s autobiographical passages to Domna Stanton’s evaluation of autobiographical writing as a genre in which the author, through his signature and proper name, sustains the phallic myth of (male) authority over the text (10) and for whom this phallic pen aligns him with paternal figures.

Forging a Masculine Genealogy

In his article “La novela familiar del autobiógrafo: Juan Goytisolo” James Fernández, building on Edward Said’s arguments in The World, the Text, and the Critic, explains that the modern writer in the autobiographical genre tends to replace filiation—the biological, hereditary and familial bond—with “affiliation” connections: intellectual, moral and spiritual bindings (55). Fernández talks about a new genealogy or, better yet, an anti-genealogical tree as being part of those texts that involve the abandonment of the familial surroundings and the questioning of familial values (56). According to Fernández, Goytisolo does this by assuming the literary tribe as a familial substitute (56). Nonetheless, through an analysis of Goytisolo’s integration and even sublimation of Hispanic culture, I argue that there is more than just a tension between filiation and affiliation in his work: for Goytisolo, it is impossible to completely abandon his father’s culture. A close analysis of Goytisolo’s affiliations shows that he gradually strengthens and enforces the Spanish tradition over his other “exterior” literary and cultural influences, namely French, Moroccan and Catalan.

The familial influence is clear in Goytisolo’s autobiography: his mother is impressively cultured, and Juan reads the books of her library, mostly French and European classics (167). His mother’s library reveals her hidden passion, which influenced Goytisolo’s own devotion to literature (61). In addition, two uncles, Leopoldo and Luis, taught him about geography and European history, which tells the story of a vast and heterogeneous culture (126, 131). These familial influences contrast with the exterior, dry literary and cultural landscape of Spain. Teachers in his secondary school and at the university represent a void for the author (133); he affirms that his intellectual and moral education was alienating and stagnant. In this sterile environment, the father-dictator duality has a central and very suggestive position:
they are both castrating entities that ultimately control reading and knowledge, but who also reaffirm and strengthen the importance of literature. Through the school system, Goytisolo receives a biased and incomplete education. Similarly, the father, as opposed to the mother’s side of the family, is a man not especially interested in culture. His father is perceived as a forbidding figure, and Juan would always hide his writings and readings from him. The law of the father, based on a censuring principle, invokes in Juan the necessity of finding and forging an authentic literary genealogy. Nonetheless, because most of Goytisolo’s mother’s books are foreign literature, his father is closely bound to his ignorance of Spanish literature during his youth. The father is then entangled with the Spanish cultural legacy, first unattainable and later discovered with passion. In this sense, the paternal culture, as the father’s language, behaves like a boomerang: it comes back tenaciously as an uncontrollable devotion.

Goytisolo insists that it was in the familial circle that he started reading (138), but also that he is an autodidact. The familial space is somehow opposed to Goytisolo’s own will, lending a tension between inheritance and self-creation that is always present in Goytisolo’s autobiographies. He describes the Spanish situation as “orfandad intelectual y yermo cultural” (213) in order to strengthen the myth of the self-made man, as James Fernández notices (56). As any autodidact, he has a disorganized and changeable culture. This led him to ignore the Spanish literary canon until his thirties, when in Paris, he revised the values and norms that had regulated his ideology (158-159). Goytisolo describes his culture as “forjada a tientas y aun a contracorriente” (134), with the prejudices, gaps, and insufficiencies of this “España asolada y yerma, sometida a la censura y rigores de un régimen sofocante” (134). Of

38 In fact, Goytisolo explains that Spanish censorship is crucial to his and his generation’s relation to the canon: the difficulties of acquiring certain prohibited and inaccessible books made prohibited literature more desired and prestigious (163) and converted the act of reading into a transgressive pleasure that took place clandestinely (168). He also explains that censorship awoke in him and his generation a different approach to reading and writing. As an example, after his novel Juegos de manos was stuck in the process of censorship, he wrote Campos de Níjar with an extreme awareness. He constructed a book completely conditioned by censorship, where ellipses, associations and implicit deductions are central. This experience made him realize that in order to avoid censorship, he had converted himself into the censor, and describes it as “penosa automutilación” (325), thus explaining that once the author experiences censorship it is difficult not to be harmed by it, “de no exhibir en adelante la marca de sus melancólicas cicatrices y huellas” (325-326). Nonetheless, Goytisolo also explains that censorship gave Spanish writers the possibility of measuring themselves against a power that would consider them (“Discurso” 46).
all the novels he devoured from the age of eighteen to twenty-five, none were written by a Spanish author (134). His initial repulsion of the Spanish literary canon made him read the books of his mother’s library, especially French literature. He affirms that he negated the importance of *El Quijote*, and ignored the Spanish Golden Age (135). The Spanish canon was thus forbidden until he was in France where, outside the paternal realm, he started discovering and reading authors such as Arcipreste de Hita or Blanco White. This discovery annoyed him, a feeling he compares with that of a young boy who, after being virgin, finally discovers sex: “comprobaba que me había privado por mi culpa de mis más enjundiosos gozos” (135). Like the father’s influence, the Hispanic literary canon comes back to Goytisolo: if at first he pushed the Spanish tradition aside, this tradition later returned violently. It is finally inscribed into the subject who understood this canon as a defining part of himself.

The internalization of censorship is central to the death and resurrection of the culture that Goytisolo admires and to his self-inscription in this culture. In the case of Spanish literature, his fascination with the Spanish canon is self-rebelling and central to his subjectivity as a writer. Goytisolo’s two autobiographies, as Loureiro, Moreiras Menor and Ribeiro argue, are an attempt to liberate the “true” and “authentic” self; but they are also a clear enumeration of the readings and of the writers who have been influential for the autobiographer. In this sense, Goytisolo’s autobiography is traditional: it appeals to a (masculine) literary legacy and to these models of men that have been influential on the self. *Coto vedado* and *En los reinos de taifa* are both exhaustive descriptions of the writers who had an impact on the autobiographical subject, those authors who Goytisolo has tried to emulate, or in whose shadow he has written. My intention is not to catalogue all of the influences named in Goytisolo’s autobiographies, nor to do an exhaustive analysis of their origins. Rather, I will very generally look at his conception of the canon. In so doing, following Bloom’s “anxiety of influence,” I will examine the more important question of how Goytisolo claims the existence of certain literary fathers to whom he develops an Oedipal devotion. It is not

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39 These are the expressions that Goytisolo uses in his autobiography when he refers to the influence that the works of James Joyce, Montaigne, Wilde, Bergson, Kierkegaard, Proust, Kafka, Malraux, Gide, Camus, Sartre, Baudelaire, Hermann Hesse, Dos Pasos, Hemingway, Faulkner, Lukács, Pavese and Vittorini, among many others, have had on his own writing.
necessary to point out that this is a mostly male and Western genealogy, and that the dual and castrating paternal entity, the real father and the dictator, is beneath this list of influential writers.

In her book *Juan Goytisolo: The Author As Dissident*, Alison Ribeiro de Menezes uses the idea of “canonizing dissidence” (29) to argue that Goytisolo’s essays “reflect a cultivation of marginality and dissidence that finds expression in the adoption of a series of literary doubles and in a discursive act of ventriloquism” (30). Even when Goytisolo claims an affiliation with dissidents, Ribeiro comments on how surprising it is that a writer who is constantly at odds with ‘official’ culture, expresses simultaneously such a loyalty to the idea of the canon (32). Goytisolo’s essays are, according to Ribeiro, unexpectedly traditional and essentialist. Although Goytisolo proposes an alternative literary tradition, he never questions the notion of the canon. As in Ribeiro’s analysis of the author’s essays, the same surprising attitude also exists in Goytisolo’s autobiography. He clearly embraces the Spanish tradition as self-defining and names Juan Ruiz, Unamuno, Lorca, Baroja, Alberti, Góngora and Blanco White as literary fathers. He also quotes the Hispano-Arab and Catalan traditions by mentioning Ibn Hazm and Palau i Fabre. In many senses, dissident writers constitute Goytisolo’s canon. It includes exiles and peripheral authors, but also reinforces the importance of sacred (male) authors, who clearly influence him and help him to create a renewed self. In addition, he studied enumeration and his insistence on the literary paternity of these authors enforces the idea of an elite in which he takes part. He outlines a distinctive tradition in which he inscribes his own name by creating certain affiliation bonds.\(^4\)

One of the first impressions that a reader has of Goytisolo’s autobiographical writings is that he breaks with traditional autobiographical models. His two autobiographies alternate

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\(^4\) Juan relates himself to Spanish writers such as Rafael Sánchez Ferlosio, Carmen Martín Gaite, Gil de Biedma, Salinas, Barral y Castellet, Ferrater or Ana María Matute. Through his participation in the homage to Machado in Colliure (327), and later to the ‘conversaciones literarias de Formentor,’ he considers himself a member of something similar to a literary generation. He explains how in Paris he met the Spanish exiles Jorge Semprún, Teresa de Azcárate, Tuñón de Lara and Juan Antonio Bardem and the leaders of the communist party. During the project of creating of an intellectual journal called *Libre*, he worked with the Latin American writers Carlos Fuentes, Cortázar, García Márquez, Vargas Llosa and Donoso. It is then clear that through his autobiographies there is a clear claim of participation in the cultural and intellectual movements of the 50s through the 80s.
between two kinds of fragments, ones in italics and the others in regular font. In this binary writing, the fragments in italics allude to his unconscious thoughts. The possibility of expressing the unconscious, nonetheless, contrasts with a kind of prose that is extremely accurate and controlled. In addition, in his revision of models and mentors, Goytisolo’s autobiographical works in many ways become quite traditional despite the initial first impression that he creates. *Coto vedado* and *En los reinos de taifa* can be taken as clear examples of Jane Marcus’s assertion about autobiographical texts: Goytisolo’s autobiographies follow, in their order and structure, other exemplary texts, sacrificing originality to be placed as part of the canon, and reinforce the importance of mentors and models in order to create an autobiographical subjectivity (see Marcus 2).

Central to his creation of a new genealogy is Goytisolo’s relation to many contemporary intellectuals. It is through Monique Lange, his partner for more than twenty years and an employee at the publishing house Gallimard, that Goytisolo establishes contact with international writers and philosophers. For Goytisolo, his contact with European, Spanish and, later, Latin American authors blossoms into an adopted family with which he seems to create a stronger bond than with his biological family and that somehow also fortifies the Spanish language in him:

(…) tus afinidades de escritor permiten compensar los precarios lazos de sangre con la imantación de unos campos magnéticos alejados de tu suelo y semilla: posibilidad de escoger antepasados y deudos, arrinconar el pobre escudo de hidalgo, olvidar cuanto fue destruido: forjar una genealogía a tu aire e incluir en ella a los que acusados de patria renuncia eludieron el modelo común y si conminatoria fuerza centrípeta (…) (428)

In fact, when Goytisolo’s younger brother Luis is imprisoned, Juan mobilizes the international intellectual community by publishing a letter in *Le Monde* (336), and it is thanks

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41 At this time, Goytisolo served as a bridge between Spanish politicized youth and anti-Francoist writers, and was defined as an ambassador of Spanish letters outside Spain (266). Juan affirms that, because of his position as a representative outside, as a literary critic commented, he was suddenly “globo prodigiosamente hinchado” (389). His name had been included in the lists of Unesco as the most translated Spanish author after Cervantes. This produced in him a restless feeling (389).
to his friendship with many famous personalities that Juan is ‘protected’ when coming and going from Spain, even though he is a clear target for the Francoist police. Through Monique, Juan meets Faulkner, Malraux, Duras and Barthes. Probably the most influential person in this case is Jean Genet, who Juan affirms is “él ha sido en verdad mi única influencia adulta en el plano estrictamente moral” (461). Goytisolo not only feels attracted to Genet’s literary persona; he is also inspired by Genet’s relationship with young men, which “anticipate[s] Goytisolo’s own sexual commitments” (Smith 36). Genet adopts younger sexual partners as a kind of family (452) in something similar to a father-son relationship. In this paternal-filial bond, Genet protects and guides the life of his young lovers in a very special masculine economy in which paternal love, desire and affection play an important role. Goytisolo observes with admiration the possibility of this paternal and sexual relationship. However, all of these literary bonds seem to be diluted when Goytisolo, once established in Morocco, starts a recollection of the past based on familial relations, something I will explore in the fourth chapter.

That the literary canon responds to a masculine economy in which the author has authority over the text is not an alien idea to Goytisolo. Although not all of his literary forebears share this attitude, Goytisolo’s conception of writing as a form of fecundity contains traces of two fundamental ideas: genesis and control. Another example is when he speaks of his desire to not have children with Monique. He affirms that writing is for him already a form of paternity, the book being a controlled form of procreation: “la procreación de un libro gestado a salvo de las contingencias de una ley genética aleatoria” (512). It is also evident to what extent Goytisolo reinforces a male Western tradition, and how it is impossible for him to abandon the cultural legacy that his father, by forbidding, has established. A close analysis

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42 For example he professes great admiration towards Juan Ruiz, a writer that displayed a radical lack of desire for phallic literary control. Something similar happens with his admiration for Genet.

43 Juan’s own writing is, at various times, associated with fecundity (47, 132) and contrasted to Spanish sterility. At the beginning of *Coto vedado*, Juan also compares himself with the mother who, after an abortion, desires to be pregnant again (36) in order to explain his irrational necessity to continue writing. While fecundity is culturally related to the maternal principle, Juan’s allusion should also be related to the fertility of his father’s line, and therefore with a masculine principle: “in patriarchal Western culture...the text’s author is a father, a progenitor, a procreator, an aesthetic patriarch, whose pen is an instrument of generative power like his penis” (*The Madwoman* in the Athic Gilbert and Gubart 485-496 ).

44 The figure of the author is found in the list of other traditional figures that represent authority and power. See Kojève *La notion d’autorité* (1942) and *Esthétique et théorie du roman* (1978).
of Goytisolo’s affiliations shows that he gradually strengthens the Spanish tradition over other “exterior” literary and cultural influences. The real father and the dictator are both castrating entities that ultimately control reading and knowledge. Yet they also reaffirm and strengthen the importance of literature and culture, as well as the subject’s necessity to embrace a Spanish canon that for years he did not accept. In this way, the father, the dictator and Spanish literature are all recurrent figures, from whom the subject can try to escape, but who constantly and uncontrollably return as a devotion in the self.

Terenci Moix: Subverting the Paternal Legacy

In El Peso de la Paja, which contains the two volumes El cine de los sábados and El beso de Peter Pan, Terenci Moix—born Ramón Moix—describes his family starting with his mother’s line. The change of name and the priority given to the maternal line already point towards a very different relation with the paternal than the one found in Barral’s and Goytisolo’s texts. The change of name aptly symbolizes Terenci Moix’s subversion of the patriarchal tradition: Ramón was the name of his grandfather, and was given to him after “una larga lista de Ramones” (71).\(^{45}\) He retains the surname ‘Moix’ because he relates to its multiple meanings (72), as I will soon explain. In describing his mother, the autobiographer explains that she arrived in Barcelona when she was young, and therefore she is ‘de importación,’ ‘mestiza’ (64). She came from Nonaspe, a village located on the border between the provinces of Aragon and Catalonia, where the spoken language is “chapurreado,” a mix between Catalan and Spanish (64). At many points in his work, Moix reconciles his maternal origin and language with his ‘hispanism.’ He explains, for example, that when he was a child he would dance the Castilian jota but not the Catalan sardana (65). This hispanidad claimed by Moix is never absent from an implicit and strong critique of his Catalan surroundings, a culture related to his father. Moix perceives it as oppressive, in contrast to his maternal ancestry, which seems less strict and less narrow-minded. It is clear that, from the four authors under study in this dissertation, Moix has the strongest

\(^{45}\) The autobiographical subject explains “me pusieron Ramón por los muchos que había habido en la familia. Jesús, por mi padre. César, por Julio. Montserrat, porque alguna insensata le saldría del coño.” (58) Later on, he says that the name Ramón Moix had a long tradition in the family and was associated with the painting business, that was “fundada por el primer Moix de que se tiene recuerdo en una larga lista de Ramones.” (71)
relationship to the Catalan language; yet he also embraces his ‘Spanishness’ to a noteworthy degree. His is a bond of contention: Moix is resistant to and extremely critical of this inherited ‘Catalanness.’ In the following pages, I explore how, in Moix’s autobiographies, the Catalan language and culture exist beneath the father figure, and how this connection is central in his acute satire about Catalan culture.

Both Moix’s father and mother spoke Catalan at home, and thus Catalan is the language of the family. Nonetheless, Catalan is not the language that Moix links to his mother’s origin. Her true linguistic beginning is the hybrid dialect from Nonaspe that Moix compares to a cocktail shaker (El cine 229). This mixed language can be read as a prefiguration of his first oscillation and indecision between Catalan and Spanish as languages of literary expression. Moix talks of Nonaspe as “una franja lingüística indecisa” and continues explaining that this dialect, the “chapurreado,” goes back and forth between Catalan and Spanish: “aquel extraño batiburrillo de palabras que, siendo catalanas, se escapaban hacia el castellano y, para no obedecer completamente a las reglas del castellano regresaban al catalán, contaminadas” (228-229). Similarly, during the sixties, Moix switched between Spanish and Catalan when writing, and he was finally inclined to write in Spanish in the 1980s when he won the Planeta prize. Some critics such as Josep Maria Castellet or Carlos Ramos have argued that the decision to write in Spanish was purely due to economics and prestige (Ramos 83); others, like Paul Julian Smith, link this final drift towards Spanish to the rejection of the paternal world (44, 45). Even if Moix’s decision to write in Spanish is closely related to a hatred of his father or attached to an idea of prestige and book sales, Moix’s swinging from one language to the other is itself noteworthy. It is clearly a way of destabilizing the Spanish and Catalan cultures, as they are both linked to patriarchal authority and power. Spanish is linked to the power of the dictatorship and Catalan to a disdained father figure. The ability to alternate between traditions makes it possible to undermine the importance of what is and what is not legitimate. In line with this, in both El cine de los sábados and El beso de Peter Pan, the autobiographical subject has the central objective of diminishing this authoritative character of language and culture.46

46 In fact, it is necessary to consider the extent to which these authors, though writing in Spanish and at many times critical of Catalan, still represent a legitimate Catalan identity. This identity might not conform to
As I just explained, and contrary to Goytisolo, Terenci Moix starts his genealogy by describing the mother’s line. His strong identification with the mother does not mean that the father figure and paternal ancestry are forgotten. While his mother has mixed ethnic origins, his father embodies Catalan purity and authenticity: the father’s family “podia vanagloriarsen una catalanidad a prueba de bombas” (El cine 64). Moix’s father represents traditional and popular Catalan culture, a “way of life,” that is transmitted through language, food, music, social events and festivities. Moix names the *escudella* or Christmas soup, the father’s excursions to pick mushrooms and the *sardanas* as those elements that the father would defend at home. In general, Terenci Moix feels repulsion towards his father’s obsessions: “como siempre que él insistía en una cosa, yo me resistía con todas mis fuerzas.” (El beso 383) Therefore, the father’s insistence on any Catalan custom is the first reason to reject this cultural legacy. Through this he explains that during his adolescence he was fascinated by Madrid, in a form of inverted snobbism. He defended Hispanic culture as an exit door from what he perceived as a small Catalan world. This converted him into “la perfecta imagen del jovencito colonizado” (El beso 383). Interestingly, however, Moix is considered one of the prime supporters of the renewal of Catalan literature at the end of Franco’s dictatorship and the first years of democracy, as he wrote many novels in Catalan during the 1970s.

For Terenci Moix, there is a decisive aspect that links the Catalan way of living with uncomfortable feelings: he sees Catalonia as a society that is, although oppressed, also in itself oppressive, as Paul Julian Smith has pointed out (44). This is an important facet of Moix’s autobiographies, and it reveals the ways in which multiple oppressions happen at the same time. As Chandra Talpade Mohanty explains, power relations are not reducible to contemporary or nationalist definitions, but it is as legitimate as all others. All Catalans, after all, navigate between the two poles of ‘Spanishness’ and ‘Catalanness,’ even if they fully reject the former.

47 We should notice that the reference to bombs here clearly echoes the Civil War and the Francoist bombings of the city of Barcelona. The father’s linguistic resistance and the survival of the Catalan language is presented as a contention against Franco’s oppression.

48 For Moix, the father’s pride in being Catalan is related to a nostalgic time, the time before the Spanish Civil War. This is a period that Barral anxiously wants to recuperate, but which for Moix is insufficient, and contradicts modernity. For Moix, the past, including the war, is synonymous with blurred and tedious stories that make him unable to participate in the adults’ conversation. While adults always speak about the war, they never want to explain what exactly happened in it to their children. With the feeling of being excluded from the past, Moix ends up with a sense of repulsion for and alienation from history.

49 Fernández has extensively studied Moix’s contribution to the formation of Catalan modern literature in *Another Country*. 
binary oppositions, because structures of domination are in fact multiple, fluid and complex (13). According to Moix, the Catalan tradition, even when silenced, can also silence others. This feeling of oppression is tightly related to the bond between the father and Catalan culture. To start with, like Goytisolo’s father, Moix’s father engages in extremely homophobic discourse: he continuously repeats to his son that “antes que tener un hijo maricón, preferiría verlo muerto” (El cine 139-140). In the middle of his memoirs, Terenci confesses that his sexuality was the reason for the mutual distance between him and his father: his father never accepted that he was homosexual, even when the rest of the family knew and approved of it (El beso 189-200). As with Goytisolo, Moix’s father is linked to social homophobic law, and in this case, this link demonstrates to Moix how Catalans are as homophobic as Spaniards. In this sense, for Moix, Catalonia is not a utopian community: he sees it as a place that can be as repressive as Spain towards the others within it.

In addition to his homophobia, the father incarnates the prototype of the ‘don Juan,’ the paradigm of maleness that reduces women to a body. The father’s masculinity is deeply intertwined with Moix’s feeling of oppression and with the lack of acceptable models he finds in Barcelona. The father’s world is detested, as it represents a non-desired model of masculinity and the obstinacy of a narrow society. His father was often unfaithful to his mother, and Terenci Moix disapproved of this behaviour. In Moix’s memoirs, we find that the feminine community, formed by his mother and aunts, is strong and united. It weakens the father’s law, thus opening up the possibility in Moix’s writings to mitigate the paternal homophobia. In this sense, contrary to Goytisolo, who reinforces the paternal in himself, Moix starts a severe critique and destruction of any authoritarian, ordering or hierarchical system, starting with the fall of an idealized or sublimated father and the fall of an idea of high culture. Moix names this his “James Dean syndrome” (El beso 176).

Part of Moix’s criticism of the father is centred on his father’s painting business. The familial business in many cultures often serves as a source of pride, as it supplies money and food and

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50 For example, at the end of El cine de los sábados, Moix explains that he used to go to the theatre to observe the dancers’ dresses. His father told him that, instead of the dresses, he should look at the dancers’ breasts. Moix points out the name used by his father to make reference to the women’s bodies: “las ‘mamelles’, los llamaba él, como si la vedette fuese una vaca” (327).
it is around the business that the family is organized. In Moix’s case, the family business represents the paternal expectations placed on the son: the father assumes that Terenci will continue the business because the first son or hereu, according to Catalan tradition, does so. In *El cine de los sábados*, he explains that “el código de aquella pequeña burguesía, heredera de los antiguos menestrales, era muy estricto en cuanto a la utilidad de sus retoños. Si se negaban a seguir el negocio paterno eran considerados una especie de lacra” (36). Accepting or not accepting the family business turns out to be a way of accepting or rejecting the father’s will. As a result, as we saw with Carlos Barral, the father’s company is bound up with the son’s responsibility to follow the paternal steps. The father’s business is related to a tradition that Moix does not like and to a pre-assigned place that he will reject, becoming the family’s black sheep in the process. The generational tension is obvious, and Moix will work in many other companies, from industrial factories to printing business and later publishing houses, before finally becoming a writer.

Like Goytisolo’s father, Moix’s father is also obsessed with the family’s origin, and he has spent his whole life researching where the family came from. According to the father, the family’s masculine ascendance and painting business date back to the middle ages which proves the family’s distinction (*El cine* 70). The familial business is bound to the surname Moix and the family coat of arms. These three elements, after much research in the archives of the Biblioteca Central, turn out to be the father’s three biggest points of pride (71). Moix mocks these paternal ideas, first by describing the cat that appeared on the shield as “francamente feo, y que al atacar se pone jorobado” (72) and later by harshly criticizing and changing the surname’s meaning. *Moix* in Catalan means cat, a *moixaina* means a caress and as an adjective *moix* is used for a certain feeling of sorrow and for fruit that is ripe or rotten. Moix concludes: “Bastaría a mis intereses literarios el decir que, por ser moix, fui niño tristón como el crepúsculo, mimoso como una puta, astuto como el gavilán, solitario como el agua estancada y blandorro como la fruta a punto de sucumbir” (72).

Moix’s interpretation of his surname’s meanings and his change of first name from Ramon to Terenci show how, for him, the act of autobiographical writing is an act of transgression of the paternal legacy. We can not forget the weight given by Phillip Lejeune to the proper name:
“it is thus in relation to the proper name that we are able to situate the problems of autobiography” (On Autobiography 11). Lejeune maintains that proper names imply certain responsibilities of the autobiographer in relation to autobiographical texts: “in printed texts, responsibility for all enunciation is assumed by a person who is in the habit of placing his name on the cover of the book, and on the flyleaf, above or below the title of the volume” (11). Thus, according to the scholar “the autobiographical pact comes in very diverse forms; but all of them demonstrate their intention to honour his/her signature” (14). This issue of the proper name, ultimately the name of the father, as I have explained before, is one of the aspects of Lejeune’s theory that several feminist scholars critique. According to scholars who examine gender and autobiographical writing, a woman writer can have a problematic relationship with her name: “even as it “inscribes” her into the discourse of society by designating her role as her father’s daughter, her patronymic effaces her matrilineage and thus erases her own position in the discourse of the future. Her ‘proper’ name, therefore, is always in a way improper because it is not, in the French sense, propre, her own, either to have or to give” (Caruso Mortola Gilbert and Dreyfuss David Gubar 24). Moix’s writings show that male writers can also have an ambivalent relation to their father’s name.

While the father’s law and masculinity, the father’s love for Catalan culture, his pride for the family business and surname are mocked, the paternal language has a dual position in Moix’s autobiographies. This duality points towards ambivalent feelings towards the father. The Catalan language epitomizes for Moix the hatred of his father and, simultaneously, like Goytisolo, the impossibility of being free from the paternal legacy. Throughout his memoirs, Moix describes his surroundings as mostly Catalan. Catalan language, transmitted by his family and neighbours, but especially linked to the father, is associated with the popular—with the ‘low’ and oral world of the streets. Catalan is a subjugated language and is depicted as unrefined, profuse in insults and blasphemies (El cine 90). Because of its diglossic situation, Catalan is perceived as inferior, the language of the street and home, while schools, cinemas, movies, books and magazines use Spanish: “desde muy niño se me enseñó a discernir entre el catalán utilizado para los aspectos más bastos de la vida cotidiana y el castellano como el único idioma en que se expresaban las ideas elevadas. El catalán era el dialecto del mercado. El castellano la lengua de las grandes academias del pensamiento”
In addition, Catalan is a living language partially as a result of popular use; according to Moix, Catalan survived the Francoist censorship because of ordinary people, not because of politicians and intellectuals. Ultimately, he points to his father to exemplify the kind of persons central in transmitting and maintaining Catalan tradition and language:

Mucho se ha hablado sobre los intelectuales y políticos que salvaron el catalán desde las trincheras de la resistencia, pero yo he de insistir en la pasmosa naturalidad con que pudo recibirlo un recién nacido, rodeado de personas que se limitan a vivir y bailar el tirolero después de tres años de tortura. Que el catalán surge auténtico e indomable en este bautizo mío, entre yogures, natillas y mantecados. Mientras los vencedores lo relegan a un último lugar en la vida pública y los poetas se enzarzan en lamentos sublimes, su salvaguarda callejera queda confiada a aquellos que, como mi padre, se contentaban cerrando banquetes con un verso de Pitarra que resumía el declarado amor a su oficio y la fidelidad natural a su lengua. (El cine 71)

As we can read in this passage, Catalan contains the sense of authenticity that we found in Barral’s writings, but for Moix it is also linked to the indomitable character of his surroundings, which the autobiographical subject embraces in a prose that is simultaneously transgressive and obstinate. The father is a protective figure of a culture and language in extinction. Because Moix abhors his father, he lives in an ambiguous position: Catalan is a language that he esteems but it is also one that represents a tradition seen as passé. The language and culture of the father is initially defended and later rejected. Moix is the son of the dictatorship and has grown up in a threatened community that is nonetheless intolerant towards homosexuals. Moix’s case exemplifies how multiple paternal laws work together in complex ways, and how the subject negotiates his position by swinging between two cultural and linguistic systems that are both oppressive.
The Disorder of Culture

Another central aspect in Moix’s autobiographies that relates to the father and the Catalan-Spanish dichotomy is the binary of ‘high’ and ‘low’ culture. We have already seen how the Catalan language is perceived as ‘low’ and coarse. By choosing to write in Catalan at the beginning of his career, Moix destabilizes the division between ‘high’ and ‘low,’ relocating Catalan as a language of the written word. Nonetheless, Moix’s movements, more than elevating the ‘low’ to the ‘high,’ consist of mixing or fusing the two, and questioning the division and order of any cultural production. The blending of boundaries between popular and high culture in Moix’s works is something that many scholars have highlighted when studying his oeuvre. Rosi Song, Paul Julian Smith, Carlos Ramos, Steven Forrest, Alberto Mira, Richmond Ellis and Josep Anton Fernández, among others, have considered how the destabilization of the boundaries between forms of culture, one dominant and the other marginalized, situates this author as one of the principal representatives of a postmodern tradition and ‘Camp’ aesthetics in Spain, that often highlight the representation of homosexual desire. In my view, and as I argue below, the destabilization of boundaries between high and low in Moix’s autobiographies is deeply bound to the father figure.

Similar to the dual position of the Catalan language, the Catalan literary tradition has an interesting and central relationship with the father in Moix’s autobiographies. The incoherence of the father as a transmitter of high Catalan culture, or better, the impossibility of believing in Catalan as a ‘high’ culture, a culture that in itself is subjugated and repressed, opens the possibility for Moix to question any authoritarian system of order. Moix confesses that the first fervour he felt for books was introduced by his father, who would bring him to the Biblioteca Central to read (282). Again, as in Barral and Goytisolo, books and written culture belong to the realm of the masculine-paternal. This realm clearly contrasts, for Moix, with feminine interests, which include cinema, radio and magazines, and that are linked to his mother’s and aunts’ spheres, space to which Moix feels he belongs. The father professes a

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51 Camp aesthetics became popular in the 1960s, and they are related to kitsch style. In her article “Notes on “Camp””, Susan Sontag defines camp as a mode of sensibility, and the essence of which is the love of the unnatural. Among its main characteristics, Sontag names artifice and exaggeration (275), marginality (276), innocence and extravagance (283).
weighty respect for written language, a deference that he tries to instil in his sons, although not always in the most effective way (*El cine* 285). The father combines this deference for books with his love for Catalan traditions. The autobiographer certainly feels moved by his father’s esteem for books, his firm belief that all of the world’s knowledge is contained in encyclopaedias and his ingenuous admiration of encyclopedism as a source of knowledge (286). However, while his father venerates the written language, his ideas are bound to a tradition that, for political reasons, is illegitimate. In addition, Moix’s father is depicted as a man who does not respect himself, and who lives day by day criticized and treated like dirt by the women of the house (*El cine* 106-107). Moix confesses that his father was the easiest person to dominate in the family (100). As his father does not inspire much respect in his sons, the sons do not respect what their father esteems. In many senses, Moix’s father, who embodies Catalan culture, is an image with two sides. He is at once a ‘paternal masculine’ figure, manifesting himself as a castrating entity and bearer of homophobic law; but also a ‘paternal-feminine’ figure: the father cannot transmit a very strict law as he is continuously disdained. A similar duality is at work in Barral’s memoirs.

Moix’s father is described as a man of extremes: his humanism and love for books contrasts with his attitude of *putero* (285) and with an exaggerated masculinity that Moix continuously reproaches. As we will see in the next chapter, the father introduces Moix both to the library and to brothels. This duality, his personification of a breakable law and especially his oppressive and superficial masculinity, is extremely relevant for understanding Moix’s conception of culture. For Moix, *culture* is a delirious and iconoclastic amalgamation of the high and low. He continuously mixes in his works popular and intellectual references. Like the father, culture is dual and it needs to be subverted. To the paternal image of lawlessness, it is necessary to add how Moix defines his surroundings as complete chaos: he depicts his house as upside-down, his parents as careless of their children’s education and of the domestic economy and their home as being ruled by total anarchy (108). This disorder made ‘high’ culture become for him a hybrid blend comprised of other forms of ‘low’ culture, such as cinema, magazines or popular music, despite its privileged position traditionally being associated with order, cultivation and respect.
As we observed in Goytisolo’s memoirs, in Moix’s autobiographies there exists a tension between autodidactism and inherited cultural values. Moix’s explanation of his discovery of literature is not only surprising, but also plays with the subversive disorder and incoherence at work in his texts. While his father would bring him to the library, it is equally through popular culture that Moix enters into the elevated written world: he affirms that the first literature of his life was cinematographic advertisements (El cine 95). Later, he comments on how he started reading fairy tales and comics and listening to the radio. He also loved his mother’s Figurines, a fashion magazine. In this sense, (popular) culture also arrived through the pleasant and intimate feminine universe of Moix’s mother and aunts, rather than from a paternal, immobile and respectful source (El cine 138-139). In addition, he discovered the pleasure of reading when he discovered that many of the scripts of his favourite movies were in the books of authors such as Kipling, Dumas or Shakespeare (El beso 83). Moix asserts “era aquélla la época en que la cultura llegaba por las vías más dispares, por los caminos más inesperados” (79) and adds to that: “Así descubrí los grandes fetiches de la cultura llamada eterna, sin otra ayuda que la que yo mismo iba hallando en la cultura misma; sin otro tutelaje que mi afán por evadirme de la mediocridad que me había sido marcada de antemano” (El cine 79). In Moix’s case, being autodidactic strengthened the necessity of mixing and subverting what was expected, and clearly implied a process of demystification (see Forrest 931).

Moix’s literary genealogy includes Salvador Espriu, Josep Pla and the Italians Elsa Morante, Alberto Moravia and Pier Paolo Pasolini as intellectual advisors. In contrast with Goytisolo, these are not names invested with power to whom he professes an unquestionable admiration. They are, in fact, real friends, “gente muy amada” (El cine 211). From his generation and from Barcelona, he names the writers Gil de Biedma, Pere Gimferrer, Maria Aurèlia Campany and Josep Maria Benet, the musician Joan Manuel Serrat and the actor Pepe Martín. There is a clear sentimental character related to his generation—los coetáneos—and, when naming influences, Moix mixes Spanish and Catalan writers with musicians and TV artists. In addition, numerous scholars have noticed Moix’s attraction to American, French and international film and literary classics, which contrasts to his indifference towards Spanish productions. Steven Forrest considers how Spanish literary history “ha relegado a un
lugar secundario y “sospechoso” toda literatura exótica y cosmopolita que sobrepase las estrechas fronteras lingüísticas e ideológicas de la Península” (934) and, therefore, concludes that Moix positions himself in opposition to the Hispanic literary tradition by embracing international cultural productions. Julian Smith also comments on how Hollywood “is much preferred by Moix to interior domestic product,” and how this tendency “represents a wilful alienation from the homeland, a new territory which can be described only by the anglicism ‘glamour’” (*Laws* 44). Both Alberto Mira and Josep-Anton Fernández coincide in reading Moix’s relation to culture as proof of his dissatisfaction and protests about an idea of ‘normality,’ thus denouncing the tensions that existed between homosexuality and popular and institutional culture in Catalonia during the transition (Fernández 102, Mira 340).

Certainly, there is a clear favouritism towards exterior influences in Moix’s writings, a favouritism that nonetheless coexists with very specific elements of Catalan and Spanish literary tradition.

In her article, “From *enfant terrible* to Prodigal Son: Terenci Moix’s embrace of a literary tradition,” Rosi Song offers an appealing answer to Moix’s integration of the Spanish tradition with exterior aesthetics. Song argues that Moix’s embrace of the canonical aesthetics of Castilian literature, the *esperpento*, is noteworthy and that Moix achieves an alignment of camp aesthetics vis-à-vis this Spanish *esperpento* (101-102). As Song explains, Moix’s mixing of literary traditions creates a sense of disorder of culture. In this sense, we need to come back to Bloom’s “anxiety of influence,” and the relevance of this concept to the Catalan literary tradition during Franco’s dictatorship and at the beginning of Spanish democracy. From this point of view, we see how Moix’s anxiety of influence, in a tradition that lacks legitimated literary fathers with whom younger writers can form their Oedipal complex, is resolved by accepting many forms of paternity, or influences that go far beyond literature. These include illegitimate forms, foreign traditions and ‘low’ cultural productions, such as cinema, in the composition of a mixed and disordered legacy. This new tradition needs to be read parallel to a paternal figure who wants to legitimize a language and culture that is forbidden, but who, nonetheless, and from the perspective of the son, is a figure whose

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52 These *esperpentic* images highlighted by Song are also present in Moix’s autobiographies, for example, in the description of the father’s body, that I analyze in Chapter 3.
law needs to be questioned; in fact the father is not able to incarnate any kind of order.

Cinema is a central tool used by Moix to destabilize culture and, simultaneously, it is intimately bound to the rejection of the father’s world. At the beginning of *El Peso de la Paja*, Moix explains that, when he was born, his grandfather and his father opened a bottle of *cava* to celebrate that the *hereu* had arrived, and therefore that the business would stay alive. Sarcastically, Moix affirms that the two men were unaware that cinema had appeared and, therefore, that modernity had arrived. Cinema appears as a symbol for modernity that destroys the paternal traditions and ends the inherited business and the transmission of the father’s legacy. Moreover, cinema breaks the continuity between father and son by establishing a difference between their pleasures and hobbies. Parallel to that, as has been already studied by several critics, cinema in Moix’s autobiographies questions and mocks ‘high,’ canonical culture. Moix considers cinema to be an important influence, and he celebrates the big screen as it retains a character of *cult* that the literary canon does not have for him. Rosi Song and Castellet read the importance of cinema in Moix’s books, particularly in his autobiography, as proof of Moix’s will to democratize culture (Song, Castellet 26). Through the evocation of cinema and through those mythologies created by mass media, Moix connects himself with a larger international generation. Especially in the Spanish context, cinema plays a role in overcoming Franco as an imposing and castrating figure, and it offers an escape from the Francoist reality in a double subversion of paternal ordering principles. This *jouissance* that culture produces, or more specifically, the destabilization of culture that this brings, needs to be read alongside the destabilization of the patriarchal and castrating system imposed both by the homophobic father and the censoring dictator. In this sense, Moix combines the law of the father as both the homophobic law and the law that establishes a division between ‘high’ and ‘low.’ This strengthens the idea that he is trying to challenge an organization that starts with the real father, but goes much further, to the figure of the dictator.

Finally, for Moix, culture is a refuge, a friend that is always faithful, and something with which he identifies. Moix explains that he finds himself in this queer mix of culture and subculture “y no me apetecía renunciar a ninguna de las dos porque en el híbrido me
reconocía” (*El cine* 310). The father is seen both as the introducer of culture, but also the reason why the subject wants to dismantle culture as a hierarchical and ordering system. A feeling of being home is described when Moix remembers the Biblioteca Central, looking for books with his father (312). Paradoxically, in these scenes, the father also appears as a nurturing figure, someone who has given Moix the connection he feels with literature: “mi infancia se había nutrido con las historias del cine que papá cogía de la Gran Biblioteca” (*El cine* 76-77). This is an interesting image if we remember that his mother worked in a dairy and, as Moix explains, he was overweight when he was a child because of eating the dairy products from his mother’s business. Something similar happens with Moix’s fascination with Egyptian and Greek cultures, which Mira reads as part of Moix’s hedonism (342-343), and that David Vilaseca in *Queer Events* interprets as Moix’s way of going beyond his Iberian roots (117). Moix’s father introduced him to Egypt and, when he wrote *Terenci del Nilo* as his father was dying, he decided to dedicate to book to his father since the first stories of Egypt were told by him: “redacté una dedicatoria circunstancial que era, sin embargo, la evidencia de un recuerdo y también un homenaje al maestrazgo de ayer. Decía: «A la memoria de mi padre, que me habló de Egipto por primera vez y también del desierto»” (76). Further on, he continues: “Egipto. El desierto. Mi padre. ¿No habrá en esta triada, reunida por primera vez, el reconocimiento explícito de mis orígenes?” (76). Although culture and language are repressive systems that Moix relates to the father figure and to Franco’s dictatorship, two orders which he tries to destabilize, throughout the reading of *El Peso de la Paja*, as we also see with Goytisolo, we find an ambivalence towards the real father. This ambivalence overlaps with a similar feeling towards the world of Catalan language and culture. Moix oscillates from the expression of a profound hatred towards the father’s world to strong affections towards his father’s legacy of acquainting him with books and Hellenic and Egyptian culture. Because the father is related to a high culture that has been dissolved into the popular, and a language that has been lost in its written forms,—Catalan is only oral—the father defends a culture that is not sufficiently secure nor uniform. This problematic situation of Catalan is the starting point for Moix to question the boundaries between high and low culture and to challenge the established perceptions of categories of values.
Conclusion

Carlos Barral, Juan Goytisolo and Terenci Moix establish a relationship between language choice and the father figure that has important consequences for the subject’s gender consciousness, for the writers’ alignment with a national canon and in their acceptance or rejection of a national legacy. Because the three writers live in a context where Catalan and Spanish coexist but are assigned different values, the father is bound to either the language of prestige, as in the case of Goytisolo, or to the subordinate language in the case of Barral and Moix. Still, when the father is expected to legitimize his own language and culture, this legitimation is undermined by the political situation that subjugates one language to the other. In the case of Carlos Barral and Terenci Moix, who both had Catalan fathers, the father amalgamates a double value: on the one hand a paternal-feminine side, related to the father’s Catalan environment, and on the other hand, a paternal-masculine side, that binds the father to the legitimate law. For Juan Goytisolo, whose father embodies Spanish language and culture, the father is a uniquely masculine figure that is fused with the dictator’s legacy and that reinforces the regime notions of masculinity.

Through a close reading of Carlos Barral’s “Calafell y la cuestión del lenguaje,” I have argued that Barral’s images of his father coming out of the sea present the father as a double paternal and maternal being, who brings the child to language in a non-violent rupture with the maternal and who acts as a continuation of it. Calafell contrasts with a masculine legacy, the inheritance of the publishing house of Seix-Barral, which aligns Barral more directly, but still ambiguously, with the regime and the creation of a canon and Spanish literary tradition. For Juan Goytisolo and Terenci Moix the language and culture of the father, Spanish for Goytisolo and Catalan for Moix, is the language and culture related to castration and to homophobic law. The tension between the homophobic father and the authors’ homosexual desire creates in both writers an important twist that leads to strong criticism of the father as a castrating, repressive figure. This criticism never liberates these two authors, however, from the fathers’ culture and language. Goytisolo and Moix resolve in very different ways their conflict with the father’s legacy. While Goytisolo ends up embracing the paternal as the language of writing and canonical literature, Moix challenges the idea that there is a high and
low language and culture. Instead, he fuses the two, thus erasing the boundaries that have been culturally created. The fact that the father’s language is legitimated by the state, in Goytisolo’s experience, or non-legitimated, as in the case of Moix, has important consequences in the way these two authors challenge paternal law and consider gender values. Goytisolo’s paternal model strictly defends the dictator’s masculine ideal. Moix has a model of a father that is more ambiguous, and while he is aligned with a homophobic Spain and a homophobic Catalonia, the father himself also tries to challenge the system by defending a tradition that is repressed by the state. Whereas Goytisolo is inescapably bound to a paternal-masculine ideal, Moix is able to subvert both the dictator’s and the father’s ordering principles by fusing languages and breaking the boundaries between high and low culture.
Chapter 2

The Father’s Spaces

In *Sociedades movedizas*, Manuel Delgado explains that Western symbolism traditionally aligns women with the interior, excluded, guarded space of the household and men with exterior space and the public (232). Nonetheless, while men are usually linked to public spheres, they are also extremely close to the interior. This is because the interior is where we find the maximum structural clarity and where, according to Delgado, roles—such as the paternal—are well-defined (32). Following Delgado’s explanation, the father, even when physically absent from the home, is always aligned with the law that rules the home, even with a sort of phantasmal presence in his absence.¹ In this chapter, I examine how the spaces of the father are depicted in the autobiographies of Juan Goytisolo, Clara Janés and Terenci Moix. In these authors’ memoirs, the paternal space is essential for giving rise and expression to the writers’ gendered subjectivity. The father is bound to the acquisition of a place of origin that reveals a strong sense of belonging and determines the adult’s conception of the world. Moreover, Goytisolo, Janés and Moix situate the father in an ambiguous place in their description of interiors and exteriors, the public and the private.

This ambiguous place of the father is particularly telling when we consider that the division of interior/exterior holds a special significance in autobiographical writings. It is one of the central themes of autobiography: the confessional, private tone of some autobiographies contrasts with the testimonial, public character of others. In *Auto/Biographical Discourses*,

¹ Public and private spaces have different values for men and women. This implies, according to Delgado, that the house, as a protected territory and a site of passion and affection, is traditionally where women had to assume their fundamental work of maintenance and care, of construction of the ‘home.’ In turn, men perceived it as a place where they could find relief for their impulses and emotions (230). Delgado adds to this explanation by saying that women have been seen in opposition to the public sphere and have had to complement it in a perverse way, as they turn out to be the instruments of domination of the God-State-Father (233). Building on the works of Nancy Fraser and Betty Friedman, Delgado explains that nuclear and traditional families were, for women, “lugar de cálculo egocéntrico, estratégico e instrumental” (244): homes are constructed following the patriarchal model of coexistence. Blunt and Dowling’s work *Home* coincides with this view. Quoting from Young and Irigaray, these authors explain that in the idea of ‘home,’ man projects onto women the nostalgic longing for the lost wholeness of the original mother (5). Nonetheless, feminist and postcolonial-inspired studies of the home read it both as oppressive and as a site of resistance for women (21).
Laura Marcus affirms that, for most literary critics, the value of autobiography is seen to lie in its ‘insider’ quality: “the autonomous status of autobiography is based on its separation from forms of history-writing, where history was and is defined as an ‘objective,’ ‘documentary’ approach to lives and events” (5). Marcus sustains that, nonetheless, other critics “emphasize the ‘dialectical’ relationship between self and world, inside and outside that takes place in autobiographical texts” (5-6). Certainly, Goytisolo, Moix and Janés’s autobiographies retain this double character in which the intimate is confessed and expressed publicly. What I, nonetheless, find noteworthy is how, in this autobiographical context in which the interior is made public, father figures and the father’s relation to spaces are central to retaining and expressing the complexity of the self. In fact, the father, important for all three authors in describing their relationships with public and private domains, is a figure that helps the autobiographical subjects to break the binary opposition between interior and exterior.

Juan Goytisolo presents the father as an interior presence that, nonetheless, controls the exterior world. Through his father, Goytisolo fuses interiors and exteriors. As such, this figure haunts the autobiographical subject, who is unable to escape from the paternal law. For Clara Janés, her father is related to the city and the exterior, while her mother and aunts belong to the home. Janés breaks this binary opposition by situating herself in the garden, a space that we can understand as an in-between and transitional space. By walking in the city in order to recuperate her father’s memory, Janés enters as a feminine subject into a paternal and masculine realm. Similarly, for Terenci Moix, the father is linked with the street, with the outside reality of the city, and with the crowded neighbourhood of the Raval in Barcelona. Moix destabilizes the triad of paternal-masculine-outside through his description of the neighbourhood as an interior space. He is able to subvert the spaces that would oblige him to perform a masculine role and behave like his father, thereby resisting the oppressive character of these places.

Juan Goytisolo: Escaping from the Father’s House

In Goytisolo’s autobiographies, the father’s domain, an old highrise in the street Pablo Alcover, found in the bourgeois neighbourhood of Bonanova in Barcelona, is a space of
ghosts, secrets and anxieties. Here the father’s law is strong and difficult to break. The economic decline of the family in post-war Spain and the mother’s death in 1938, when Juan was only seven years old, are followed by an uncomfortable situation in which the aging inhabitants of the house experience increasing despondency and debilitation. The Spanish Civil War affects Goytisolo’s family directly: the father, after being briefly imprisoned by the Republicans, falls ill in bed until the war is over. Shortly after the father’s sickness, the mother dies in the bombing of Barcelona. Similar to the interior sequels of the war, the house’s interior darkness and decrepitude convey an atmosphere of desolation. The death of the mother is silenced by the father and the other adult members of the family who understand that explaining the truth about the mother’s death to the children would turn them against the victorious and, at the moment, official regime.

As in the following passage of *Coto vedado*, the house in Pablo Alcover is consistently depicted in Goytisolo’s autobiographies as an oppressive environment of dark and cheerless rooms, inhabited by the trinity of the father, the grandfather and Eulalia:

garaje sin auto, sistema de calefacción inservible, nuevos, irreparables desperfectos. Interior cada vez más sombrío: bombillas anémicas, círculos de luz tacaña, sombras furtivas, errantes a lo largo del fantasmal corredor. (...) Goteras, desconchados, bulimia ratonil, devoración de polilla, toses, carraspeos, decadencia, ocaso. (141-42)

The inhabitants live as ghosts in this territory of decline. The tenebrous and phantasmagoric ambiance, the cheapness of the room’s illumination and heating—in short, its sadness and coldness—make this house an impossible space for familiarity and cheer. The house’s physical deterioration stands as a clear metaphor for the family’s decline, but also the country’s economic and moral decay. The familial house is, for Goytisolo, his first experience with the world after the war, and his thoughts about Spain will always remain connected to this image of deterioration. Inhabited by adults who do not desire to live, who become fussy and senile, the ‘unhomely,’ uncanny feeling of his own home urges Juan to escape to a foreign country. In fact, the house depicted by Goytisolo possesses many of the qualities that Freud relates to the *unheimlich*: a frightening place that evokes dread (*The
Uncanny 123), it is haunted by concealed secrets and repressed silences (129, 155).

Reminiscent of the Freudian *ego*, *superego* and *id*, the three family figures—father, grandfather and Eulalia, the servant and woman who substituted the mother—represent differently Goytisolo’s impulses, frustrations and losses.² While the dreadful image of the house is continuously invoked, Goytisolo adds to it the tension between his father and grandfather, which creates an unbearable environment of bitterness from which Juan repeatedly tries to escape. In this sense, the father becomes a prohibiting figure who desperately tries to control and punish first the grandfather’s homosexual desires, and later Juan’s own drives. In the middle of this feud stands Eulalia, whose real name is, like Goytisolo’s mother, Julia. Eulalia occupies the place of the lost mother and thus symbolizes a crucial absence. Eulalia is a central figure in the formulation of the uncanny feeling that Goytisolo feels in Pablo Alcover. Eulalia is a ghostly figure: her past has been silenced and her origins forgotten. In addition, and again following Freud, Eulalia is associated with Goytisolo’s repressed childhood complexes (154-155).³ What I highlight in this chapter is the way in which Goytisolo uses the home, Spain and the self to create a three-level metaphor of closeness, oppression and impossibility, in which the central element is the father’s law and the lack of the maternal.

The father’s hate towards the grandfather’s homosexuality soon comes to be lived as a command, in tension with the autobiographer’s own desire. The father’s visceral phobia of homosexuals is not only a mania that has reached sinister extremes, but it is a norm that coincides with and needs to be accepted as the public law. Goytisolo recalls that his brother told him of their father explaining that Mussolini would execute all homosexuals (118). Thus,

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² Alison Ribeiro de Mendes comments on the Freudian idiom and Freudian perspective that pervades Goytisolo’s autobiographies, an example being Goytisolo’s use of the term “pulsión” (20). In the case of the house, the fact that Goytisolo always describes the family as a three member unit, plus the strong bond between the household spaces and his own repressive self, makes it easy to connect the three members with the Freudian division of the human psyche. This familiar trinity also resembles and somehow mocks the Catholic evocation of the Holy Trinity,—Father, Son and Holy Spirit—thus strengthening the power and omnipotence of the paternal figure and the union and identification between the three members of the family.

³ It is also important to point out that Eulalia’s real name, Julia, is also the name of Goytisolo’s mother. However, Goytisolo’s father obliges her to change it to Eulalia upon her arrival. Eulalia is somehow a double of the mother. We need to remember that Freud also associated with the uncanny the figure of the *Doppelgänger* (*The Uncanny* 141, 142).
the father is clearly the one who transmits public precepts into the private sphere, which
aligns him with psychoanalytical theory. Goytisolo’s father corresponds to the Freudian
depiction of the paternal figure as found in *The Ego and the Id* and in *Civilization and its
Discontents*. That is, the father is the one who establishes the *superego*, which sets a punitive
internal structure that will simultaneously fix limits and control the instinctual drives of the
subject. The father is responsible for bringing the social machinery of control into the interior
of the self, thus amalgamating the private with the public. This is how, for Goytisolo, the law
outside and inside coincide. Goytisolo constructs this Freudian symbolism in the text by
connecting spatially the house of the father and Spain. Both spaces inspire in the subject the
same feelings of desolation and the desire to run away, and both are depicted as grey places
of decrepitude and sadness.

In Goytisolo’s autobiographies, a recurrent theme is the drive to escape, stemming from the
necessity to liberate one’s desire. As I explained in chapter 1, the autobiographical subject
establishes a tight link between sexuality and literature: the needs of writing and of
homosexual desire are both supposedly inherited from his mother’s ancestors. Juan connects
these two legacies with the urgent need to find a space to liberate them, a space that is outside
his father’s vision and confinement. In this sense, writing in general, and autobiographical
writing in particular, represents the subject’s self-projection towards the exterior through
language, and could be read as the possibility of the subject’s liberation from the father’s
domain. Writing, nonetheless, and as I argued in chapter 1, is also presented as an
enforcement of a purely masculine subject. What I want to explore in the next pages is how,
for Goytisolo, autobiographical writing incarcerates the subject in the paternal and how
spaces are essential to symbolize this confinement.

To start with, Goytisolo’s discoveries of writing and of masturbation go hand in hand, and
are first awakened outside the house on Alcover. It is in the familial summer home in
Torrentbó where Goytisolo starts both to write and to masturbate, activities that he defines as
“la entrega exaltada al emborronamiento de cuadernos en la creencia ingenua de escribir
novelas y una práctica masturbatoria no menos asidua y frenética a la irrupción de la
pubertad” (130). Torrentbó is a first space of liberation (132, 136), and when Goytisolo
comes back to Barcelona, to the building of Pablo Alcover, the only way he can write/masturbate is by finding a space hidden from his father’s watchful presence. The father is repeatedly portrayed as a suspicious man who mistrusts his children for breaking rules or for not following the rules. Juan tries to evade this control during the writing of his novels: “Escribía por las tardes, en mi habitación, ocultando dolorosamente los manuscritos tras una pila de libros de Derecho” (177). The father’s imposing presence is a returning image in Goytisolo’s memoirs. Later on, and parallel to Goytisolo’s abandonment of his studies, Juan describes a similar scene of the vigilant and controlling father, where his father’s presence obliged him to write in a state of guilt and oppression that made it impossible for his novel to be successful: “obligado a disimular a mi padre el abandono de mis estudios, escribía a escondidas, en un estado de inquietud y opresión que influía a todas luces en el naufragio previsible de la novela. Necesitaba escapar (...)” (189). The impossibility of writing and the idea of escape are closely linked. The tension between the father’s law and Goytisolo’s own desire establishes a correlation between sexuality and writing, two prohibited tendencies that urge Juan to escape. This structure is also related to Francoist laws, which overlap with the father’s desire of frustrating Goytisolo’s writing and his homosexuality.

The images of the father controlling his sons reappear when Juan and his brother Luis become active in politics in the 1950s. Although Juan has already made his first trips to Paris, when he returns to Pablo Alcover, his father intends to restrain his political activity. The father listens to Juan and Monique’s conversations on the phone, conversations that keep the father restless and convert him into a phantasmic presence (317). When Luis starts organizing communist encounters in Pablo Alcover, the father is highly suspicious: “Estas citas de Pablo Alcover, repetidas en dos o tres ocasiones, habían suscitado en mi padre sospecha y desasosiego. (....) La política no trae más que desdichas, hijo, decía de repente, interrumpiendo la conversación; acuérdate de la República y lo que padecimos con ella tu pobre madre y yo” (268-269). The hostility of the father’s presence is obvious: he comes into his sons’ rooms to discover what they are doing and he walks through the dark and dismal

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4 This linking of sexuality and mastery of language is also a core theme of Augustine’s Confessions, the exemplar autobiography of the Western Tradition, and an influence on Goytisolo’s memoirs, which, as I have explained in Chapter 1, are in dialog with canonical autobiographical texts. James Fernández has also pointed out this influence of the canon on Goytisolo’s autobiographies, 54.
house as a way to establish his dominion. He becomes a kind of stalking ghost, forbidding with his very presence by eroding the house as a realm of privacy.

Moreover, Juan links his father’s preoccupation with and fear of his son’s political activities with his biased memory of the civil war. The oppositional perspective regarding Spanish history and the tense relation between father and son substantially increase the tension between the two generations. As in Saura’s movie *Cría cuervos*, named after the Spanish saying “Cría cuervos, y te sacarán los ojos,” Goytisolo depicts a cheerless familial surrounding in order to show the generational tension between those who were adults during the war and their children. Because it is the younger generations, the children of Francoism, that start fighting against the dictatorship from inside and outside the country, their revolt is conceived of as a form of parricide. In light of this, Goytisolo’s father becomes a betrayed progenitor, just as the dictator is betrayed by the conspiracy of younger generations.

If, before, we saw the father as the one who set the punitive structure of the public law inside the realm of the house, the one who set the superego and the control of instincts, now we find another paternal figure: the primal father who is assassinated by his sons, the father of the primal horde found in Freud’s *Totem and Taboo*. This is an all-powerful father against whom the sons rebel and ultimately kill, as Moreiras Menor and Alberto Medina point out. Goytisolo maps the private onto the public and binds the two father figures together, establishing a parallel between Franco as an all powerful father who will be assassinated by his sons, and the real father, who is also betrayed by his progenitors. As Medina neatly puts it when speaking of Goytisolo’s novels, “Goytisolo no se ocupa del espacio público sino a través del yo” (99). Similarly, according to Moreiras Menor, Goytisolo’s autobiography is more than the personal and specific expression of an individual, and should be read as part of a collective project of reconstructing a Spanish identity that “debe asentarse firmemente sobre el retorno y la elaboración de un presente que incluye entre sus olvidos la figura de un padre que todavía se

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5 Juan Goytisolo himself explains that the sentence «los cuervos no nos sacarán los ojos» was written by a journalist who was known for his attacks on exiled and communist writers and who pursued a campaign to close *Laye*, a magazine that, during the dictatorship, served as a point of meeting for an alternative voice (see *Coto vedado* 212).
asienta entre nosotros como un fantasma” (150). While Franco strengthens the vigilance over the members of the clandestine communist party and any opposition, Goytisolo’s father eavesdrops on the meetings that take place inside his home.

The scene of generational tension at the end of *Coto vedado* leads to a political reflection on how the Other’s ideology, in this case communism, slips inside the house of the fascists:

(...)

This passage turns out to be both a powerful political and personal statement. Authoritarian regimes, whatever their ideology, often create an internal opposition that tries to defeat the regime from the inside. Goytisolo observes this phenomenon of the Other, which describes not only Spain but also in Russia and Cuba. In addition, he observes that these countries, despite having an ideology completely opposed to Spain’s, use similar methods of coercion and punishment. Nevertheless, Goytisolo’s statement also has a personal meaning: the Other does not only reside inside the country, but also inside the self. The autobiographical subject soon discovers that he has internalized in himself the father’s and the regime’s law, as a form of control over his own sexuality. This idea of the Other inside, and the impossibility of escape unites the public and private spheres on the same level. The father has tried to expel the homosexual seed from Pablo Alcover by expelling the grandfather temporarily and by teaching his sons the penalties that homosexuality will bring. Nonetheless, inside the father’s domain, Goytisolo’s sexuality is in conflict with the paternal law. Similarly, Juan tries to control his sexual instincts, but he discovers the impossibility of disciplining his interior “Mr.

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6 See *Totem and Taboo*, 140-150.
7 My reading of Goytisolo’s paternal figures owes a lot to Moreira Menor’s and Medina’s studies.
8 Goytisolo’s subject, as a subject restrained by interiorized laws that are produced by exterior social forces, is closely related to Foucault’s understanding of the social construction of the ‘self,’ especially in the realm of sexuality. These ideas are found in *The History of Sexuality*, *Technologies of the Self* and “The Subject and Power.”
Hyde.” The limits and borders might appear clear, but the possibility of infection and contamination is always present, and helps to fuse the house’s boundaries with those of the self. If before we observed several images of illness that were evoked in the description of the house and its inhabitants, now the illness is affecting Juan’s own body by the presentation of his homosexual desire as a blood transmitted disease. Again, the house is used to interconnect self, home and country. Found in all of them is a seed of the undesirable.

The Invigilator Inside

One of Goytisolo’s first experiences outside the declining and grey reality of Pablo Alcover is when he goes to university in the fifties, an opportunity that he lives through with ambivalence. While he fears leaving the familiar refuge and entering into an unknown space, he also feels the necessity to undo his familial bonds (145). Goytisolo relates that there were two “I’s” inside him, which started battling and pulling in opposite directions. In addition, when choosing his degree, the young Goytisolo entertains the idea of studying law in order to become a diplomat, as this will mean getting a Spanish passport and leaving the country: “en unos tiempos en los que la posesión de un pasaporte y consiguiente posibilidad de abandonar la Península eran un privilegio celosamente reservado a una minoría, la diplomacia emergía como una milagrosa panacea” (155). Thus, an initial intellectual and physical liberation from the father’s domain later manifests itself in the possibility of abandoning the home country. The drive to escape from the father’s house, this “mundo anestesiado y estéril” (187), is directly correlated to the idea of Juan escaping the physical territory of Spain and freeing his drives. The familial territory excludes the possibility of being released from its culture and its models, “el pulcro territorio civil ocupado enteramente por mis padres excluía a priori cualquier posible tentación” (213). Again, the walls of home and the walls of the country coincide: if outside the father’s house he is in touch with new literary and philosophical ideas, outside Spain he will also liberate himself from the intellectual bonds imposed by the

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9 This theme of the prison inside in Goytisolo’s autobiographies has also been analyzed by Alberto Medina (21-22 and 81-105). Medina relates this interior prison to the impossibility of being an adult in Spain and to Goytisolo’s dependence on and fascination with Franco’s regime. For his part, Robert Richmond (44-45) also makes references to the prison inside, relates it to Foucault’s Panopticon and sees Goytisolo as one of those prisoners who ultimately become the agents of their own incarceration and enslavement.
dictatorship, which put Spaniards in a barren and uncultivated land (213). Nonetheless, travelling to this new and fruitful land will not allow a full departure from the father’s domain, at least in the mental space of Goytisolo’s autobiographies.

The second situation of escape arrives when Juan Goytisolo goes to Madrid. Far from his father’s vigilance, he starts going out and drinking alcohol. During one of his drinking nights, he loses control in a bar with his Colombian friend, Lucho. Goytisolo does not remember what happened, but the bar’s attendant tells Lucho that Goytisolo was behaving very strangely. Goytisolo describes his fear of this ‘incident’ being the appearance of an Other inside himself, a fear of a having a kind of Mr. Hyde inside, an “intruso burlón y malévolo” (204), that converts him into something repulsive to society. Consequently, part of Goytisolo’s divided self needs to enforce vigilance over himself, and to avoid provoking any similar scene: “el miedo y horror al indeseable Mr. Hyde de cuya realidad agazapada tomaba bruscamente conciencia me incitaban a reforzar la vigilancia respecto a mí mismo” (204).

His trip to Madrid is not really liberating at all. In fact, the further away he goes, the more obvious it is that he has internalized the law and that it is difficult, if not impossible, to overcome it. Madrid, then, remains within the confines of the father: not only has Juan been sent there to take care of his father’s sinking business, acting as the heir according to his deceased father’s will, but he also has not departed from the intellectually dry Spain. Nonetheless, this new city brings him to the important realization that he is attracted to chaotic and messy spaces (202) and that he needs to find a fertile space for writing. He will search for both in Barcelona.

On his return, Barcelona appears in the narrative as a space of doubleness. It both contains and is contained by the father’s house, but is also a redoubt of otherness and liberation. As a spatial “Mr. Hyde,” Barcelona’s outskirts and the Barrio Chino are outside the law, far from the homophobic, paternalistic and bourgeois world that Goytisolo’s family inhabits (217). Goytisolo’s fascination is mostly centred on the poorest neighbourhoods, where he has an animalistic view of the inhuman conditions of living. He observes these neighbourhoods from the train when he goes to Torrentbó: “estampas fugitivas, casi oníricas de barracas de

10 Martín Santos offers a similar image in Tiempo de silencio on the outskirts of Madrid.
madera y latón, niños mocosos y descalzos, mujeres preñadas, hacinamiento, suciedad, albañiles, entrevistas desde la ventanilla del tren que nos llevaba a Torrentbó” (217). Unable, however, to enter deeply into this poverty, Goytisolo prefers to walk and explore the squalid Barcelona near the streets Robadors and Tàpies in the Raval, and to go to the neighbourhoods that border the sea.

This interior, profound, dark side of his own bourgeois city, away from the father’s presence, produces in him a strange mix of seduction and revulsion. Goytisolo gazes over the bars, the prostitutes, perverts and other esperpentic characters: “bares ruines y apenas iluminados, anuncios de lavados con permanganato, tiendas con preservativos, esperpentos de la Bodega Bohemia, habitaciones por horas, prostíbulos a seis pesetas (…)” (218.) This is the Barcelona that Goytisolo relates to Jean Genet, an author who, according to Paul Julian Smith, is “Goytisolo’s only moral master” (36), the desired intellectual progenitor. Genet’s Barcelona, as found in his autobiography Journal du voleur (1949), is a Barcelona of drugs, alcohol and prostitution, of grotesque figures and spaces, where the French writer lives begging in poverty and rebelliousness. Genet’s depictions of Barcelona are, according to Resina, an “Orphic descent to the underworld,” a journey to Barcelona’s hell that “owes more to the Dantean and the picaresque traditions” (109). In his book Genet en el Raval, Goytisolo also says that Genet’s relation to the Catalan capital should be understood as a complete challenge and opposition to bourgeois values: “caído en la abyección, Genet decidirá asumirla y convertirla en virtud suprema. La escala de valores de la sociedad bienpensante no será la suya sino dándole la vuelta: lo vil se transmutará en noble y lo noble en vil” (11).

In general, En los reinos de taifa portrays Jean Genet’s discontinuous territories with admiration, an idea that Goytisolo links to the fact that Genet has no house nor family, and never establishes lasting bonds with his friends (448). Genet’s territory is undeniable rhizomatic and deterritorialized; he is a nomad. But if Genet “exemplifies the writer in his
defiant nomadism, his refusal to settle down at a fixed address” (Smith, Laws 36), Goytisolo goes to the Barrio Chino as a spectator of the “lower.” In his trip from the richer neighbourhoods down to the poorer, he detaches himself only partially and temporarily from the paternal, conservative Barcelona. Goytisolo comes back to his father’s house in the Bonanova, one of Barcelona’s bourgeois neighbourhoods, when the night is over. The Raval, following Bakhtin’s description of the carnival, is a space obscene and grotesque, of prostitution and the disappearance of classes. The reversion of the bourgeois organization suggest the carnivalesque nature of this liminal space where the ‘corporeal’ reigns—but, for Goytisolo, only temporarily. The Raval is a space of transitory disestablishment. As such, Goytisolo cannot forget that the territories of the Raval are outside the law and that he does not belong there completely. In this sense, Goytisolo has a clear idea of the limits that draw a line between the moral and immoral, the law and what this law marginalizes. Barcelona, desired and hated, attractive and repellent, is still a space divided by the law and the subject’s ambiguous relation to it. Similarly, Goytisolo’s self-exile in Paris, the city where he lived for most of his youth, strengthens the idea of Spain as a physical border and of a paternal law bound to the country of origin.

The Borderlands of Spain

Goytisolo moved to Paris in 1956. Although a city of emancipation in many senses, it is also a place where the relation between Spain, the father’s house and self-control is continuously reestablished. In France, Juan Goytisolo cannot stop playing the role of the son. Due to the clandestine fight against the dictatorship and to familial reasons, during his first years in Paris he is still attached to Spain. His numerous comings and goings between Barcelona and Paris

13 As I explain in Chapter 4, Goytisolo also makes use of the spacial relationship between upper and lower levels to write about his autocensured relationship with homosexuals, which he connects to the underworld. During the years he was living with Monique, he explains “me asomo a las sordideces y miserias del gueto, pero pertenezco a la urbe exterior, limpia y planificada” (527). The use of this spatial structure to articulate his discomfort and detachment with homosexuality is striking, as it links the homosexual ghetto with pollution and the underworld, opposed to the clean, orderly city above it. As I explain in another footnote in Chapter 4, Goytisolo’s spatial metaphor covers ideas of confinement and spatial division that relate homosexuals with ethnically and racially marginalized groups, namely Jews and Muslims.

14 A further explanation of Bakthin’s carnival can be found in the introduction to Rabelais and His World (1-58).
entail certain liberations, principally related to cultural discoveries and new readings. Still, the ideological border does not seem far enough away, and Goytisolo’s constant returns to Spain become a constant way of reminding him of his situation as an exile and as a son. I read Goytisolo’s fixation with the border as being parallel to his obsession with paternal law. While he lives in Paris, he is not only called “aduanero” (412) by the Francoist newspapers because of his work smuggling political and literary information between activists and intellectuals in Spain and France, but he calls his concern with the border “síndrome fronterizo” (318). Crossing the border is described as an oppressive experience that puts him directly in contact with the dictatorship and its apparatus, and also with his personal experience of the Spanish civil war. Because the war was a traumatic experience for him, causing his mother’s death and his father’s sickness, Goytisolo feels that the war’s battles are unavoidably inherited. In the author’s own words, “la experiencia familiar e infantil reforzaba aún esa impresión de pertenecer fatalmente a una nación en sempiterna guerra civil cuyos ajustes de cuentas feroces se transmitian por herencia de forma ineluctable” (318). This makes it impossible for him to separate his house in Pablo Alcover from Spain.

In *Borders: Frontiers of Identity, Nation and State*, Donnan Hastings and Thomas M. Wilson address a general definition of borders that fits very well with Juan Goytisolo’s imagining of the border between Spain and France. According to Hastings and Wilson, borders are “sites and symbols of power” (1); because these boundaries are the first or last areas of the state that travellers see, they are important symbolic territories (13). In addition, borders “mark and delimit state sovereignty and rights of individual citizenship,” and also are “instruments of state policy” (5). Hastings and Wilson explain that borders are markers of identity (5). Unequivocally, the border between Spain and France is for Goytisolo both a physical space that implies certain rules and laws and that attaches symbolic meaning to the dictatorship, and also an internal space that establishes his identity as a Spaniard. In this sense, border and paternal law coincide in Goytisolo’s narration. As the following passage shows, the police surveillance, the severity of control and the border town of Portbou’s ruined and inhospitable atmosphere need to be read in conjunction with the vigilance of a paternal presence:

*Cruzar la frontera en tren sería para ti durante años una experiencia opresiva en vez
Goytisolo explains that for years he had anxious dreams about persecution, in which scenes of Spain were related to reports, hidings, harassments and frenetic flights, all connected with a dark crime that he had committed, but which was not completely dishonourable. The scenography of these dreams, he affirms, continued after Franco’s death (275). In discussing his “síndrome fronterizo,” he refers to his ambivalent feelings of fear and his exaggerated courage, which fill him with pride and bravery when crossing the Spanish border. Still, he associates his own country with the idea of danger: “la temprana asociación de mi país a una nebulosa idea e peligro, al lugar en donde podia ser detenido sin causa, aclara tal vez la índole ambigua de mis futuras relaciones con él” (318). At the same time, he feels omnipotent every time he evades the border control and manages to enter or flee Spain without being arrested. This ambivalent feeling towards the border magnifies the image of the dictator and his social and state apparatus as a form of parenthood that establishes domination and control, and that simultaneously regulates his vigorous and all-powerful ego.

The images of the Spanish border in Goytisolo’s autobiographies strongly recall the father patrolling the hallways and bedrooms of the house. In En los reinos de taifa, Goytisolo increasingly plays with the correlation father-dictator. The similar atmosphere of the father’s house and Spain, the tension, decrepitude and sadness of both places, create a strong parallelism between them. The fusion of two paternal beings, real father and dictator, compels him to battle and to overcome his personal fear towards this double paternal figure, who is ever-present and phantasmal. In this sense, the autobiographical subject situates himself as the heir by law, a law that identifies him. The border gives Goytisolo an identity as a son, restored at every crossing because the law applies to him, even when he tries to evade

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15 Goytisolo’s autobiographical works contain numerous italicized fragments. These passages deliberately disrupt the linear and chronological narration, favouring the appearance of non-chronological experiences and unconscious thoughts. In my citations, I maintain the italicized form of the original text.
it. Goytisolo’s hypersensitivity towards the border renders the argument that he is a stateless or nomadic subject unconvincing. On the contrary, his relationship with the border constructs an ambivalent subject always bound to the father figure and its power. The more aware the border controllers become of Goytisolo, the stronger and more omnipotent Goytisolo feels when he audaciously crosses the prohibited boundaries and thereby confronts the law. Even when this law wants to position him as subaltern or marginalized—“tu nombre figuraba en la lista negra” (359)—it also gives him a name; a name that is ultimately linked to the father. Such a name defines the subject’s position and is mandatory for pursuing the autobiographical project.

In the same way that his border syndrome brings him into repeated confrontation with the state, Goytisolo’s multiple returns to Spain for political reasons bring him again and again to the setting of Pablo Alcover, where the decline of the family is each time more evident: “el regreso a Pablo Alcover encogía el ánimo: decrepitud de personas y cosas, río, luz avarienta, preguntas ansiosas de mi padre, silencio del abuelo, sonrisa patética de Eulalia, opresión difusa, remembranzas penosas, angustia, zozobra, remordimiento” (315). The images of Pablo Alcover, as well as Goytisolo’s nightmares about his family (336), evoke a feeling of responsibility and guilt, as when his brother is imprisoned by the Francoist police. His familial duty is akin to the political responsibility that moves him to fight for the ‘tribe,’ a feeling that puts him in the role of the son who saves his brothers from a tyrannical, invigilating and castrating father. Again, Freud’s theories return: guilt is, according to psychoanalysts, the son’s habitual feeling after his desire to kill his father, both in the Oedipal riddle, as well as in the scene of the assassination of the father of the horde. In Freud’s Totem and Taboo, guilt is what gives rise to brotherhood between men. Nonetheless, it is also what makes the father’s rules permanent and strengthens the totem (146).

In Goytisolo’s autobiography, up to this point, the energy to cross the border and to be politically active comes from the imaginary desire to commit parricide and to be bound in brotherhood with Spaniards. It is companionship and political solidarity that encourages him not to change his passport and to remain Spanish: “la idea de naturalizarme francés, de mudar de nación y de lengua abandonó poco a poco la esfera de mis consideraciones sacrificada al
nuevo proyecto de apoyar y difundir más allá de nuestra fronteras la modesta lucha cotidiana
de mis amigos por una cultura abierta y sin trabas” (263). Nonetheless, after a period of
fighting against the forces of paternalism, Goytisolo realizes that ending Franco’s regime
would an arduous, if not impossible, project. As if the paternal law had defeated him, or
perhaps because it was too powerful to be subverted, the autobiographical subject
understands that the Law of the Father is inexorable. Having lost interest in the paternal
dictator, Goytisolo frequently returns, nonetheless, to Spain to visit his real grandfather and
father.

It is the grandfather’s and the father’s deaths that reestablish Goytisolo’s relation to Spain
and to his own surname. First, the death of his grandfather makes him, once more, face the
border. When crossing, he perceives that his movements in Spain are controlled and that he is
an undesired member of the Francoist clan: “miradas de soslayo de la policía de fronteras,
huésped malquisto e importuno, agredido en letra impresa por la jauría, sujeto a vigilancia
discreta, una sombra pertinaz a tu espalda cuyos movimientos desacordes, a destiempo
indicaban a las claras que no te pertenecía” (144). Five months after this episode,
Goytisolo’s father died. Juan confronts the border police, who take an interest in his surname.
Goytisolo was well-known at the border, his surname is “un apellido más popular en las
comisarías que en las librerías” (145).¹⁶ The death of the father and, as a consequence,
crossing the Spanish border, emphasize how the father’s surname binds Goytisolo to the
Francoist apparatus. We need to remember, coming back to Philippe Lejeune, that it is this
name—the father’s surname—that ultimately makes the autobiographical project possible.
By crossing the border, Goytisolo realizes that he cannot be detached from his paternal
surname, a surname that reinforces the patrilinial line, but that also posits him against the
dictatorship and its institutional control. His surname has given him a position of rebel vis-à-
vis the dictatorship, while it is used by the dictatorship to control him. What makes his
creative project possible, and thus a potential liberation possible, is the same inescapable
force that turns Franco into an invigilating father for him.

¹⁶ The sequence, as described by the autobiographer, could not be more Lacanian: after the death of the father, a
police control follows and, at the border, the name (of the father) is reestablished and recognized.
After the deaths of his grandfather and father, Goytisolo decides not to return to Barcelona. This, again, leads to a period of oblivion and of physical and mental separation from Spain. He is moved by a stateless desire, by the necessity to live “sin dolor ni nostalgia de la península” (385). He starts refusing his land and its reality. The natural death of his father, then, puts him in a temporary non-combative situation, moved by the desire to forget, and suddenly forecloses his desire for parricide. Nonetheless, it is Franco’s death that urges the last psychic return to the homeland. Goytisolo depicts the death as a repulsive spectacle, but it also shows that his indifference towards Spain was fictitious (387). For Goytisolo, Franco’s death illustrates the ominous reality of the dictator’s paternity and will turn into his need for writing this “campo de minas de la autobiografía” (388), as Moreiras Menor has pointed out. After Franco’s death, Goytisolo feels required to explain his version of Spanish history, as opposed to the official one. As Robert Richmond defends, Goytisolo “seeks to release his voice through an extended gesture of discursive parricide” (43).

The illnesses and deaths of Goytisolo’s father and grandfather initiate a period of oscillating exile and return to Spain for the author, in which he is repeatedly forced to confront the Francoist regime by crossing the border. Ultimately, crossing the border reinforces Goytisolo’s subjectivity as son of his father and, later, as son of the dictatorship. In this context, the death of the father and the death of Franco need to be read together in Goytisolo’s autobiographies: the death of the father enforces Juan’s relation to his own surname, and thus gives rise to the possibility of creativity through autobiographical writing. It is not until Franco’s death, however, that he starts using autobiography as a project to combat the legacy of the dictator—a form of parricide. The death of the father and the death of the dictator enclose Goytisolo in what seems to be a never-ending process of mourning for

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17 Again, his own name is connected with Spain, this time as part of a process of mutual annihilation. While he tries to forget his land, the controlling apparatus of Spain prohibits and censors his novels. This censorship is, again, what identifies him with his own name: “Por espacio de once años vivirás física y moralmente alejado de tu país, fuera del devenir histórico, dueño del vasto olvido: mientras tu nombre desaparece de los periódicos la obra impresa en París, México, Buenos Aires es rigurosamente prohibida” (385-386). Goytisolo will soon confess that this period of deferral and negation is completely illusory.

18 In the words of Moreiras Menor, “la larga agonía de Franco provoca la entrada en un proceso de rememoración en el que significativamente su padre real y Franco intercambian papeles, al mismo tiempo que va recordando simultáneamente su pasado personal y su pasado colectivo, el que compartido con el resto de los españoles” (“Juan Goytisolo” 336).
the past, which also forms the basis for his writing. He continues to live internally in a space and a time that have been left behind in the external world, but which still subject him to Francoist Spain, to its borders and laws.

**Melancholia in Morocco**

For Goytisolo, writing is the production of a new space; it is the conquest of a realm where he, as a writer, explores what has not been said before (see *En los reinos* 418-419). While it is true that Goytisolo finds in his multiple trips to Madrid, Barcelona’s Barrio Chino, Almería and Paris different spaces for writing that liberate him, all of those liberations are accompanied by a physical border that is crossed and an internal border that is resettled. In Goytisolo’s autobiographies, borders as a physical distinctive space, and their mental equivalent, the law, divide the self in two, into the ambivalent. As Alison Ribeiro de Mendes affirms, “Goytisolo does not fragment his identity in an erratic or arbitrary manner” (24). Consequently, Goytisolo’s autobiographies are crossed by a mental line that organizes the world into dichotomies.

Although I will analyze Goytisolo’s melancholic subjectivity in the last chapter, I would like to conclude my analysis of the paternal spaces in Goytisolo’s autobiographies by exploring some of the questions raised by Goytisolo’s final exile in Morocco and the relationship of this move to the paternal imaginary. After the death of Franco, Goytisolo decides to finally reside in Morocco, motivated by his attraction to Moroccan men. I argue that the North African coast in general, and Morocco in particular, are a space that needs to be interpreted in two ways. On the one hand, this locale offers clear evidence of how Goytisolo internalizes several dichotomies; on the other hand, with its ambiguities and melancholies, Morocco challenges Goytisolo’s binary thinking. The first of these binaries is the pair “inside Spain-outside Spain,” which is an equivalent to both the inside and outside the paternal house, and to the imprisonment and liberation of the self. Morocco is outside Spain and outside the father’s house. It is a fertile land where he perceives literary production and homosexuality to be both possible and unlimited. Nonetheless, the limits or borders between Morocco and Spain seem more fluid and less stable than the border that Goytisolo described in his trips.
between Spain and France during the dictatorship. Morocco is a space close to the border, and, as such, does not entail a complete break with the paternal: from Morocco, Goytisolo passively gazes into his country. This proximity to Spain enables him to write, thereby converting his dry homeland into a fertile theme, “aunque aborrezco España, este sentimiento tiene algo de primitivo, es útil para mí pues me sirve en el campo de la escritura” (611).

Morocco is, in addition, a place that turns him back to his childhood, where the autobiographical venture starts. While Goytisolo lives in Marrakech as a relatively anonymous person, in a cold, empty and messy room, he observes from his window the familiar, ruined space of his childhood in post-war Spain: “La ventana del comedor, en la fachada delantera, da a un bloque de inmuebles deslucidos de inconfundible estilo arquitectónico que marcó su niñez en los años cuarenta” (606). In this sense, Goytisolo has not gone far. He has sought a space that is ambiguously between the personal home and a foreign culture. Morocco is a different country, viewed as a landscape that offers a cultural discontinuity with Europe, but that is only separated by a narrow strait. It remains, in many senses, culturally and historically attached to the homeland.

From the North African coast Goytisolo gazes at the reinos de taifa; that is, the space that transports him to medieval Spain, where different ethnicities lived together in diverse, small kingdoms. Goytisolo relates to the dispersion and multiplicity of the taifa states (610). Nonetheless, this positive vision of medieval times is only partial because medieval Spain is also the Spain that was recovered and exalted by Francoist history. In a biased narrative, Francoist history highlights the terrible Muslim as the Other and grandiosely presents the Reconquista, the Catholic Monarchs and myths such as that of El Cid. The allusion to the taifa confronts this created mythology which, as an adult, Goytisolo, feels the need to topple. He thereby undermines the false history from where he comes, the history created

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19 In this sense, it is necessary to question the extent to which Goytisolo’s imagination of North Africa constitutes a separate or a single unit with Spain.

20 A compelling study of Spanish historiography under Franco and the Regime’s use of medieval history can be found in David Herzberger’s *Narrating the Past: Fiction and Historiography in Postwar Spain* (especially, 27-38).

21 Goytisolo’s allusion to the Reinos de Taifa could also be understood as a reference to the invisible relation that literature and politics have for this writer. In *The Rise and Fall of the Party-Kings*, David Wasserstein comments how, during the time of the Taifa, “poets continued to write panegyrics in praise of the rulers who
by the father, but from which he can not be completely independent: his attraction towards the medieval kingdoms was first invoked by a ferocious hatred of “the Moor.”

In this and other ways, Morocco is outside the paternal, but it is also the space where Goytisolo constantly enforces the paternal. Morocco is where phantasms keep reappearing. Here, images that have been imprisoning Goytisolo since the beginning of his life come to the surface. Marrakech is where Goytisolo imagines Torrentbó, and where he says goodbye to his father and grandfather in his dreams. Moreover, Morocco is the space where the lack of the maternal and the feminine becomes more evident, and where it becomes clear that Goytisolo still struggles to understand the loss of his mother: it is telling that the author’s exile in Morocco coincides with the death of Eulalia. This death, surprisingly, does not compel him to return to Spain, as did his grandfather’s and father’s deaths. The reason why Goytisolo did not visit for years or say goodbye to the woman who substituted for his mother is uncertain. Goytisolo writes that if he had gone to Spain to see her, she would have known that she was dying (611). The impossibility of saying goodbye to Eulalia transforms hers into the worst of the deaths for Goytisolo. With her passing, he realizes that the older generation is finally and completely gone: “su noticia me ha causado un efecto terrible. Ni a Luis ni a mí nos queda nada detrás —respecto al pasado y familia—ni tampoco delante—en lo que toca a la muerte. Cortado el cordón umbilical y en la lista de espera” (612). The death of Eulalia makes evident the melancholic state of the subject, and is linked to the progressive loss of all feminine figures that remained present in Goytisolo’s memoirs: Julia,—Juan’s mother—Eulalia and also Monique. In this sense, while Morocco is the place where Goytisolo can liberate his homosexuality, it also turns out to be a space where the loss of all feminine

22 Juan explains that the first times he heard about “the Moor” were through María, one of his nannies, who would relate terrible and violent stories about them that impressed Juan: “sus historias de violaciones, orejas cortadas, cabezas guardadas en mochilas a causa de sus dientes de oro, desenterraban de hecho, con un barniz de propaganda antifacciosa, la vieja fantasmagoría hispana forjada en los siglos de la mal llamada Reconquista. Como en muchos españoles de mi generación, el término «moro» se asoció en mí, desde fecha temprana, a unas vagas e inquietantes imágenes de la violencia y el terror” (85). Another important element here is that the first rebellion against the government of the Second Republic took place in Melilla in July 1936. In this sense, the North African coast has a very strong symbolic meaning, as it is the place where the Spanish Civil War started and from where the Nationalist troops invaded the country.

offered them patronage, describing them as restorers of religion, defenders of the faith, each of them a Maecenas in the patronage of literary arts, and so on” (187). According to the scholar, “the usefullness of poetry as a means of propaganda, whether personal or political, in early and medieval Islam has frequently been remarked” (207).
presences is undeniable.

An analysis of the paternal domains in Goytisolo’s two autobiographies reveals the constant presence of the father and the dictator as vigilant and phantasmagoric figures. The real father is the one who establishes the law, and who therefore subjects Goytisolo to spatial and mental confines. Goytisolo’s obsession with looking for a space of liberation and his preoccupation with the physical border of Spain show his attachment to the Law of the Father. Because this law and these borders structure his identity, it is almost impossible for him to go outside them. It is impossible, then, to depart from the Spain of his childhood and youth, and Morocco relegates him to this nightmare of passive observation, of phantasmagoric dreams, of cathartic writing. Goytisolo’s final settlement in Morocco and his need to observe Spain makes evident that he has not been able to kill the paternal law; however, in his writing, the possibility of parricide is still alive. The impossibility of escaping from this Oedipal riddle, I argue, puts Goytisolo in a space that not only acts a prison, but also relegates him to a passive observation and reconstruction of memory. Morocco represents, in my view, the paternal and masculine space from which the melancholic subject tries to reconstruct the self in a struggle to understand a feminine loss that is irretrievable. This melancholic subjectivity is the theme of the fourth and final chapter.

Clara Janés: The Father’s Garden, the Daughter’s City

Whereas in his autobiographies Juan Goytisolo tries to liberate himself from the surrounding paternal space that imprisons him, Clara Janés’s memoirs have as a central theme the loss of the father and the recovery of the father’s spaces. In this sense, the invocation of the paternal in Janés’s memoirs acquires a very different tone than the one found in Goytisolo’s autobiographies. Her first autobiographical book, Jardín y laberinto (1990), aims to return to the places of her childhood that were lost when her father died in a car accident in 1959, when Clara was eighteen years old. To do this, the autobiographical subject travels through Barcelona and its surroundings, allowing the unconscious to manifest itself.²³ Her feeling of

²³ In her book La autobiografía femenina española, Lydia Masanet comments on Janés’s autobiography in relation to women’s autobiographies. Masanet highlights aspects such as the rupture with a traditional discursive norm through a text that is open, non-linear and has an experimental tone. In effect, Janés’s texts are
alienation after the loss of her father converts the returning images of the celebrations in the dining room, the adults’ conversations and her games with her sisters in the garden of Pedralbes into her father’s only legacy. This legacy she will reconstruct and evoke through the exercise of writing. In this section, I argue that Janés sees the father’s spaces as distant, alienating and somehow impenetrable, even as she seeks them out. The death of her father obliges her to write as a way to find her own path in the paternal realms, the realms of literature.

Born in Barcelona in 1940, Clara Janés belongs to the Catalan bourgeoisie, to a wealthy family in charge of the production of culture. Her father, Josep Janés, was a Catalan writer and publisher who started his businesses before the war and continued publishing after a short exile in France (Hurtley 26, 27). Beyond being a strong supporter of Catalan language and culture, Josep Janés was also a devout Catholic. His relations with the Catholic Church and his commercial interests, in addition to the contacts he had with some members of the Nationalist Party, permitted him to come back to Spain. Through the publishing house, the family was close to the intellectual society of Barcelona. Clara Janés’s surroundings were clearly privileged. Her father’s broad cultural scope, symbolized by his library, the festive and educated atmosphere shared with personalities such as the writer Frederic Mompou, and her complete inclusion in a worry-free universe situated Janés in a milieu different than the usual Spain of the dictatorship. She grew up in a protected garden, an island inside the Francoist state of oppression. This is the high position from which Janés observes the world, a garden in Pedralbes that gives her a panoramic gaze of the house’s surroundings, and an encompassing view of Barcelona.

This panorama is an image that frequently appears in her writing, and it reveals a strong sense of belonging to a very specific space: “Barcelona vista siempre así, como una promesa de realidad...unas calles, una determinada luz del sol reposando en las aceras y el asfalto” (Jardín 70). Janés remembers the garden as a foundational space of calm and privacy, from which she directs her first desires and daydreams. Pedralbes is also a place of growth and fertility that provides her with a view of Barcelona without obstacles, where senses are open, repetitive, fragmented and contain abrupt endings and beginnings (see Masanet 196, 197).
especially sight and hearing, and where the city is offered as a promise (15). Evoked as a paradise, Pedralbes is known as a neighbourhood inhabited by the upper classes of Barcelona. Due to its privileged geography, its situation between the mountains that limit the city, Montjuïc and Tibidabo, Pedralbes is quiet, has cleaner air, and remains isolated from the noisy, polluted and crowded downtown. For Janés the two mountains, the view of the sea, as well as the monastery of Elisenda de Montcada, are landmarks and signs for orientation that determine her understanding of the city. Janés’s consciousness of her family’s central geography is not only given by the embracing and complete view of the city from a privileged neighbourhood, but also by the knowledge that the family moved there on account of her childhood respiratory problems. This familial story of arrival and geographical placement is repeated by Janés’s aunts, who remind her “porque esta casa se compró para ti, porque necesitabas aire puro; y yo le dije a tu padre: esta niña necesita respirar. Y entonces él compró la casa, ¿entiendes, nena?” (18-19). The house then becomes a tribute from the father to the daughter, and the family’s arrival there is linked to the necessity of affirming Clara’s health and life.

Pedralbes is also a space of reading initiation and of cultivation. Janés starts her literary formation with classical and canonical books that she borrows from her father’s library, and she chooses them in relation to space and light. She reads Shakespeare in the middle of the night and, while reading, she observes the sleeping city from inside the house: “A las tres me ponía en pie y me acercaba a la ventana, miraba por un instante la masa de sombras con algunas luces que era Barcelona y las sombras más próximas del jardín del monasterio; luego volvía a la cama y abría el libro” (16). She opts for the daylight and the exterior garden to read Greek theatre. Here, the view of the Mediterranean landscape connects her to the space where the plot takes place, thus fusing the activities of reading and gazing into one act: “Para mi segunda lectura ritual, el teatro griego, sin embargo, elegí otras coordenadas: la luz del pleno día, el aire libre y la presencia del mar distante (el mismo mar que baña Atenas)” (17). As we will also see in Terenci Moix’s memoirs, Janés highlights Barcelona’s past as an

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24 The connections between language and city are deeply explored in the compilation The City and The Sign. An Introduction to Urban Semiotics, edited by Gottdiener and Lagopoulos. Among the articles can be found Roland Barthes’s “Semiology and the Urban” (85-98), in which Barthes presents the idea of the city as a text and as a language that speaks to its inhabitants (92).
ancient Mediterranean city, in what she calls her own nostalgia for the Greek world, a world in which she feels included and identified (80).

This is a clear break, in terms of time and space, with the traditional Spanish landscape—the Castilian fields, this castizo scenery central to expressing the Spanish consciousness as described by the Generation of 1898 and recovered during Franco’s time. Nor is Janés’s Barcelona the grey Barcelona of the dictatorship. She chooses to express her identity towards a Barcelona linked to a Mediterranean culture, specifically to Athens. This gaze towards a Mediterranean and classic world coincides with the ideals of the Catalan artistic movement of the Noucentisme that at the beginning of the twentieth century saw in the Mediterranean a privileged space of renovation for Catalan culture. In the case of Janés, this bond with a distant space can be interpreted as an intent to reestablish a landscape that, on the one hand, goes beyond the dictatorship’s time by recuperating a different history and culture for the city; and that, on the other hand, omits a reality that for Janés, due to her privileged surroundings, was not limiting. In both cases, it is important to notice that the father is conceived as responsible for Janés dwelling in a space and culture beyond the dictatorship, a space and culture that are ultimately linked to a silenced Catalan past.

The garden is also influential as the place where a strong connection between self, landscape and literature initiates for Janés. Janés’s critics have drawn attention to the meaningful status of the landscape in her poetry (Ugalde, Pasero 322, Faszer-MacMahon 26-27). According to Sharon Keefe Ugalde, for example, Janés establishes a fluidity in her poems between the subject and its limits, through unification and osmotic fusion of objects, humans and the world (520). Similarly, in *Jardín y laberinto*, the city is a setting for self-projection and self-identity that is not only assimilated by the “I,” but necessary for expressing the self outside.

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25 Eugeni d’Ors is the most important exponent of this intellectual movement. See Lluís Calvo as well as Tusquets, *L’imperialisme cultural d’Eugeni d’Ors*.
26 Janés clearly avoids denouncing the dictatorial regime in her autobiographies, at least in an open way. Her silence on this topic, alongside her desire to connect herself to a different landscape, makes the absence of the political reality a surprising void in this personal narrative. Another example of her silence is her numerous references to Montjuïc, the mountain where Franco imprisoned and shot many of the political opponents of the dictatorship, among them the former president of the Generalitat de Catalunya, Lluís Companys. This occurred in 1940, the year Janés was born. Janés describes Montjuïc as a mountain that she saw from the garden, but an object that would not prevent her from imagining a reality further away.
Barcelona is central to Janés’s identity and quest to establish a narrative of self and origin and coordinates in the world. This connection that Janés establishes between self and landscape, in which the limits of the self are diffuse, is a connection that the autobiographical subject also creates with others. In fact, Nadia Mékouar-Hertzberg speaks of Janés’s self as the “moi depositaire” (92). As I will further develop in chapter 4, Janés exemplifies Sidonie Smith’s explanation of women’s autobiographies as writings of the self characterized by “more flexible and permeable ego boundaries” (12). It is the intense, although distant, relationship between father and daughter that begins this permeable ego boundary between the self and others.

The Garden’s Boundaries

The garden from which Clara Janés observes the world is associated with ambivalent feelings and sensations. On the one hand, it is a space of open sights, of freedom and of daydreaming, “espacio abierto, fértil para la contemplación del mundo” (Jardín 57), a space where she plays with her sister and a space of plenitude in which “todo lo que no es Pedralbes para mí es un destierro” (103). On the other hand, it is a world of boundaries and confines, of isolation and of minimal contact with the exterior: “Así crecimos Nona y yo, salvajemente (...) Las dos estamos marcadas por aquel encierro y aquella inmensa libertad” (31). Plenitude, refuge and protection become synonyms of enclosure and isolation from others:27 “yo quería escapar para conocer el mundo” (13). The garden marks the confines of the sisters’ games, thus raising a wall between them and the world of adults. This world plays out in the interior of the house, especially the dining room. At the same time, the house is mostly seen as a feminine world, where the sisters, the mother and aunts spend their time, and contrasts with the space of the father, which is outside the house. The garden and, in many senses, the house too, is a gynaeceum, a space of feminine confinement and indeed Janés relates her life to those inhabitants in the feminine monastery of Reina Elisenda de Montcada (16). In this regard, the garden separates the daughters from their father, a man who is absent from their

27 Faszer-MacMahon views Janés’s garden as influential in all of Janés’s poetry, and explains that “this combination of isolation and freedom marked her deeply, and she associates it with her attraction to contemplative forms” (25-26).
childhood and from feminine spaces. Janés explains that she never knew much about her father, as he had a life outside the home and had to resolve “problemas concretos” (40-42). Clara wonders about her father’s life and business: “me decía que de hecho sabíamos muy poco de él, que su vida no era la de casa, tan limitada” (42-43). She clearly takes up a passive and waiting role in relation to her father’s comings and goings: “me gustaba abrir a papá cuando llegaba tarde y los demás dormían, atrapar aquella imagen no vista por los otros, en la penumbra del vestíbulo un brevísimo instante de su día” (42-43). Thus, the father is an always present absence, awakening Janés’s first dreams and desires and symbolizing the world beyond the walls of the house.

In Janés’s *Jardín y laberinto*, we find a strong desire to remember the house in all its details, as if, in a system similar to Bachelard’s topoanalysis, the study of intimate spaces could culminate in the knowledge of the intimate self. The autobiographical subject tries to offer vivid details, even when memories are blurred and it is difficult to reach past reality. Janés recalls these details through guessing and remembrance of feelings and sensations, such as the distribution of spaces or furniture. When describing the home’s interiors, Janés focuses mostly on two spaces: the first one is collectively the living, dining and music room. These are three rooms connected by sliding doors, where family meetings, gatherings of friends and adult conversations take place and where Janés’s mother plays music. These three spaces turn out to be a first internal wall: Janés remembers her childhood as a time of isolation in which the world of adults was unfathomable. With this space, inhabited by women when visitors are not present, Janés contrasts the library of the father, which is seen as a frightening room. It raises a second internal wall: the realm of books belongs to the father and the women of the house do not participate in it.

The father’s library is somehow an exterior space in the interior of the home. In this sense, it mirrors the garden, a feminine space, where Janés plays with her sisters, that is inside walls

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28 On some occasions, her father takes Janés and her sisters to the open spaces of the countryside, such as to the celebration of the Patum, in Berga (43), where they see the life of the towns and Catalan folk culture. Janés rejects this exterior world: “yo sólo sentía que aquello era una separación de lo mío, algo que implicaba malestar, mejor dicho, un no estar, ya que yo estaba en el jardín cerrado. En el jardín, sola o con Nona” (142).

29 See Bachelard’s *The Poetics of Space*, 8.
despite being outside. In *Jardín y laberinto*, Janés is unsure of which rooms were connected to her father’s library. First she is under the impression that her and her sister’s room had a door leading to the library, but then she seems to remember that the father’s library had only one way out, towards a hall. She, correcting herself, reconstructs: “Nona y yo abríamos la puerta que comunicaba nuestra habitación con la biblioteca... Pero no, ¿cómo podía comunicar con la biblioteca si la biblioteca tenía las paredes llenas de estanterías excepto la de la puerta que daba al pasillo?” (14-15). The father’s library is, in her imagination, a confusing and labyrinthine space, echoing the title of her first autobiographical book. The impossibility of remembering resembles the feelings of alienation provoked by the library. The father’s library is evoked with desire “yo soñaba en vivir en una habitación como aquella” (15), but also with a certain anxiety, an anxiety that is extended to the world of books. At the beginning of *Jardín y laberinto*, Janés speaks of her father as a person who represents the world of literature; he inspired Clara to begin writing by giving her the book models from the publishing house as a present. However, the autobiographical subject fears this intellectual world, which is clearly represented by the paternal figure: “Su padre es editor. A ella le dan miedo los libros y no lee, pero, dado que vive encerrada en un jardín y no se dispersa, comunica al papel algunas sensaciones e intuiciones” (11). The father’s world is always evoked with ambivalence, with fear and desire, but it is precisely this ambivalence that starts the drive to search for the paternal and to write.

After her father’s death, Janés dreams about the library, and how distressing and overwhelming it is to be surrounded by this immense quantity of books. The library becomes a nightmare in which the book shelves and book spines are completely paralyzing:

> Y de noche seguía viendo los lomos de los libros en las estanterías que llegaban hasta el techo. Y en sueños, presa de desasosiego...En uno de ellos pasaba por habitaciones donde estaban apilados junto a montones de papeles; habitaciones vagas, remotamente reconocibles por un ángulo o un pedazo de pared, por la luz que entraba chocando contra los objetos, como lo hacía con una esquina del escritorio. (...) Tropezaba con todo, parecía que iba a caerme, que el mismo polvo amenazaba mi difícil equilibrio entre papeles, cuando, de pronto, mis manos deban con el cuaderno
de provenzal (la voz de Riquer): *Tot me desnatura, /Flor blanca vermell’ e groya me par la frejura.* Y entraba en la calma. Eran palabras mágicas como las de las jarchas.

(111-112)

Her father’s library torments her in her dreams. Her pursuit of something unknown can be interpreted as a search for her own place and voice in this vast world full of books and titles. Clearly, she only feels relieved when she finds a book with familiar content: a Provençal poetry notebook with Bernat de Ventadorn’s poem, which reminds her of the medieval *kharjat.* The significance of the *kharjat,* lyric, Mozarabic poems of the tenth and eleventh centuries, is that they are written in a feminine poetic voice, expressing feelings of love and desire towards the beloved. Janés was familiar with this form as she took a literature course at the University of Barcelona with professor Martín de Riquer, and in this class she read the Iberian and Provençal medieval lyrics. The dream is important because, in it, Janés senses a feminine voice that expresses love and desire, a voice that prefigures Janés’s own poetry of love, which she published long after her father died. However, the feminine lyrical voice is only encountered after coming across, and somehow overcoming, several masculine presences: the father’s library, and, in it, the university professor who introduced her to Medieval lyrics, reciting Bernat de Ventadorn’s poems. Ultimately, Janés’s dream symbolizes the possibility of finding a feminine voice in this masculine realm of books and literature, and thus breaking conventional and inherited divisions about masculine and feminine spaces.

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30 As Nadia Mékouar-Hertzberg explains, and as I will further explore in Chapter 4, in Janés’s *Jardín y laberinto,* we find multiple paternal presences—the father, Janés’s professors, those canonical writers who inspire her—that incarnate literary authority. At the same time, they introduce the autobiographical subject to foundational texts (Mékouar-Hertzberg 50).

31 This reference to the *kharjat* and the courtly lyric found in the father’s library obliges us to think about the extent to which Janés’s evocation of the garden of Pedralbes echoes and resembles ideas of the garden of the courtly love lyric and the gardens in Arabic poetry. In the garden of Pedralbes, Janés meets her first love, an Italian neighbor who gives her roses. Later, as we will see, she relates the garden to Kampa, the island where Vladimir Holan lives, the poet that will become her inspiration. The garden is then a space for love and desire. The biblical resonances of Janés’s garden are also obvious: through her views from the garden, Janés relates her life to the nuns of the feminine monastery of Reina Elisenda de Montcada, thus with a feminine, isolated and virgin community. When her father dies, and her mother decides to leave Pedralbes, Janés refers to this as an expulsion from paradise. The garden is central to the establishment of a feminine subjectivity, a subjectivity that is in line with a strong cultural literary legacy. In this sense, we can also talk about the rose, an ever-present motif in Janés’s autobiographies, which is also a symbol of virginity and femininity, and is connected to the garden of Paradise, as Lesley K. Twomey explains in *The Serpent and the Rose.* According to Twomey “the
The dream of the library also brings us to another central theme in Janés’s memoirs, namely, the reappearance of an obstacle as a familial inheritance. Janés talks about the obstacle her sister, Nona, had to confront, as she tried to pursue her career as a ballet dancer. Nona’s body started to break down: “pero algo empieza a fallar en sus puntas, no logra sostenerse mucho rato, y la espalda... Siempre el vuelo recortado: artrosis en la columna vertebral. Una nueva quebradura” (110). Other family members are confronted by different obstacles, and Janés affirms that, in her case, the obstacle is precisely the father’s library and the father’s vocation, the paternal relation to books:

el obstáculo siempre. Para mí se hallaba ya en el mismo germen de la vocación, porque la palabra se me había aparecido desde el primer momento rodeada de lo impenetrable, y los libros...demasiados libros, sólo al alcance de la mano ¡tal cantidad! Que a su vista me sentía perdida entre las letras de molde, carentes de un significado completo, porque al ser inabarcables eran fragmentarias como las letras de viva voz de las conversaciones atentamente escuchadas. (111)

In Janés’s memoirs, the world of books is depicted as overwhelming. The father’s library, which represents him and his work as a publisher, has a double effect: it is both an obstacle and the possibility of overcoming this obstacle and inheriting her father’s relation to literature. Writing is a definite legacy. It ensures the continuity of the father as an admired man in the words of his daughter. Writing is also where Janés finds her own voice as a daughter and a woman. The binaries of outside/inside and masculine/feminine are thus overcome when the daughter accesses the paternal space, the father’s vocation, and starts publishing. It is only when the father dies, however, that Janés receives this legacy of writing and literature.

**A Shattered Horizon**

In Janés’s memoirs, the father is an ambivalent figure: his distance and absence turns him

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rose has a range of symbolic meanings in European medieval literature, connected to expression of the archetypal female but as well to consumption of love and desire” (143); it represents youthful, feminine beauty and the awakening of sexual desire, as well as conquest and the female sex organs. It is used to symbolize different aspects of the virgin’s nature (144-145).
into a remote man, from whom the daughters remain isolated, while he transmits the security and protection of a peaceful, solid and confined childhood. The father’s world, a world full of books, is seen with fear, but also admired and understood as part of the family’s life. However absent from the garden he is, the father is still an essential figure for maintaining the equilibrium and stability of that place. The death of the father completely changes the daughters’ lives and is, for Janés, the reappearance of the familial obstacle. Her father’s death plunges her into a state of mourning and silence; but, at the same time, this death provokes in her the need to write. Clara must write to be able to mourn, when the metaphoric walls of the garden have fallen over and the self needs to take part in reality:

Nona y yo creciamos allí sin bridas, reinando sobre aquel territorio, intuyendo la vida del otro lado, representada por el padre, ausente también de nuestro espacio por su propio cometido. Pero aconteció su muerte y nos arrebató el lugar y con él las coordenadas que nos ubicaban. Quedamos huérfanas de raíces, de destino, e incluso del mismo lazo que tan estrechamente nos unía. (La voz de Ofelia 19-20)

The father’s death represents for Janés the loss of the garden and house, which gave her an identity. Suddenly, she feels like an orphan in search of her own space. It also means the melting of the strong familial ties, the family’s dismemberment, because Clara’s mother decides to sell the house in Pedralbes (Jardín 53-54). The expulsion from paradise, embodied in both the father’s death and the mother’s decision to move to another house in the street Muntaner, suddenly sets Clara in a very different landscape and rhythm: she ends up in the lower and interior parts of the city, taking a physical fall related to her interior fall into sadness, silence and mourning.

This brutal transition into the depths of Barcelona is intensified by Janés’s outward journey to Pamplona, where she goes to study shortly after her father’s death. The departure to Pamplona somehow delays Janés’s mourning for her father. In Pamplona, her notebook becomes her home (Jardín 55) and it is there that she starts to develop a firm relationship with writing. Nonetheless, the multiple and continuous returns to Barcelona oblige her to confront the new reality after her father’s death: the time of the garden is over and Janés is forced to enter the city’s heart, a city that she had only gazed at during her childhood. The
father’s loss involves a brusque change of landscapes that translates into a split self. Janés now feels divided between her new and old geographies: “empecé a balbucear una existencia separada en aquellos tanteos, y cada vez que volvía a Barcelona una escisión se producía en mí entre la que estaba siendo en Pamplona y el anhelo de la que había sido en Pedralbes” (54). This split self, however, creates an environment of reception and initiates a search for the father.

The absence of the garden turns Barcelona from an observed landscape into an interrupted gaze, a space that asphyxiates and suffocates Janés, who misses the fresh air that brought her whole family to Pedralbes: “En los años que han transcurrido desde la muerte de mi padre ha cambiado todo, y no porque unos astronautas hayan puesto el pie en la luna. Aquí, en la gran ciudad, el aire es un veneno” (51). The entrance into Barcelona’s crowded neighbourhoods converts the city into a physical obstacle for Clara. Barcelona is a space of anguish, an impediment that, as death itself has done, puts Janés into the subterranean life of sorrow, from which she will have to emerge. The necessity to breathe obliges her to search for her own air, through an imaginary recuperation of those green spaces from the past, such as Pedralbes: “busca el aire en lo más hondo de ti misma, me repito, respira el mínimo de aire exterior. Cierra los ojos y afirma que están en medio del campo, que hace sol y todo a tu alrededor es verde. Concreta si quieres: estás en Vallvidriera, en tu primera infancia, o estás en Pedralbes” (51-52). The need to breathe is important in Janés’s texts as it is deeply connected to the possibility of writing: Janés writes her firsts poems while she walks in the city.

After her father’s death, Janés is thrown into the interior of the city, and she starts recuperating her past self and her childhood images: she visits the friends who surrounded the familial gatherings of her youth and lets them talk about her father and the past, recording their memories on a radio-cassette. The recovery starts, then, while wandering through the city: “era importante ver a los Mompou, a Petry y a Luis, a Valeria, a los Ferru, y también a las tías e incluso al primo de mamá, el hijo de la hermana de la abuela, ya que a través de todos ellos enlazaba con el antes, conservaba mi identidad de Pedralbes” (57). Little by little the autobiographical subject will need to transform her passive gaze and become an active
walker, finding her own rhythm in the city. Thus, Clara starts a physical recognition of Barcelona that goes from the upper levels to the lower parts. She descends to the port, and then walks through diverse neighbourhoods, she goes to Montjuïc, the mountain she gazed at from Pedralbes, and later visits her aunts: “recorrer Pedralbes, Vallcarca, las Ramblas, detenerse en el puerto a mirar los barcos en desguace, las remendadoras de redes, la subasta de pescado; ir hasta el rompeolas, al amparo de las grúas que sostienen imágenes de ingravidez, ver los postes verticales y los entramados de los viveros que se sumergen en el agua; subir luego a Montjuïc” (128-129).

The city, like the father, transmits ambivalent feelings and has a double effect on the self. Lydia Masanet argues that Barcelona acquires a negative, oppressive and distressing meaning in Janés’s autobiographies (216) and reads the special dialogue that Clara maintains with the city as a movement of constant fight and rejection (193). My point of view, however, intersects more with Faszer-MacMahon’s interpretation, who maintains that Janés’s interaction with the vibrancy of Barcelona and the rhythms of the street is inspiring (26). Certainly, Janés’s first interaction with Barcelona after her father’s death puts her in the perilous space of the unknown, the interiors and lower spaces of a city, that before were only objects of her gaze and part of a greater whole. Now neighbourhoods and small sections fragment her experience of the city. Nonetheless, Janés’s walks through Barcelona activate and inspire the rhythm of her poetry and will become, in time, the liberation of her mourning.32 The submersion into the city should be read in parallel to her submersion into water in order to write. Janés understands writing as being immersed in profound waters, which is actually a common motif in her autobiographical writings. It also connects her with the figure of Ophelia as an alter-ego, as Sharon Keefe Ugalde has pointed out (4), and as I will explore in detail in chapter 4.

Grief and Rebirth in the City

32 In The Sphinx in the City. Urban Life, the Control of Disorder, and Women, Elizabeth Wilson comments on how, for women, the city has long been a space of escape and liberation. She also analyzes the ways that female characteristics have been applied to the crow (7). Also Manuel Delgado’s Sociedades movedizas. Pasos hacia una antropología de las calles offers a good introduction to the ways that multitudes have been seen as feminine by thinkers such as Gustave Le Bon (229), and how urban centres have given women freedom of movement (244).
While Janés’s wandering through the city starts in *Jardín y laberinto*, the final encounter with her own voice in an urban space takes place in *La voz de Ofelia*. This second autobiographical book, published in 2005, narrates the intellectual and physical encounter between Clara Janés and the Czech poet Vladimir Holan. *La voz de Ofelia* is, according to Pasero, a more elaborate book than *Jardín y laberinto*, as it contains quotes from both *Jardín y laberinto* and from Janés’s poetry book *Kampa* (1985) (Pasero 93). Although I will save a deeper analysis of the similar place that Janés’s father and Vladimir Holan occupy in the writer’s melancholic state for the final chapter, I would like to comment briefly on several representations of Barcelona found in *La voz de Ofelia* that are important to understanding how Clara incorporates the city into her interior self.

Older than Janés, Vladimir Holan is a figure who will raise strong feelings in her, from admiration, to love and desire. Through Holan, Janés will gain knowledge of a new language, Czech, a new country, Czechoslovakia, a new city, Prague, and the new feelings of erotic love and language. Holan is a figure who clearly resembles Janés’s father, and thus strengthens the Oedipal fascination that Clara has with Josep Janés. Just as her father gave Clara the empty books of the publishing house to write in, Holan recognizes Janés’s work and asks her to keep writing. According to Janés, Holan was the one who obliged her to make the effort to return to Barcelona, recover the forgotten spaces of her past and come out from the dark hole of melancholy where she had dwelt since her father’s death. The poet wrote to her in her native city, after which she started imagining Pedralbes and its sights after many years of oblivion:

> Al principio no me daba cuenta, como tampoco más adelante me pregunté por qué sus envíos llegaban siempre allí, a Barcelona; pensaba sólo que era curioso que yo le hubiera escrito desde París y él prefiriera hacerlo a mi espacio familiar. (...) Ahora, años después, el poeta de Praga, el encerrado en la isla de *Kampa*, me escribía a Barcelona. (*La voz* 11-12)

Janés remembers the city and how she was bound to the garden. However, the city is not only the garden in Pedralbes: she sees herself wandering and walking throughout Barcelona. The city has been incorporated into her, and Janés evokes the port and the fishermen, the city
centre and the Park Güell as part of her memories. Thus, Holan is a figure of transition that reconciles Clara with her own melancholic state in Barcelona.

In *La voz de Ofelia*, Janés envisions herself as a lost sleepwalker in the streets of her city and connects the city with her expulsion from the garden, “la que se perdía por sus calles era una sonámbula cuya vida quedaba en otro lugar, pertenecía a la contemplación, al silencio, a esa clausura que representaba Pedralbes” (*La voz* 23-24). As in *Jardín y laberinto*, the city is both alienating and known, and in this sense the idea that Pedralbes and Barcelona are constraining is strengthened. Janés characterizes Pedralbes as an island and Barcelona as a prison (*La voz* 28) and repeats the idea of a wall by quoting a verse from Holan: “*muro por muro*” (30, 34). Janés’s images of Barcelona are extremely ambivalent. To start with, the city is the place of communication with Holan. It is also a reason why the two poets identify with each other: Holan lives on the island of Kampa, completely isolated from the rest of the world and as a political dissident. He only maintains contact with his wife and his translator. Very early in the autobiography, Janés ties the garden of Pedralbes to the island of Kampa, both close spaces of marginalization and self-exile, but also spaces that provide the possibility of writing. Moreover, Janés understands that the suffering of Holan in exile is the same pain that she went through over her father’s death. The depths of darkness are shared: “él había recorrido unos caminos que eran los mismos caminos de mi laberinto” (32). In addition, Janés links Holan with the lover that she had imagined as a child in the garden of Pedralbes (18). This association turns the garden into a space where other spaces are incorporated:

El jardín de Pedralbes —que la azotea culminaba— , aunque era un lugar de clausura, revelaba —como los campos y la línea de la montaña— un más allá. Su superficie, limitada, impulsaba a la ruptura de los márgenes y a la incorporación de otros ámbitos. Por ello su tierra y su aislamiento pudieron prefigurar otro espacio igualmente aislado: la isla de Kampa, donde moró durante tantos años el poeta. (12)

The garden and the city have imprisoned her, as Holan is imprisoned on his island. It is thanks to the garden and the city that she is able to be connected with the poet and be rescued by him. This rebirth takes place in the city and, as happened when Janés left her father’s
garden, the autobiographical self asks about the multiple divisions that have occurred. In *La voz de Ofelia* Clara Janés asks herself: “y yo, ¿quién soy?, ¿la de Pedralbes?, ¿la de Praga?...Sólo la de Pedralbes pudo llegar a ser la de Praga” (84- 85). In this way, the split self tries to reconstruct its own identity by finding the space that allows her to look at the past, but also project to the future. Thus, the garden and the city turn out to be spaces of isolation where, paradoxically, the subject can liberate itself by recovering and meeting the important others, such as the father or Holan.

As Massanet points out, Janés’s autobiographies represent a double search for her father’s and her own identities (222), a search that converts the space of the father into something that Janés can make her own. In this sense, I read Barcelona as a liberating site; it allows the reception of an invisible inheritance and it is the space of the rupture of the frontiers between the masculine and the feminine, between the world of childhood and of adulthood. The raised view of Pedralbes over the city can be related to the intellectual freedom of her family in the time of the dictatorship. It is a space of growth, but also a space of obstacles, of divisions and of distance from the father. These obstacles are only overcome when Janés goes to the interior of the city where she learns to breathe on her own. At the end of her memoirs, Janés has finally entered her father’s world: the city where she imagined her father’s days is now her space; and, by writing, she finds her own voice in the immense paternal library.

Janés’s entrance into the outside spaces of the father goes hand in hand with her own inscription into a literary canon, and her public acceptance of herself as a writer. Janés’s relation to the father’s spaces allows her to symbolically break assumed expectations about writing and literature as a masculine domain. In this sense, we need to read Janés’s texts in relation to Sidonie Smith’s theory of women writing autobiographies. According to Smith, when women write autobiographies they enter a public, patriarchal and paternal arena (52). In effect, Janés’s entrance into the father’s library and into the father’s city is parallel to her entrance into autobiographical writing. Smith studies how women writers can have a problematic relationship with the autobiographical genre because, by writing autobiographies, women accede to a masculine notion of authority. They are made to write a narrative that privileges cultural fictions of male selfhood, in addition to an ideology of
individualism, thus committing to certain kind of “patrilineal” contract (52). Nonetheless, Smith elsewhere affirms that, when writing autobiographies, women writers assume a place in the public arena, and this transgresses patriarchal definitions of female nature by placing women in the public domain (7-8). One could say that, by walking the path of autobiographical writing, Janés accepts her place as the daughter of a public man. Nonetheless, writing her autobiographies also permits Janés to explain how she has incorporated into the paternal and masculine domain of literature a feminine voice, breaking expected assumptions about women and literature.

Terenci Moix: The Narrow Space of the Self

If Clara Janés needs to travel to downtown Barcelona to break the division between the paternal and her own self and overcome the father’s loss, Terenci Moix will identify the paternal with the central and popular Barcelona of the Raval, a neighbourhood that offers him a neverending number of incongruent divisions and boundaries that he will tenaciously criticize. In *El peso de la paja*, Moix describes, in an irreverent and ironic tone, a gloomy Barcelona that looks inside itself, and a country that is marginalized from the rest of the world. Thus, the scenery of Terenci Moix’s birth is a city “con el mar por espalda y el mundo por trasero” (*El cine* 57), in a district of unstable limits that is perceived by the autobiographical subject as divided, dual and extremely contradictory. While the scholarship around *El Peso de la Paja* has mostly studied the importance of cinema as an articulator of Moix’s homosexual desire and subjectivity, I would like to turn readers’ attention away from Moix’s big screen and direct it to street-level, to Moix’s unglamourous Barcelona. My focus is the different ways in which this city is linked to the father figure, how this relation breaks with the binaries of exterior and interior spaces and how they are central to understanding the autobiographical subject.

Moix says that he was born in equivocal times: he grew up in a world ruled by a dictator, a world he perceived as unnatural, but that seemed natural for the adults surrounding him. His

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33 Terenci Moix’s memoirs are *El cine de los sábados* (1990), a recuperation of his childhood that has been taken by others, and *El beso de Peter Pan* (1993), in which the autobiographical subject undergoes a catharsis after a melancholic, solitary and painful adolescence.
was a chaotic, if not surrealistic, neighbourhood and his family incarnated contradictions in and of itself. In this setting, the figure of the father introduces him to incongruous surroundings. As I explained in Chapter 1, Moix’s father is seen as a prototype of a Catalan, a popular, working-class man, whose masculinity Moix openly hates and criticizes. In a careful reading, we see that it is not only the space of cinema where gender constructions are questioned, but also the spaces of real life. It is through the figure of the father that masculinity becomes something exaggerated, performed and incongruent. Terenci Moix’s view of Barcelona begins in the neighbourhood of El Raval, specifically in the street Ponent, where he was born, and the nearby square of *El Pes de la Palla*. Moix’s coloured and motley images of his district, full of merchants and artisans, rubbing up against the houses of prostitution, *meublés* (sex hotels) and “casas de gomas y lavados” (business for contraceptives and illegal abortions) embody a world of extreme contrasts, which collide as much as the Catalan *seny i raixa* do: “así, toda mi infancia limita por una parte con putas y macarras, por la otra con el *seny* de la burguesía y finalmente con los restos de una antigüedad que otorga a mi barcelonismo toda su fuerza” (*El cine* 64). Divided by an unstable and not always clear line, these two worlds coexist in close proximity and their flavours and forms are often mixed and confused (116).

In Moix’s Raval, the grey and silenced Barcelona of the dictatorship contrasts with the tireless energy of a working class which, disordered and lively, looks for ways to escape from the monotonous existence of Spain in the 1950s. Cinema, radio, magazines, soccer and street life with neighbours are the only ways to survive and bring colour to a colourless reality. Certainly, Moix comes from a popular and untameable culture that survives in its tradition, language and names, retaining a glimmer of an authentic way of life: “la gente que me vio nacer todavía conservaba los últimos fogonazos del auténtico fervor popular, y los nombres, las frases, el encanto de las palabras se mantenían con la certeza de las herencias que los padres transmiten a los hijos, a falta de otros tesoros” (*El cine* 63). While Moix’s

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34 Moix’s Raval coincides in many ways with Gilles Deleuze’s description of Baroque architecture in *The Fold*. Deleuze talks about the Baroque’s explosive decoration and how it establishes a new relation between the inside and the outside (28). The Baroque is an architecture full of intimate folds (28-29). Not only does Moix’s Raval follow this Baroque ideal, but Deleuze’s explanation simultaneously coincides with Moix’s prose and with the autobiographical subject: all three are full of folds and layers, thus creating a connection that overlaps the characteristics of space, prose and autobiographical subject.
autobiography is juicy, ironic and has an illicit character of something that has survived the worst impositions, it simultaneously has a melancholic tone (see Gimferrer 20). The Raval retains this double character: it is extremely lively, but this liveliness is a space of resistance to the impositions of a dictatorship. The square’s name taken as a title also exemplifies this doubleness: while El peso de la paja, ‘the weight of straw,’ is the physical and now literary space from which Moix dolefully tries to recover his childhood, there is a second translation, ‘the burden of masturbation’ that reveals Moix’s burlesque and ironic tone (Laws 52). 35

Indeed, every space, character and situation described in Moix’s autobiographies is elevated and ridiculed at the same time. In terms of architecture, the Gothic neighbourhood hides its history and beauty and encloses Moix in small and protected spaces that are decrepit, grey and dirty (El cine 132). The district’s poverty and its feeling of suffocation are a constant in Moix’s memoirs. The Gothic style is characterized by its walls: although not physically present anymore, their separating presence has survived and distributed the organization of the city centre by establishing clear class borders. 36 “Aunque ya no existía la forma física de las murallas, la escisión entre mundos distintos era claramente perceptible” (El cine 132).

The Raval is separated and has a clear border with a better district, the bourgeois neighbourhood of the Eixample. This division ensures that the dual world of the Raval is restrained by itself: “el mundo terminaba en el Peso de la Paja, porque al otro lado de la Ronda los espacios se ampliaban de tal modo que ningún niño normal se hubiera atrevido a cruzarlos” (132). The Eixample has marble façades, it is organized, tidy and limpid, and its big stores and shop windows clearly contrast with the ones Ramón—later Terenci—Moix observes in his own street (133). The architectural differences make evident the class disparity. The fact of being born “intramuros” (inside the walls of the old city) (62) relates also to the doubleness of a world that is both a dwelling and a barrier to the exterior. This

35 Paul Julian Smith interprets the double meaning in the following way: “There could be no more telling example of the inextricability of public space and private fantasy in Moix’s mythical topography (...). This serves as a good account of Moix’s strategy. For he rejects the seductive mirage of a fixed identity only to replace it with a secondary, molecular narcissism” (52).

36 In their book El Raval. Un epsai al marge, Ferran Aisa and Mei Vidal argue that the name Raval comes from the Arab word râbad, which means marginal space, outside the city walls. This neighbourhood was located outside the first walls of the city (see Aisa and Vidal’s back cover). Moix’s Raval certainly retains this feeling of marginality: while it is true that he says that he was born inside the walls, his neighbourhood is the one marginalized from bourgeois Barcelona.
gives Moix a particular identity that, as we will see, he simultaneously hates and understands as his own. Meanwhile, the father is an unstable figure who navigates between all of these levels, elaborating the general disorder surrounding the young Moix.

In this disordered space of constant activity, life is shared and collective. The neighbours are at the same time vendors, clients and friends, and everyone knows each other to the extent that they are a kind of large, extended family. The Raval becomes the real home of Ramón Moix. On top of the fact that the neighbourhood is depicted as a familiar environment, it is worth noting that the interior spaces described by Moix in his autobiographies do not often transmit a real sense of “intimacy.” Moix grows up between two businesses. On one side is the painting business of his father, the business that Moix rejects and detests. On the other side is the «Granja de Gavà», a dairy company from his mother’s family that is both the family’s home and place of work. The family sleeps on the second floor of the two story building and they spend their days downstairs in the shop or the adjacent dining: “el piso superior, destinado a los dormitorios y otros reductos de la intimidad familiar. Mejor dicho, la intimidad meramente nocturna, porque el comedor, la cocina, los trasteros y el patio se hallaban en la planta baja, separados del negocio por una simple puerta” (78-79). The interior spaces are not intimate at all, but show how the neighbourhood is organized by familial small businesses that are both places to work and to live. In this way, the streets of the Raval become the authentic dwelling, the familial space that Moix feels is his home. This challenges the division of interior and exterior, leading Moix to confront the idea that the public sphere belongs to the father’s domain. The mother is depicted as a strong woman who rules the business life of the Raval, going beyond the purely interior space of the home. Thus, the feminine and maternal daunts the paternal, even as it invades Moix’s own subjectivity.

But if the distinctions between private and public blur in the Granja Gavà and convert the neighbourhood into the real interior, there are still spaces that belong to women and spaces that belong to men. During his childhood, Ramón Moix participates in feminine spaces where he is spoiled, touched and kissed by aunts, the female clients of the dairy or by his mother’s girlfriends. This divided world soon becomes problematic for him: while he felt comfortable in feminine spaces as child and liked playing with girls, later he starts to feel something
lacking in those spaces. In this way, Ramón Moix will soon see that the gender divisions are established by tradition, and he begins to divide spaces into areas of belonging and not belonging. He comes to view these divisions as illogical. Nevertheless, despite their lack of logic, they still have a profound effect on him, splitting him into at least two irreconcilable parts.

The Incongruous Spaces of the Father

While the mother brings Ramón Moix to the bourgeois neighbourhood of the Eixample, where she used to go window shopping (*El cine* 134), the father belongs and is closely bound to the Raval and introduces Ramón to the diversity of this neighbourhood. Characterized as someone who did not respect himself nor who inspired much respect (106), Moix affirms that his father “íbase perfilando como la figura que llenaría mis afectos con mayor cantidad de contradicciones” (106); the father is a cheerful, generous fool and *tarambana* (scatterbrained) (106). He professes to Ramón love and caprices, and in this way he represents a law that is breakable and easy to ignore. The father introduces his son to certain spaces clearly different from the ones he is introduced to by the mother and other female groups. Moix’s father is almost always pushed out of the feminine spaces of the family, where he argues with his wife and is constantly criticized by his sisters-in-law. Nonetheless, he finds in the bar and the street of the Ramblas those places of evasion of the “gallineros femeninos” (106). Mediterranean and social, Moix’s father spends many hours in the bar with friends from his youth. He transforms the bar into a prolongation of a desired family life, where Ramón is soon to be taken care of by others: “por ser tan doméstico el taberneo, y por ser todo tan vecino, papá solía llevarme al bar, lo cual era a su entender una manera de vigilarme” (96).

Thus, the bar, like the dairy business, fuses the public and the private, and converts neighbours into a part of the family. Nonetheless, while Moix understands that there are no clear divisions in terms of outside/inside space, he soon realizes that he is uncomfortable in the masculine, paternal spaces, where a very specific type of masculinity is performed and praised.

In addition to liking the bar, Moix’s father is also a “ramblero,” something like the Catalan
version of the flâneur. He walks on the Ramblas once a day to feel the pulse of the city and to observe the rich mix of popular and aristocratic pedestrians, of vulgar and of refined people who are found there: (...) la Rambla se le antojaba mucho más que un paisaje urbano o la pura esencia del barcelonismo: era una manera de entender la vida, una pauta de comportamiento, una ideología” (El beso 268). However, something that is as defining as being a “ramblero” is that the father is proud to also be a “putero,” which for him is an emblem of an authentic and real masculinity: “mi padre se definía a sí mismo como un putero, que al parecer emblema de macho de ley” (El cine 115). Moix explains that he started going to the prostitutes with his father when he was six (115). As Paul Julian Smith points out, brothels were a space of feminine community, similar to the mother’s dairy and drawing room (Laws 45). This relation is felt to the extent that he calls the prostitutes “aunts,” making the real aunts feel undermined. The close relationship that the prostitutes have with his father makes the child part of this family. Moix jokes that he was the putative son of the whores. He depicts the brothel of Madame Rosario as a domestic place; a home as busy as the dairy, with women constantly cleaning or sewing. Moix mentions that the prostitutes “se desvivían para que la trastienda de la mancebía se pareciese en algo a un hogar de veras” (El cine 119). When talking about the women, he depicts what he calls the surrealist ceremony of his infancy: the prostitutes took care of him, but he was completely unaware of what the father did in the brothel (117). In addition, when his father brought him and his brother to visit the prostitutes, they were greeted by all of the neighbours. No one thought it was strange to take the children, dressed for catechism, to the brothels (117). By depicting such inconsistencies as this, Moix presents the father as frail and his law as breakable. His world is easy to criticize and denounce.

Not only is it surprising that the father brings Moix to the brothels at the age of six, but it is also striking that another paternal space is the “Biblioteca de Catalunya,” named during the dictatorship ‘Biblioteca Central’ and that Moix himself calls ‘Gran Biblioteca’ (El cine 282). Half way through El cine de los sábados, Moix confesses that the first fervour he felt for books was introduced by his father (282). However, Moix’s father is described as a man of extremes. The side of him that is a frustrated humanist contrasts with his attitude of putero (285). The father mixes and represents in himself a strange fusion of the “low” and “high,” as
I explained in the previous chapter. The underworld of prostitution and the world of intellectual interest are both incarnated into the same being: “cuando no me llevaba de putas, me permitía acompañarle a la «Gran Biblioteca»” (282). The father, then, is presented as an incoherent man, who never takes care of basic aspects of his children, but who is, however, interested in his son’s soul and cultural formation: “ese hombre que nunca se preocupó de indicarme la necesidad de pasar un cepillo por los dientes, o de lavarme la cara con jabón, me introducía sin embargo en el respeto a los libros (...)” (289).

The Gothic architecture of the Biblioteca de Catalunya is used by Moix to describe the important and monumental space that made him enter into the world of high culture and of written language. As he remembers it, the library building transmits a stately feeling of culture and appeals to the lost glory of his city: “por la sensación de magnitud que pregonaban los ágiles arcos, las delicadas bóvedas que diríanse planeadas para tejer, sobre mi cabeza, un relato de la perdida gloria de mi ciudad” (El cine 282-283). Interestingly, in the scene where he describes the magnificent Gothic library, Moix makes reference to the diglossic language situation of his childhood (283), this time to explain why the library had two names. As was the case with gender divisions—there was a fine line that separated girls and boys as two distinctive unbreakable groups—there are also different spaces limited to Catalan or Spanish. The two languages have different uses and, as with the wall between the Raval and the Eixample, there is an invisible border that gives one a prestigious position while the other is reserved for inferior uses. The language border is also related to history, as there was a before and after the war in all narrations:

Esta dualidad entre el mundo de la calle y el mundo de las ideas se complicaba con el recuerdo de la escisión impuesta por la guerra, escisión todavía presente a la ambigüedad que rodeaba a los nombres de las cosas. Aquella sociedad de la República había dejado unos hábitos en la gente sencilla que la Dictadura no consiguió cambiar. La mayoría de los nombres impuestos jamás fueron asimilados por los vencidos. De modo que cuando papá me llevaba a curiosear en las enciclopedias de las naves góticas, se le escapaba que íbamos a la «Biblioteca de Catalunya». Es aquí donde entraba mi extrañeza porque en la tarjeta de préstamos yo
leía «Biblioteca central». (283)

What is significant in Moix’s narration is that the different divisions between language, gender, class and space put into place two separate systems, which constantly collide with and resist one another. Moix talks about his experience with the library’s names as “uno de los primeros contrasentidos idiomáticos que alcanzo a recordar” (283). Nevertheless, his life is also full of contradictions and incongruent persons, the father probably being the best example of this. The fact that everything is divided and split in Moix’s world makes reality itself contradictory, and therefore alienating. In *El beso de Peter Pan* he says that he felt estrangement at the very same time that he discovered the problem of names: “descubro entonces que ya en mi niñez, cuando corría por aquella plaza, los nombres estaban condenados y mi distanciamiento del mundo completamente decidido” (23). The fact that he uses language as one of the first examples of his alienation is meaningful: the language system establishes a relation between signified and signifier that is purely arbitrary. Moreover, language is associated with other cultural systems, the divisions of which he perceives as being completely inconsistent.

Against the contradictory reality that has been created, transmitted and instilled by others, Moix tries to figure out what brought him to have a sense of authenticity. Here, again, the father’s spaces appear: while this neighbourhood is contradictory, as is reality, it is also the place where Moix has forged his own identity. At the end of the first part of Moix’s autobiography, *El cine de los sábados*, the autobiographical subject recounts how, at the age of fourteen, he was expelled from childhood by his mother and forced to search for a job. After a summer in Sitges, Moix takes the train to Barcelona alone. He goes directly to the Eixample, where he will write an exam to become a public employee. This scene that opens his adolescence starts with a feeling of extreme loneliness. Similar to Janés and Goytisolo, he feels split and divided between two different “I’s.” Barcelona’s wealthier neighbourhoods, unknown to him, give a stony-faced response to his anguish (335). Moix contrasts the neighbourhood of the Eixample with the medieval and Gothic Barcelona. This latter remains a confining area for him. It represents his childhood and he relates it to Mediterranean cultures, to Alexandria, Egypt and Rome, cities and countries he had learned about in the
books of the ‘Biblioteca de Catalunya.’ Thus, despite the disparate influences of the father, Moix accepts that the Raval, the father’s neighbourhood, is in fact a legacy that defines him.

And it is in fact Rome where Moix starts his autobiography, where the evidence of the Gothic neighbourhood’s influence is crystal-clear and where he accepts that the Raval and its Gothic architecture define him. This reality, he explains, is disclosed by his father: “tuvo que ser mi padre quien me revelase el secreto de aquella familiaridad, parecida a un fatalismo” (133). His father visits him in Rome and, after having seen the city, feels deceived by it:

    En aquel laberinto de calles prestigiadas por tantas mitologías literarias, papá sintióse completamente desilusionado. Decidió que estaba perdiendo el tiempo:

    —Estás como una cabra, hijo mío. ¡Mira que venir a Roma para encontrarte con tanta mierda!

    —Es el Trastevere!— Exclamé yo, herido en mi vanidad culturalista.

    —Como si quiere ser La Meca. ¿No ves que es igual que la calle Ferlandina, la de Montalegre, la de...

    *Certo, certísimo, anzo probabile.* El tan mitificado Trastevere no era más que la calle Hospital, la del Carmen, la de la Cadena, la de la Virgen, la del Tigre y la del León. (...) Entonces comprendí que durante toda mi infancia, papá había sido el introductor de mi autenticidad. (*El cine* 133-134)

Moix reveals that his father, a man who never desired to leave the Raval, brought him to what Moix considers the definitive and authentic: the small, enclosed, dirty and dark streets that are his home and dwelling. This is a neighbourhood that imprisons him at the same time that it defines his identity: “esta es mi ciudad primigenia, mi médula fundamental, el gótico, aparece y reaparece aprisionándome al tiempo que me define” (201). The feeling of oppression that comes from the walls that separate his district, the Raval, from the other Barcelona becomes a metaphor for his own subjectivity: he is anchored in a space that is imprisoning and asphyxiating, but that is necessary to understand, present and find the
authentic self.
From the Brothel to the Cinema

In *El beso de Peter Pan*, the feminine spaces of the brothel reappear, this time having another role for Moix, who has grown up. Suddenly, explains the autobiographer, something has changed and women are no longer caring friends, mothers or aunts who spoil him. They have turned into rivals, as they come in search of a grown man in him:

La mujer no viene para mimarme, sino a buscar en mí al hombre y, a través de él, al ser maduro. No llega ofreciendo sino pidiendo a cambio. No es la madre, la vecina, la maestra, ni siquiera la diosa. Exige convertirse en la compañera, la amante, la puta, y, en todos los casos, la hembra que biológicamente correspondería a mi madurez. (*El cine* 199-200)

Accompanying the apparition of this threatening woman is the impossibility of fulfilling her expectations. Moix returns to the brothel, but this time not as a naive son. On the contrary, he tries to perform his father’s role in order to prove his manliness. This time, the prostitutes incarnate for Moix the threatening woman; they are not loving aunts, but horrendous females, with poorly done make-up and reeking of cigarettes.

Moix goes back to the part of his neighbourhood where his father had taken him years ago. This time the environment is not familiar anymore, but grimy. When Moix finally enters one of the brothels to pass his “examen de hombría” he can only discover an oppressing and sickening reality:

Una sucesión de tiendas de gomas y lavados, baruchos y tabernas putrefactas, decorados al modo tropical, putas y macarras y alcahuetas a las puertas de casas destartaladas, todo muy excitante para leerlo en un texto maudit, pero opresivo para una ceremonia de iniciación tan importante en la vida de un chico que, además, era

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37 Goytisolo, Barral and Moix all narrate a very similar scene, illustrating that the only way to lose one’s virginity in the fifties was to spend a night with a prostitute or, in Moix’s words, “una hora de sexo con la mercenaria especializada en descapullar palominos” (*El beso* 136). Carlos Barral’s views on prostitutes as the ones who initiate young Spanish boys into sexuality is also quite unfavourable: “para los españoles de cuarenta años las putas representaron en la adolescencia una peligrosa escuela de automatización de las maniobras sexuales (*Memorias* 162).
sexualmente indeciso. (...) Así recuerdo mi noche de farra como una suerte de calvario interminable, donde desparecí completamente como persona para ejercer como semental sin ninguna carta a mi favor. Se trataba de demostrar potencia, sin pensar siquiera en disfrutarla. *(El beso 137)*

The initiation ceremony is miserable and it makes Moix feel that he has disappeared as a person. The asphyxiating spaces are bound to his resistance to a forced heterosexual expectation that he neither desires nor feels, and which is undoubtedly oppressing. Although the Gothic neighbourhood is seen as a kind of uterus and dwelling in many other passages, here the intimidating and dangerous feeling becomes more the myth of the *vagina dentata*. The known spaces of his childhood are no longer protecting or familiar, but scarring. After his ill-fated experience with the prostitute, Moix comes back to his habitual refuge, the cinema, a place that is a central cradle throughout his story. Cinema is a space of loneliness where he can feel safe from the real world, a space of self-defence, where Moix learns to look at life and to confuse reality and fiction. Robert Richmond Ellis hits the mark when he says that it is through the “overtly heterosexist cinema of Hollywood, imposed on Spain by the cultural colonialism of the United States, that he managed to resist indigenous heterosexism” (92- 93). Ellis maintains that, because in cinema masculinity is represented and interpreted, it stops being an essence to be converted into an appearance. This is how masculinity appears destabilized and *queered* through the gay gaze.

Nonetheless, although it is true that Moix expresses his homosexual desire through cinema, Moix destabilizes gender identities and criticizes the incoherence of reality more sharply in other ways. It is actually in Moix’s description of his father, who is more a parody and an exaggeration of an incongruent masculinity, that Moix shows the idea of masculinity to be purely constructed and performed. Indeed, when Moix talks about his obsession with masks, he does not reference cinema, but rather his parents as perfect examples of these actors who start a worrying game between reality and appearances: “Papá era un joven taciturno cuando esperaba la cena en el comedor de casa y se convertía en un alegre aventurero no bien se erigía en centro de todas las conversaciones en la mancebía de Madame Rosario” *(El cine 181)*. In this way, and in his parodies of the paternal, Moix denounces the “reality system” as
artificial and incongruous. He emphasizes that part of this nonsense is established by gender models that turn out to be a foreign imitation. Following Paul Julian Smith’s acute analysis, Moix does not operate outside the heterosexual culture whose norms he tends to subvert. Rather, he is wholly contained by that dominant culture (*Laws* 43). Moix’s text is incapable of proposing another set of performances that will allow him to overcome the imposed gender models. Nonetheless, he manages, as the autobiographer, to expose the incongruity of the gender divisions that he has observed, first at home through the father figure, and later, on the cinema screen.

**Conclusion**

Juan Goytisolo, Clara Janés and Terenci Moix challenge in different ways the binary that links the paternal with the outside or the exterior in order to negotiate their own subjectivity. Challenging binaries is central to autobiographical writing, as it consists of making something private and interior completely public: it is precisely through the publication of their interior memories that these three writers reveal the strong weight of the father’s spaces in their interior selves. Juan Goytisolo fuses the private and the public, serving to position himself as a legal heir. In *Coto vedado* and *En los reinos de taifa*, the house of the father, a space of decrepitude, grief, silence and oppression, is used to represent the Spain of the dictatorship. The domains of father and the interior and of the dictator and the exterior are entwined and understood by the autobiographical writer as a single space, where laws and limits coincide and have been internalized.

In Janés’s memoirs, her search for the lost spaces of her childhood brings her back to the garden in Pedralbes from which she gazed at Barcelona, and where she established her identity as a daughter observing the father’s city. The loss of her father expels Janés from the paradise of Pedralbes while the death concurrently pushes her into the labyrinthine spaces of the city. There, she is forced to find a voice and to reconstruct her divided self. Janés sees the father’s spaces—the library and the city—as distant and impenetrable. The death of her father forms an obstacle within her, but it also obliges her to find her own path in the city and to write. In this sense, through his lost presence, the father is the one who introduces Janés to
masculine spaces and compels her to take part in them.

Lastly, Terenci Moix gains an understanding of reality from the neighbourhood of the Raval in Barcelona. In his memoirs, this district is depicted as a place of contrasts, incongruences and surrealist scenes that lack any logic. Moix’s autobiographies clearly object to and criticize the organization of the world he comes from: the gender differences distribute spaces without much sense; the historical narrative about the war silences a world that is still alive; the language system is arbitrary and there is an invisible wall that separates the places where Catalan and Spanish are used. Moix’s father introduces the son to the various spaces of the neighbourhood, and he is also contradictory and incongruous. He brings his son to the prostitutes and to the library, and his model of masculinity clearly becomes alienating. Nonetheless, if space and the imposed gender stereotypes estrange him, in the Raval and its system Moix finds authenticity. This neighbourhood, intimately bound to the father figure, is understood as a home and dwelling, where the first entrance into reality takes place. It is through the description of the discordant image of the father and his spaces that Moix creates a self that will confront any established ideal.
Chapter 3

The Father’s Objects and Body

From the beginning of the Transition in 1975 to the present day, Spanish literature and cinema have used familial surroundings as a space for exploring memories of the Civil War and the dictatorship. In this context, familial objects, such as photographs or letters, evoke this setting of recovery. In this chapter I explore how, in the memoirs of Carlos Barral, Juan Goytisolo and Terenci Moix, the country’s and the writer’s past are bound to the father’s material legacy and to his body. In the case of Carlos Barral, affection and nostalgia for the father’s persona provoke a determinate sense of selfhood. The father’s objects—his house and furniture, his books, swords, photographs and films, and especially his boats—are seminal in recuperating what is left of the father. These material elements constitute a legacy through which Barral builds a strong identification with his predecessor. In so doing, the autobiographical subject resuscitates the father’s memory through the father’s objects. This recovery establishes the place of the autobiographical subject as legitimate heir, reinforcing the Oedipal bonds between self and father, while also symbolizing the impossibility of completely recovering the father figure and his past.

Contrary to Barral, Goytisolo’s and Moix’s attitudes towards the father’s legacy are ones of negation and rejection, an approach that is made obvious when examining how both men present their fathers’ bodies. The father’s body in the autobiographies of these two writers is not only essential in reproducing the father’s power, but also key to subverting it. As I explained in the introduction to this thesis, the non-corporal aspect of father and of fatherhood is key to understanding the place of the father in Western thought. The physical absence of this figure, as Jane Gallop points out in *The Father’s Seduction*, is traditionally bound to his power to legislate. In *Family Values*, Kelly Oliver also highlights how the father is present as an abstraction in the Western imagination and his absent body turns him into the representative of abstract authority. Nonetheless, Goytisolo and Moix depict the father as an embodied person. His carnality permits them to question the father’s authority. Thus, the
father’s body functions as a symbolic space for power inversion and the creation of alternative models of masculinity. The sick, disgusting, animalized, dirty and mocked body of the father permits these two authors to move away from the traditional Francoist, masculine archetype.

In the case of Goytisolo’s and Moix’s autobiographies, I argue that the father’s body is a central symbol in the tension between the autobiographer’s authorship and the father’s authority. In this sense, I depart from Sidonie Smith’s considerations. She affirms that autobiographical writing is ultimately “an assertion of arrival in the phallic order” (40). According to Smith, the myth of origins re-enacted in the pages of the autobiographical text asserts the primacy of patrilineal descent and, with it, androcentric discourse. The father legitimizes the authority of the autobiographer as he gives the name to the child; but, according to the liberal notion of selfhood that motivates autobiography, only the autobiographer can invest his name with new potentiality and then interpret it for the public (40). Autobiography, is, for Smith, the site where the father’s and the son’s authority meet, where the son is able to actively accept and sustain his place as the father’s heir. Nonetheless, Goytisolo’s and Moix’s texts complicate this idea, paterno-filial relationship in autobiographical writing.

These two authors’ autobiographical writings exemplify a series of difficulties that arise for male writers when confronting father figures in their autobiographies. The father’s body in Goytisolo’s and Moix’s works symbolizes how not all male writers assume the same position as heirs of patrilineal legacy and of deference to paternal authority. Through the father’s body, Goytisolo and Moix show the tension between son and paternal authority, a tension that I read as intimately bound to the autobiographer’s notion of authority over the autobiographical text. As Loureiro explains in The Ethics of Autobiography, autobiographical writing is an act of self creation (1), in which the (masculine) subject is “self-fathering” himself. In fact, as my work with these authors shows, in autobiographical writing, the autobiographical subject is placed between multiple paternal powers and in tension with all of them. I argue that, by depicting the father’s body as abject, Moix and Goytisolo destabilize the generational hierarchy between father and son and question the paternal model, even as they stress their
Carlos Barral: Recovering the Father’s Objects

The same year that Carlos Barral was born, 1928, his father rented a house in the seaside town of Calafell, in the province of Tarragona, to establish the family’s second residence there. Calafell became central to the writer’s identity, as is often stated in his autobiographies. In Años de penitencia, Barral describes the house of Calafell\(^1\) as a curious and distinct house: “es todavía una rara casa, pero lo era más en aquel tiempo” (107).\(^2\) As I explored in chapter 1, Calafell goes hand in hand with the growth of a distinct subjectivity, and it is essential for the autobiographical subject to affirm his difference and uniqueness. As with Clara Janés’s garden, Calafell is a place of belonging. It provides Barral with a mythical, foundational story and space, which connects him with his dead father and with the rise of an individual subjectivity. Thus, Calafell is essential for the autobiographical subject’s definition of selfhood, his masculine identification with the father and the reinforcement of an Oedipal narrative. We need to remember that Barral’s father died in 1936, when Carlos Barral was only eight years old. This early loss awakens a strong urge in him to recover this figure. The father’s objects become a representation and metonym of the father’s persona, while the surrounding world of Calafell becomes impregnated with the father’s presence. In Barral’s autobiographies, the father is not only associated with the Mediterranean and a very specific Catalan surrounding, but also with several material traces and objects in and around the home, which allow the autobiographer to bring the father back. By interacting with these objects, Barral is able to compound a distinct image of his father, and to identify with him.

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\(^1\) Because of its location and structure, Barral’s house in Calafell would not exactly be considered a casa pairal in Catalonia. A traditional casa pairal is a house in a rural area, defined by its specific structure and dimensions, as well as its proximity to the owner’s landholdings. However, like a typical casa pairal, Barral’s residence in Calafell fortifies the traditional relationship between the father and the sole heir, either son or daughter. This custom of property transfer also created a single owner and person responsible for continuing the family’s prosperity.

\(^2\) The house’s peculiar air is due to its balcony. As Carme Riera explains, the house stands out from all others, although it has the traditional structure of the coast house of the region, because Barral’s father inserted a very special balcony, one that is not traditional to the Catalan region, but imported from the Canary Islands. This gave the house an exotic air that was unmistakable (Petita història). This house is now one of the few that remain with the traditional structure in Calafell, and it is surrounded by a series of high-rises that began to be built during the tourist boom. The house today is, according to Riera, a symbol of resistance against the urbanist disasters of the coast and of the desire to fight for beauty, which was one Barral’s continuous obsessions.
Barral’s father is described as an idealized man, often imagined as strong and physically imposing, revealing a child’s impression of adults. Barral explains “tu padre, el maestro escultor y un personaje altísimo y barbudo” (62). Barral stresses his father’s abilities, for example, painting or sailing. He remembers his father’s strength and joviality, but also moments when his father seemed weak or sick. In addition, the phantasmal father is a protective but distant figure. At the beginning of Años de penitencia, the autobiographical subject explains that he used to spend more time outside than inside the house in Calafell when he was a child; but still the house, built by the father, made him feel protected. Carlos Barral has memories of how his father transformed the house into “una casa muy pequeña con gruesas paredes de piedra y adobe, encaladas, y vigas y postigos de pino” (108). This description of the house shows the harmonious relationship between house and father. It also introduces the idea that the material world that surrounded the father can be understood as a representation of this figure.

Barral’s father’s belongings were kept in the house of Calafell after his death. The objects his father used to fish and sail are referred to as “imágenes enfáticas del padre muerto y tan dolorosamente necesario” (107). Barral recovered his father’s painting tools, all well arranged, as well as his maps for navigation (33). Throughout Barral’s memoirs, the objects for sailing, the father’s clothing and boats, his collections of maps and swords, as well as his drawings all breathe life into the dead father. This reminiscence forms a pastiche of the father’s identity, in which imagination, memory and reality fuse. Barral remembers at the same time that he retains “los objetos que lo representaban, barcas, refinados instrumentos de navegación y de pesca, las espadas que coleccionaba, y hasta las filmadoras y las cámaras fotográficas o el portaminas dorado con el que dibujaba a mi capricho infantil al pie de mi primera cama” (405). The photographs and films left by his father grant him access to his father’s memories. They bring to life the possibility of recovering a glorified and departed past. Because his father left an imprint, it was possible for Barral to enter the world of his

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3 The son perceived his father’s debility and fragility with fear. For example, Carlos Barral remembers the father in his late fifties jumping into the mooring boat: “el niño recuerda que en una ocasión se rasgó los pantalones enfanchados en el tolete metálico o en el portapértigas y quedó desnudo de cintura para abajo dando grandes risotadas que a él le parecieron impertinentes” (38). As we see, the autobiographical subject uses the third person to refer to himself in certain parts of his memoirs.
father’s pastimes, to know about his desires and personality. In addition, these material traces are associated with certain models of men: sailing, collecting, filming and taking photos are all interests that the father shared with his brother, and that united them in their “aventuras científico-deportivas” (34). The father’s hobbies and interests finally also incarnate the masculine world of the sailors that I studied in the first chapter.

Because the father’s objects have such personal value, the autobiographical subject feels “aferrado a un mundo objetual en muchos aspectos raro y sumamente diferenciado” (40). Carlos Barral explains that, as a child, he lived his father’s hobbies with fervour, which he names “costumbres con apellido” to highlight this idea of inheritance:

La familiaridad con las armas antiguas y sus infinitas sugestiones, con el arsenal de instrumentos fotográficos y cinematográficos que individualizaban la presencia del padre, o con los numerosos objetos relacionados con la pesca, la mar y la exploración de la naturaleza que mantenían el vigor de un sistema de costumbres con apellido. También, quizá, pero mucho más lejos, todo lo relacionado con las artes de imprimir y la industria de las imágenes. Las bolas de mármol de las máquinas de toscar o el olor a tinta de las raras y misteriosas visitas a los talleres y al mundo del padre en aquella fábrica. (40)

The worlds of Calafell and of the publishing house evoke the double reality of the father, always divided between the country and city, a double being that Barral will experience in his adulthood. A strong affection is created around his father’s belongings, which Barral recuperates with nostalgia. Barral imagines his father’s personality through his interest in collecting, inventing devices, painting or sculpting (56). These are a series of hobbies that Barral also practices as a way of imitating the father, and finishing what, in Barral’s interpretation, the father was not able to finish: “mi afición a pintar formaba parte del culto a mi padre muerto prematuramente. (...) Pintar era vengar a mi padre de su dimisión industrial, sustituir su historia frustrada por la mía” (140).

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4 The filmic documents and photographs are in fact the ones that have been used in several TV documentaries about the life of Carlos Barral, and some of them can be found in the Casa Museu Carlos Barral, in the house in Calafell.
We should consider the extent to which Barral’s fervour for objects is part of a gender identification with the father, linked to the construction of a masculine self. In Family Values, Kelly Oliver affirms that “the virile subject relates to itself and its world as its property; virility is defined in terms of ownership and ownness” (119). Barral’s obsession with his father’s material legacy certainly discloses a sense of agency: Barral is related to objects through ownership, control and appropriation. He contemplates the father’s objects as a masculine inheritance which he accepts as the heir, thereby conditioning his position towards the surrounding world. Barral admits that his relations with the familial objects were obsessive (457); and he connects objects with a very determinate sense of authenticity and auto-definition. As such, his self-creation in the world is rooted in the acceptance of a masculine genealogy. In addition, objects display a bourgeois identity.⁵ Carlos Barral explains that he used to divide objects and materials into two big groups, the ones that were made in series versus the handmade, and the materials that were more refined versus the more vulgar (62). He affirms that he felt “orientaciones primarias como el desmedido amor a las materias nobles y tradicionales y la antipatía a los materiales propios de la industria y más aptos a la serialización, o la atracción por las cosas viejas si no antiguas” (457). This consciousness of uniqueness of certain products that are seen as being opposed to mass-produced materials will have an important impact on his publishing strategy: Barral considered each book he had to publish not as a mass product, but as a unique commodity.

Despite this rootedness of self in a concrete, masculine inheritance, Barral also expresses anxiety towards the father’s material legacy. The father’s objects are often in resistance, and represent the impossibility of completely recovering him. While certain objects, such as photographs, films, and maps bring the father to life, others symbolize the subject’s feelings of failure to recover the other. Barral points out how

(…) en lo tocante a ansias de poseer, el personaje mantuvo siempre una relación pasional, sufriente con las cosas que lo rodeaban y le pertenecían: los muros, los muebles, las presencias materiales, sobre todo si inútiles y los signos persistentes de

⁵ In La escuela de Barcelona, Carme Riera explains how, in fact, Barral shares with many of the members of the Generación de los 50, such as Juan and José Agustín Goytisolo and Gil de Biedma, a strong feeling of guilt for belonging to the high bourgeoisie (254-255).
la cotidianidad. Seguramente, ello tiene mucho que ver con las sensaciones profundas de desarraigo y de inestabilidad, como en algunos casos concretos, ya lo dije, el de las armas antiguas y los barcos—de un tipo que implica también la antigüedad de la forma y la rusticidad de la materia—con el culto edípico y la perpetuación de la conciencia de desamparo. (457-458)

We can see that the autobiographical subject refers to himself in the third person, which reinforces the feeling of time-difference and the effect of memory, but also of the subject’s alienation and split. In fact, objects, as we see in this passage, reveal much in Barral’s memoirs about insecurities and fears. In his article “Thing Theory,” Bill Brown contends that objects are meaningful because they organize our private and public affection; they perform a meaning in a particular temporal and spatial context, in relation to certain subjects (7). For Barral, objects intensify the idea of difference and self recognition, as well as this Oedipal identification with the absent father. While objects enforce ideas of a distinct subjectivity, they also point towards the subject’s feelings of instability.

The father’s swords may be the most suggestive objects in Barral’s narrative, not only because of their phallic resonances, but also because they inspire certain feelings of religiosity and fetishism in the autobiographical subject. From his first impressions of the familial residence in the street of Pau Claris in Barcelona, Barral remembers how the father’s swords were hung and how he gazed at the workers and technicians cleaning them, taking in the smells of oil and wax (44). Later on, Barral describes how, during the war, the Francoist police confiscated these swords, which were relics from the sixteenth and seventeenth centuries; later on, a friend of the family saw the swords in the palace of Pedralbes and the family recovered them. The swords were then plundered by the Francoist regime, and taking them back represented a personal recovery for Barral. Because his father died at the beginning of the Spanish Civil War, Barral associates his death with the Nationalists’ bombing of the city of Barcelona. Therefore, Barral’s narrative implies that both father and swords disappeared because of the Francoist attack. While the father never came back, Carlos Barral’s family was able to recover the swords. Because of their own unique genealogy, these swords are strongly bound to the father’s death and the desire for his return. Swords appear
intermittently in Barral’s memoirs and are always linked to a cult of the father. Furthermore, they become an obsession and a fetish for Barral, who feels eroticized when he names and possesses them:

Esas espadas han tenido en mi vida una curiosa función como de instrumentos de culto, y se ligan tanto a mi primera mítica erótica como a una liturgia lustral, de redención de la espesa vulgaridad cotidiana. Una de ellas, cuya taza cincelada reproduce con abundancia de desnudos rafalianos una batalla en los fosos de una ciudad asediada, fue, durante años, el fetiche central de mi primera religión erótica. Le puse incluso un nombre: Dannina. Curiosamente ridículo. Se trata en realidad de una hermosa pieza de cincel florentino de finales del siglo XVI. (87)

Although collecting is not necessarily a masculine hobby, what we collect, as James Clifford points out, is indeed ruled by gender, history and fashion (218). The father’s swords clearly resemble this world of masculine possession and recall a naive interest in phallic symbols. This fascination with the phallic object, nonetheless, continued into Barral’s adult life where it took on a tinged character: swords were objects he mostly observed and gazed upon, and which awoke an eroticism of sight and beauty as well as of knowledge and tradition. Barral did not use the swords for fighting, but he liked to look at them and collect them as socially valued objects. The fact that he names one of the swords with a woman’s name highlights this position of the subject in relation to objects that can be possessed. Through the father’s swords, Barral escapes a reality that is often unappealing, which we will later see repeated in Barral’s relationship with boats. Determined by gender and history, swords hold a bizarre power over the subject, as if they could fortify the self, which understands these swords as sign of distinction and uniqueness.

The religious terminology surrounding the swords’ explanation is striking as well: the use of words such as ‘liturgy,’ ‘redemption,’ and ‘religion’ in the very same paragraph clearly points to an eroticized, mystic religiosity. The Catholic upbringing of Barral’s generation made some children sensitive to the imagery of suffering martyr figures. Moix, for example explains that, because of his religious education and the repeated images of suffering martyrs that he often saw, he developed a strong devotion to a masculine, suffering body. Swords
could make reference to this world of torture and mutilation, to a redemption and passion. However, for Barral, the mystic and eroticized feeling that swords inspire in him, mixed with a religious imagery, is more closely linked to an absent paternal image. The religious terminology, then, indicates how Barral has substituted the Catholic adoration of God, encouraged by the Franco regime, for an idealization of the lost father as a worshiped image. The Catalan surroundings, so central to Barral’s conception of his father, places the autobiographical subject outside the dictatorship and in a religious environment that has a different tone than the one found in the Francoist, Catholic discourse. This, however, shows the tension and incompleteness that multiple paternal presences yield: while he is able to subvert his Catholic upbringing, he can only do so by substituting his real father for the religious icon.

Carlos Barral’s inheritance of the publishing house also created a strong sense of identification with his father. In the context of a legacy of production, manufacturing and industry, the printing and publishing environment is especially relevant, as it stokes Barral’s future interests. In a radio interview in 1981, Barral affirmed that he was born with “typographic genes.” Because he was the son of a publisher and printer, the publishing industry was for him the only occupation perceived as familial and natural. Any other domain was strange and alienating. Barral affirms that his literary culture was influenced by his father’s job, as the first books he read were the ones produced by his father’s publishing house (46). Those were books for children. They did not necessarily make him feel distinct as he was conscious that these were the books that all bourgeois boys read at the time. Nonetheless, Barral highlights the beauty of their illustrations and the care that was taken during the processes of design: “eran libros bellamente ilustrados por los mejores dibujantes de la época y permitían una lectura muy apoyada en las ilustraciones y viñetas de un realismo sugerente y a menudo extraordinariamente eficaz” (46). This perception inclined him in the future to be very aware and careful of the form and ways of producing books: he developed a strong interest in materials and forms, in order to give every book a personal character.

The father’s library has a special meaning in Barral’s autobiographies. These were not the

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6 Minute 1:57.
books produced by the father—at that time the press printed only children’s and school
textbooks—but the ones that the father read. Whereas all of the other objects of the father are
accessible—photographs, films and maps—the father’s books gradually disappeared and, in
contrast with the swords, they were never recuperated. Repeatedly, Barral expresses his
frustration about this loss. These books become a symbol of the father’s absence, as he gave
the majority of his collection away (46). Barral remembers having played with and read
many of these books, which all had a blue wrapping (47) and explains that he considered
them “la verdadera puerta por la que me asomé a la literatura” (137). Barral suspects that his
father was extremely apprehensive about his library, as is proven by the fact that all his books
had a leather cover and an ex-libris (465). This is how, after many years, Barral recuperated
some of these books through friends and familiar people. Barral insisted on acquiring his
father’s library, led by the desire to know more about his father’s intellectual interests and
culture (405). This was, however, a frustrated ambition: either it was impossible to recuperate
the father’s books or “los libros que le sobrevivieron, desperdigados en varias rinconeras de
la casa, no eran los suyos y no me resultan significativos” (405).

This experience of an inability to recuperate a part of his father becomes a curse over
Barral’s life. As publisher of Seix Barral, his house was constantly inundated with books, and
he had serious problems getting rid of them. Reminiscent of Janés’s dream in her father’s
library, the description of Barral’s house, overflowing with books, feels like a nightmare. The
fact that both Janés’s and Barral’s fathers were publishers and that the two writers have this
ambivalent relation with books points towards how inheriting a vast cultural legacy is
associated with a strong sense of responsibility. Barral’s description is distressing because it
is associated with a personal invasion and the impossibility of reading: “los libros, tras
establecerse en dobles hileras en los anaqueles de los pocos muebles que les estaban
destinados y de irrupir también en la casa de Calafell, (...) comenzaron a amontonarse en
las cresterías de los armarios, a apilarse en los sitios más inapropiados, a estorbar por todas
partes” (456). Barral refers to books to as living objects, doomed to fall ill because of
oblivion. He explains that it was impossible for him to keep the books he received from
friends and unknown writers in order, as new books continuously appeared and he could not
throw them away because of strange superstitions. These books are especially meaningful for
understanding the ways in which objects become material representations of the father, but they are also in tension with the subject’s desires, as if they had a life of their own. Barral points out that “ni siquiera el ejemplo del padre, el recuerdo de sus admiradas manías, eran suficientes para vencer (...) esa repugnancia impuesta por un mecanismo superfluo de la educación tradicional” (456).

Barral’s relation to books destabilizes the subject’s boundaries and sense of agency. In this sense, we can interpret Barral’s fragments in light of Jane Bennett’s theories from Vibrant Matter. Bennett defends the power of things, the vitality intrinsic to materiality, arguing that things are “vital players in the world” (2, 3). While objects are often considered passive and opposed to subjective agency, Bennett highlights the existence of a “Thing-Power,” “the curious ability of inanimate things to animate, to act, to produce effects dramatic and subtle” (6). This vital materialism, as she names it, contends that “nonhuman materialities have power, a power that the “bourgeois I,” with its pretensions of autonomy, denies” (16); inanimate things have a life, an inexplicable vitality or energy, “a moment of independence from and resistance to us and other bodies” (18). The books that inundate Barral’s house can also be read in relation to the multiple anxieties that the autobiographical subject faces when writing about the self. The house filled with books seems then a metaphor of a self that is overwhelmed by its abundant writing of its own memories.

The father’s boats are central in Barral’s memoirs and they, like the books, question the stability of the subject and its boundaries with the object. Through the boats we can understand the symbiotic relationship between the object and the self, as well as the autobiographical subject’s desire for a union with the father. The father’s boats are essential to the search for personal memory, a patrimonial legacy, and a notion of distinction for Barral. These boats are a kind of utopia, or better, a kind of heterotopia, following Foucault’s terminology: a place outside place, a privileged place reserved for a certain individual who, in this case, is in a state of crisis because he is in search for his own authenticity (27). The

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7 In his well-known text “Of Other Spaces,” Michel Foucault considers ships as “the heterotopia par excellence” (27). Heterotopias, which Foucault defines according to the idea of utopia, are “something like counter-sites, a kind of effectively enacted utopia in which the real sites and all other real sites that can be found within the culture, are simultaneously represented, contested, and inverted” (27). Barral’s boats have some of the
search for authenticity is an ever-present theme in Barral’s works. Especially at the end of his life, the autobiographical subject expresses a feeling of playing different characters, a feeling which intensified after he became part of the political scene in Spain. Barral himself, but also many of his friends, as well as literary scholars, highlighted the different personalities that he incarnated: the intellectual, the publisher, the poet, the sailor. The more public his life was, the stronger the necessity of finding authentic values, that in his case he tried to recover through poetry and sailing, thus intensifying his identification with his father. Calafell and the Mediterranean surroundings are, as I said at the beginning, the anchor of this authenticity.

In this context, the father’s boats stand out as a sort of living objects that provoke a feeling of uniqueness in the subject. The boat Capitán Argüello is probably the object that most clearly shows the split subject identified with the imaginary paternal. Capitán Argüello was not only the name of one of father’s boats, it was also the name that the father used to sign his works, writings and paintings: “el meu pare firmava els seus treballs amb el pseudònim de «Capitán Argüello», nom de les seves i de les meves barques i titol que usurpa alguna de les meves autofiguracions” (La mar domèstica, 9). Carlos Barral also used this pseudonym to sign some of his works. Through the name Capitán Argüello, Barral reinforces the unity of man and boat, as well as the continuity between father and son. Yet, like Barral’s relationship the rest of his father’s objects, this unity and continuity ends up being frustrated and fragmented.

To give a boat a person’s name is a normal tradition on the coast. To give the sailor the name of his boat is not as common, but certainly establishes a tight relationship between the two. Barral tells an anecdote about one of the boats from Calafell named La Francisca. It is a story of death because “La Francisca el último velero de arrastre de Calafell, y probablemente de toda la costa de Tramontana. Su desguace duró un par de años; fue lento y

characteristics of what Foucault calls the “crisis heterotopias.” That is to say, Barral’s boats are privileged places, “reserved for individuals who are, in relation to society and to the human environment in which they live, in a state of crisis: adolescents, menstruating women, pregnant women, the elderly, etc” (24-25).

8 Barral became Senator for the province of Tarragona in 1982, representing the political affiliation PSC-PSOE.

9 For example, according to Oliart, “(el personaje) más auténtico fue el de Carlos Barral con los pantalones arremangados hasta media pierna, la camisa abierta, la gorra marinera calada hasta los pies descalzos, andando por la playa o presentándose de esa guisa en cualquier terraza de Calafell o del puerto al que hubiera arribado con su Capitán Argüello” (Oliart, 18).
penoso” (112). The boat’s destruction is narrated as an animal’s death, the loss of wood is explained as an undressing, and the wooden frame is compared with an animal’s ribs: “así fue desnudándose progresivamente, perdiendo primero la obra muerta y luego la cubierta arqueada como el lomo de un caballo, y después, poco a poco, el forro de las cuadernas hasta mostrar íntegramente el costillar” (112). La Francisca not only has a woman’s name, but also seems to resemble a woman’s body: it had been the model of one of the painters that lived in Calafell, and Barral characterizes her as “era esbelta, deliciosamente femenina” (113). As Latour explains in We Have Never Been Modern, we need to question to what extent “the human is not a constitutional pole to be opposed to that of the nonhuman” (137). This sentiment echoes through Barral’s works, especially in the comparison of boats, animals and humans.

According to Barral, men construct boats as if they give birth to new creatures. Men are, in this sense, considered as a sort of demigod: “construir barcas era como armar en madera animales vivos o cosas únicas prometidas a una historia estrictamente singular, a una aventura semejante en todo a una vida, por lo menos de una bestia” (212). The boats’ bodies are living bodies in Barral’s descriptions; he refers to them as beasts, and their production permits the wood to come alive: “los calafates vuelven la leña a la vida” (212). A strong feeling of humanity is imbued when boats are given human characteristics. A good example was the feminine Francisca. Another is how certain boats are painted with moustaches: “casi todas las barcas lucían «bigotes». Así se llamaban en aquella parte de la costa los grandes triángulos, generalmente de color claro, que dibujaban ambas bandas de la proa” (114). In addition to the personification of the boats, Barral highlights the strong unity between the boats and their owners. When describing a landscape, he points out that sailors chose their boats’ colours as a way to give expression to their aesthetic ideals. Sailors would paint the boats according to their sense of reality and beauty, and they used the very same colours for painting their fishing tools or even for their houses’ exterior and furniture. All of these things, unified by this chromatic unity, become an extension of the sailors themselves, identifying them through their boats and occupation (114).

In a similar way, Barral feels extremely close to his father’s boat, Capitán Argüello. The
autobiographical subject recalls his desire to recover the father’s boat as having started
during adolescence, and how eager he was to possess it (206). Barral explains that, when his
father died, his mother sold the boat for a ridiculous price. Like Clara Janés, Barral cannot
forgive the mother for selling his father’s belongings and, in this Oedipal narrative, the
mother is then presented as the one breaking the bonds between father and son. Barral
considers the selling of the father’s boat “una estúpida desposesión que me afectaba hasta lo
indecible y que no perdoné nunca, ni perdonaré” (378). His intense desire to resurrect the
Capitán Argüello, “un barco elegantísimo, que, pese a la cirurgía que le practicaron durante
la guerra para convertirlo en lancha de vigilancia costera, se conservaba en perfecto estado”
is, however, difficult to fulfill. Barral chooses to substitute the irreplaceable Capitán with
another boat, El Fisis, “era una especie de modesta compensación” (211), until he was able to
return the Capitán to its former form. Recuperating the father’s boats implies recuperating
the father’s spirit.¹⁰ In this sense, the father’s objects can also be viewed as conceptually and
structurally similar to relics: they are charged with a power of the owner’s body and shape
the lives of those who come into contact with them. Barral, then, grants a sacred, divine
power to the father via these object-relics. The Capitán Argüello is considered “una vieja
reivindicación,” and Barral’s desire to restore it is associated with a liturgical, religious
desire. The boat’s first construction is related to the biblical story of Noah and therefore to
the beginning of the world and a certain salvation:

Se trataba, evidentemente, de un deseo religioso, de un gesto litúrgico principal en el
culto del padre muerto. El primer Capitán Argüello tenía una historia curiosa. Fue
construido según los planos de una embarcación noruega en Santa Coloma de
Gramanet, en un cercado en medio del bosque, por un famoso calafate ya retirado,
llamado, recuerdo, Fontanet, en 1935. Mi padre nos llevaba a menudo, los domingos,
a aquel lugar insólito en el que, en mitad de un pinar, en lo alto de la colina, iba
creciendo, como el arca de Noé, un recio esqueleto de baos y de cuadernas. (377)

¹⁰ Colours are especially important in this search. In his memoirs, Barral explains how he was obsessed with
painting his boats with the very same colour as his father’s boats: “eran de un particular verde-gris o aceituna en
la penumbra, resaltado por el blanco exagerado «bigote» y el naranja de la cinta de imborrnalas. Yo intenté
reproducir ese color en el primer barco que tuve al cabo de los años, pero resultaba que no podia confiarse a
ningún profesional” (115). The desire to imitate the colours of the father’s boats turns out to be a chromatic
disaster. In the end, he finds other colours for both the Fisis and the Capitan Argüello (213).
Barral remembers the building of the first *Capitán*, and the eventful journey to bring the boat to Calafell through the city. Compared to the anthropomorphized boats of the other fishermen, Barral’s relationship with the *Capitán Argüello* shows the intense power which objects have in his autobiographies. However, like the books, the boat is also a frustrating object; sold and separated from its owner, it becomes an unattainable salvation, a fragmented inheritance.

Little by little, the people of Calafell came to refer to Barral as *Capitán Argüello*, an idea that Barral promoted by dressing up as a ship’s captain. He would wear “una gorra de navegar con los oros de un banal título náutico que acumulaba al uniforme casi harapiento de los viejos pescadores del lugar. Un disfraz, en definitiva, aunque con vocación de signo mítico” (458). The *Capitán Argüello* is then a kind of costume, a theatrical characterization that connects Barral’s own body with the father’s body, both dressed to sail in the boat with the very same name. As he became more involved in politics, Barral’s sense of theatre increased, and he became an eccentric figure. His relationship with the *Capitán Argüello* exemplifies this existence as a split subject: on the one hand, his outfit is a just costume, a piece of clothing that allows him to represent a determined personality, but it also brings him closer to an authentic self outside intellectual life. The costume is associated with “una vocación a la sencillez y al primitivismo compensadores de una estructuración difícil de la vida intelectual y de su práctica y en una necesidad de huida de la cotidianidad tensa y opresiva” (459). This theatrical recuperation of the father through his objects speaks to a situation of tension and impossibility. Barral lives a paradox: his search for authenticity is rooted in a performance. Likewise, the father’s other objects, his books and swords, achieve only a fragmented recuperation that leaves the autobiographical subject seeking an impossible salvation. The father’s material legacy allows Barral to recover his dead father, but it also intensifies the Oedipal identification with him, to the extreme of Barral physically imitating his father’s hobbies and inheriting his father’s pseudonym. Barral’s posture towards his father clearly differs from Juan Goytisolo’s and Terenci Moix’s attitude of rejection towards their fathers, a relation that it is clearly elucidated in these two writers’ descriptions of the father’s body.
Juan Goytisolo: The Father’s Abject Body

In her influential article “Juan Goytisolo, F.F.B. y la fundación fantasmental del proyecto autobiográfico contemporáneo español,” Cristina Moreiras Menor points out that Franco’s death constitutes the intertextual event upon which Goytisolo’s biographical building is constructed (332). Moreiras Menor argues that “la desaparición del padre da origen al nacimiento de un texto cuyo objetivo fundamental será enterrar definitivamente a partir de la revisión de la Historia una presencia que ha formado, dirigido y limitado la vida de un hijo resistente” (333). Nonetheless, Franco is not the only castrating father that the autobiographical subject wants to bury in Coto Vedado and En los reinos de taifa. On the contrary, the figure of Franco is founded on the figure of the real father, the first recognized authority that, in a game of similarities and mirrors, as we have observed in the last two chapters, is progressively merged with the dictator. Franco and the father are both men against whom the impulse to write starts. Both censure the writer’s homosexual desire and awaken the subject’s urgency to escape into self-exile.

In the following pages, I explore another of the similarities between these two characters in Goytisolo’s autobiographies: how both father and dictator are presented as abject bodies. I argue that, through the depiction of the bodies in pain, sickness and death, we can read both the desire to eliminate these figures’ power and at the same time the impossibility of rejecting their law. I ground my reading in Julia Kristeva’s theory of abjection as described in Powers of Horror. Not merely a quality, nor independent of its qualitative aspects, the concept of abject illustrates how the subject and its boundaries are precarious. Because the abject inspires ambivalent feelings, a mix of repulsion and fascination, I find this concept especially illuminating when analyzing the father. According to Freudian theory, the father is a figure towards whom the subject can only be ambivalent. Thus, I read the father’s abject body as an expression of the subject’s ambivalence towards the father. As in my analysis of the father’s and the dictator’s spaces in chapter 2, my interpretation is also founded in the Lacanian concept of the Law of the Father. This Lacanian concept suggests that the paternal figure defends a number of prohibitions; these limitations come to be central in organizing social order, giving coherence to culture and situating the subject in it. In a similar vein to Lacan,
Jacques Derrida presents in *The Gift of Death* a reading of Abraham and Isaac’s story that situates the father as the responsible one who defends social law (God’s desire) inside familial structures. These concepts become especially meaningful when thinking about Goytisolo’s representation of his own father as a man who defends Franco’s ideals at home, and when considering that Franco himself is named “father” by the autobiographical subject. Thus, through the father, Goytisolo connects the personal self with the “collective self” of those Spaniards who lived under Franco’s dictatorship.

At the beginning of *Coto Vedado*, Goytisolo describes the infectious and convalescent body of his father as a way to disclose how this person suddenly stopped being an admirable and protective figure, and turned into the disappointing image of a weak man, unable to transmit security and strength. Goytisolo starts his narration at the beginning of the Spanish civil war, when the father, co-owner of a factory and clearly a conservative, was briefly imprisoned by the Republicans. The father returned home severely sick with pleurisy, an unforeseen illness that transformed him into a vulnerable man who could not stand on his own:

> Durante años, mi padre permaneció en cama semiinmovilizado, sujeto por aquella horrible cánula incrustada en su pecho al tarro de vidrio en el que se vertían sus humores. Esta nueva imagen paterna no se imprimió en mi memoria sino en Viladrau; pero, de modo imperceptible, se extendió entonces sobre la forjada de mis primeros años —la de un hombre si bien maduro, activo, y cuya diferencia de edad con mi madre no resultaba chocante— hasta anularla del todo. La admiración y respeto que probablemente sentía por él sufrieron así un daño irreparable. La figura abatida, yacente, unida hipostáticamente a la cánula y el tarro de pus, comenzó a inspirarme una injusta, pero real, repugnancia. Aquel hombre mísero, recluido entre algodones, medicinas, vendas, inyecciones, drenajes en una habitación que olía a hospital no se conformaba en absoluto a mi expectativa del papel que correspondía a un padre ni a su supuesto valor de refugio. (67-68)

The image of the sick father, surrounded by all those objects connected to the body, and particularly his liquids as evidence of his decomposition, clearly transforms the son’s attitude about him. This image appears in the very moment when the child realizes that the Civil War
has started and that the family’s situation is extremely precarious: the father will not be able to protect the family. The father figure turns into a disappointing man. The man’s body is not only a metaphor for the paternal inability to protect and save his children from the war, it also prefigures the future dissolution of Goytisolo’s family. Likewise, it functions as an allegory for the coming destruction of the war, in which the country’s inhabitants, like the father, end up mutilated, contorted and in pain.\textsuperscript{11}

The text returns several times to the image of repulsion and horror felt for the father’s body and everything that surrounds him, such as the father’s religious rituals:

\begin{quote}
El olor acre de la pieza, la cánula y algodones manchados, la escupidera, el orinal, el tarro de pus creaban en cambio para mí, alrededor del enfermo, un círculo difícil de franquear. (…) Los rosarios y Padrenuestros que rezábamos en común en su cuarto constituían el momento más fastidioso de la jornada. (81)
\end{quote}

As we see in this passage, Goytisolo remembers the father as the one who defended Catholic beliefs in the private sphere, and with whom the children perform the religious ritual of praying. This is an image that echoes Derrida’s interpretation of Abraham’s story, in which the father is the one responsible for instilling the Law of God at home.

Just after the father’s illness starts, Goytisolo’s mother dies in a bombing by the Nationalists in the city of Barcelona. The father, depressed and defeated both physically and morally, does not inspire any kind of pity in his son, who sees him as a weak, defenceless and embittered man, who embarrasses him profoundly:

\begin{quote}
Nuestro acomodo con cualquier otro miembro de la familia me parecía más deseable
\end{quote}

\textsuperscript{11} The father’s sick body unveils the presence of mutilated bodies and hunger during but especially after the war, a reality that the regime wanted to hide. As Tatjiana Pavlovic points out, the exhibition of mutilated parts of the body was strictly prohibited during the Francoist regime: “está terminantemente prohibido—y esto lo pone en conocimiento de todos—que los Caballeros Mutilados de la categoría que sean, absolutos, permanentes y útiles; los privados de la vista o de sus miembros, hagan jamás y en parte alguna, pública ostentación de sus mutilaciones, moviendo a excesiva compasión o solicitando dádivas y otros obsequios” (44). Later in Coto vedado, Goytisolo offers another counter-image of the Regime when he describes his brothers, sister and himself hungry and playing alone as orphan children in the countryside near Viladrau. Their hungry bodies and their skinny appearance contrast with the Francoist discourse that, after the war, claimed that the level of wealth of the Spanish citizens was the same as before the war, while the country was completely impoverished, isolated, and there was a clear shortage of essential goods (Pavlovic 45).
que vivir con aquel hombre triste y amargado, cuyo dolor y frustración no compartía. Otro día, entré bruscamente en mi cuarto y lo encontré sentado en la cama, llorando con una fotografía de mi madre en la mano. Avergonzado de descubrir algo que no quería ver, me escurri del lugar de puntillas, sin decir una sola palabra. Hoy, esta falta de piedad y comprensión filial me parece desde luego chocante. (…) Para explicar mi conducta de entonces, habría que apuntar quizá, sin ánimo exculpatorio alguno, a la enorme decepción sufrida por mí al comprobar que el personaje omnipotente y magnífico levantado en mi conciencia infantil hasta los cuernos de la luna no era sólo un ser de carne y hueso como los demás sino para colmo un hombre senil, desvalido.

(82)

The descriptions of the father as a castrated and sick body are central to the critical and satirical elaboration of this character. They function as an inexorable way to express the destruction of the father as a protective and invincible figure. Goytisolo depicts his strong detachment towards his father, highlights his lack of pity and the impossibility of sharing his pain. If the former are the images that affect the consciousness of a six-year-old child, its voluntary inclusion in the autobiography accompanies the crumbling of the father figure on other levels. After the physical disappointment, a moral one will follow. The father misleads his children by making them believe that their mother died in a Republican bombing. Profoundly imbued by right-wing ideas, the father puts the dictatorship’s ideals before the ethical right of his children to know the truth about the death of their mother. He ends up constructing a story based on the same lie on which Franco’s regime had been founded: “the good ones are the ones who won the war.”

The severe reaction of the son and the realistic description of the sick body are astounding. These images are unusual in the sense that the father is precisely the one who is traditionally evoked as an incorporeal and abstract figure. In Family Values, Kelly Oliver comments that both in psychoanalysis and in Western philosophy, the father is disembodied and absent: “Western images of conceptions, birth, and parental relationships leave us with a father who

12 The fall of the paternal body and the rise of one’s sexuality are connected. For example, just after this passage, Goytisolo explains “por estas fechas—verano y otoño del 1938—experimenté mis primeras emociones sexuales” (82).
is not embodied, who cannot love but only legislates from some abstract position, and a mother who is nothing but body, who can fulfill animal needs but cannot love as social human being” (3). The association between the father and authority makes the father an abstract, disembodied principle that regulates from an abstract position, threatening with the law and with castration. A clear example of this is in Lacanian theory, in which the father, bearer of the Law, with his “No” or Name, makes possible the separation between the child and the mother’s (abject) body.13

In their reiteration of and concern about the father’s image as a decomposed body, the former fragments also move away from those ideals of masculinity that promote young, strong and healthy bodies. As Elizabeth Grosz eloquently explains in *Volatile Bodies*, following Julia Kristeva’s *Powers of Horror* and Mary Douglas’ *Purity and Danger*, the representative masculine body controls its liquids and, at the same time, controls its passions. In comparison with feminine bodies, masculine bodies are conceived as solid and as offering clear and clean limits and frontiers (195-205). Here, it is quite the opposite: the father’s body is infectious and putrid, a number of uncontrollable liquids come out of him, his borders blur with cannulas, tubes and bandages, and even his tears are seen as proof of his physical and moral weakness.

The body of Goytisolo’s father could also be read alongside the Francoist imagery and discourse around sickness, health and manliness. This narrative related the Republic to a disease and the dictatorship to the recovery of the nation, through the amputation of feminine traces in men and in the country. In *The Seduction of Modern Spain* Aurora Morcillo explains how the Republic was linked to illness and infection in the work and research of doctors such as Antonio Vallejo Nágera, following thinkers such as Costa, Ganivet, or Ortega y Gasset. They considered that Spain’s political tribulations were the result of the degenerative decline of the once “virile Hispanic race” (25-26). While in the official propaganda, Franco became the iron surgeon in charge of restoring health to the agonized body politic (44), a discourse of sacrifice became more present, in which “blood constituted precisely the life-giving

13 As Oliver points out in *Family Values*, in many senses, the father figure is contradictory as he represents the authority of culture against nature but his authority comes from nature (2).
foundation of the restored Spanish organic nation” (44). Morcillo points out that “in order to be an active member of the new body politic a blood offering was required. Those who died in the front for the Nationalist cause were declared martyrs who spilled their blood for the mother country” (44).

Although in certain ways the sickness of Goytisolo’s father, his blood and suffering, could permit him and his family to be part of the Francoist body and thus separate their destiny from the more liberal tradition and ideology of the mother’s family, this sickness is more a symbol and sign of the father’s weakness than a willing sacrifice made out of strength. Allegorically, it shows the contradictions inherent in a Spain that associates health with masculinity, and it allows the writer to question the future alliance between the father and Francoist law.

The references to the dictator’s dying body just after naming him “father” are part of this fusion between the personal and the collective. In this way, the father and Franco are figures brilliantly overlapped, who end up situating the autobiographical subject as a lawful heir, capable of rewriting the family’s story and Spanish history. In Goytisolo’s article “In memoriam,” as well as in En los reinos de taifa, Goytisolo refers to Franco’s drawn-out and painful death. He uses images of the dictator’s sick body in bed, surrounded by an increasingly spectacular medical apparatus, to request that this body does not reign after its demise. The writer depicts Franco’s sinister end as “digno del pincel de Goya o la pluma de Valle Inclán” to highlight the esperpentic tone of the scene, and portrays his feelings towards Franco in the following way:

¿Cómo explicar entonces, tratándose de él, la tenacidad de mi aborrecimiento? En la larga, irreal agonía de estas últimas semanas - mientras era torturado cruelmente por una especie de justicia médica compensatoria de la injusticia histórico-moral que le permitía morir de vejez, en la cama - dicho sentimiento no me ha abandonado nunca: ningún afecto de piedad ha acompañado la lectura - objetivamente monstruosa - de las nuevas y más rigurosas dolencias que día tras día divulga el parte oficial de un

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14 As Aurora Morcillo explains, “blood as a means to gain membership in the national community goes back to the Catholic Monarchs’ forging of Spain as a nation and the promulgation of the estatutos de limpieza de sangre (statues of pure blood) to establish old Christian ancestry, in a time when Jews and Muslims were forced to leave the country or convert. The estatutos de limpieza de sangre introduced the organic concept of the national body as well as the connection between racial purity and religious faith” (44).
equipo médico que parecía crecer en razón directa al número de sus enfermedades. ("In memoriam" 1)

In a similar way, in *En los reinos de taifa*, Goytisolo comments on the strong impression of Franco’s senility in his last year of life while he continued to execute death penalties. Here, Goytisolo compares Franco with Inés de Castro as a ruling corpse. As with the sick father, the image of Franco dying does not imbue in Goytisolo any kind of piety but, on the contrary, a severe feeling of disdain and loathing. The grotesque body is based, in Goytisolo’s case, on the sickness and weakness that symbolically destabilize the dictator’s paternalistic power. What is spectacular about Franco’s body is how it is placed in a space between human and non-human nature; almost dead and regulated by machines, these grotesque images highlight how the body, and by metonym the man, is not powerful but weak.

In their respective books, Aurora Morcillo and Tatjana Pavlovic pertinently interpret the breakdown of Franco’s body as a breakdown of Francoism: “Franco’s dying body reveals political uncertainties and the tumultuous end of the dictatorship” (Pavlovic 73). Both scholars point out how Franco’s death was particularly public, and how the press reported vivid details of the multiple sicknesses that were putting an end to him. Franco’s dying body turned into the regime’s vital signs. Morcillo notes how “the list of ailments that fell upon the diminutive old dictator is long: flu, cardiac crisis, intestinal hemorrhaging, and peritonitis, all in addition to his pre-existing Parkinson’s disease that had afflicted him for years” (268). Similarly, Pavlovic highlights how corporeal alterations and bodily fluids marked Franco’s end: marble skin, putrefying flesh, blood, saliva, sweat and tears (3). Pavlovic explains that “his uncontrollable bursting into tears, excessive and unstoppable bleeding and with the ticks that accompany Parkinson’s disease (endless trembling, shaking, involuntary movement of the eyelids, and so on) turned Francisco Franco into a monstrous, terrifying, horrific, and abject body; a bloody dummy (“un plelele humano”)” (3). According to Pavlovic, the end of

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15 In fact, several scandalous and unforgettable photographs of Franco dying, surrounded by tubes and nurses, were relished as “world exclusive” in October 1984 by *La Revista del Mundo*, just one year before Goytisolo published *Coto vedado* and two years before he published *En los reinos de taifa*. In these images, the almighty dictator was in a hospital bed, surrounded by tubes and machines that pointlessly tried to extend his life. His weakness, impotence and fragility contrast with the idea of an eternal and strong dictator. Franco is no longer the dominating and repressive figure but, on the contrary, appears cruelly dominated by the medical machine. A grotesque image, it shows a clear inversion of hierarchy and the loss of power of the dictator.
Franco’s reign was marked by an abjection that was also anticipated by Franco’s loss of *le trait unaire*, “the unary feature” and the regime’s inability to accommodate rapid changes (4). Franco’s death was, according to this scholar, surreal (74) and tragicomic (81), to the extreme of horror film conventions (120, 121). According to Pavlovic, the way this death was made public, in fact, strengthened the feeling of symbiosis between Franco’s body and the Spanish nation: “not respecting borders from the very beginning of his reign, Franco was like some alien, horrific creature that entered the entrails of Spain” (121).16

Julia Kristeva’s theory of abjection seems to be particularly appropriate in reading both the sick body of Goytisolo’s father and Franco’s dying body. Following her description in *Powers of Horror*, the abject is something that we perceive as disgusting and repugnant, something that is revolting but that at the same time fascinates and attracts us. Kristeva links the abject with the feminine, the mother’s body, a body that we need but that at the same time is forbidden as a sexual object. She also associates it with bodily liquids, such as menstruation and excrement; with corpses, the putrid, taboos and sins, with phobias and the sacred. Nevertheless, it is necessary to emphasize that the abject is more than a quality. The abject points out the vulnerability of the subject, shows how the subject’s borders are unstable and precarious. The abject “disturbs identity, system, and order” (3), “abjection is therefore a kind of narcissistic crisis” (14). The father’s sick body and Franco’s dying image are abject not only because they cause a strong disgust to the autobiographical subject, but because they mean a brutal change in the hierarchy of power, a new instability in familial and social organization and the consequent uncertainty of those who are in those structures. Disabled, motionless, unable to promulgate the law and to punish, castrated and not castrating, these two bodies also make the illusion of inheriting their power possible. Thus they strengthen the subject’s feeling of omnipotence and the possibility of parricide. These bodies awaken the ambivalent subject. Goytisolo finds himself divided between this new

16 At several points in her book, Tatjiana Pavlovic highlights how the boundary between Franco’s body and that of the entire country is unclear. Pavlovic quotes as an example Martín Gaite’s words in *Usos amorosos*, “quién se ha metido en las entrañas de España como Franco hasta el punto de no saber ya si Franco es España o España es Franco?” (in Pavlovic, 6) and Giménez Caballero’s statement, who wrote that Franco was a mysterious man who “nadie conoce bien de cerca pero que todo un pueblo presiente” (20). Pavlovic also studies how Franco’s despotic body, besides traits coded as masculine (cruelty, coldness, propensity for killing) was also marked by a hardly ever mentioned femininity, which, according to this scholar, continuously challenged and contradicted the dictator as a powerful figure (see particularly page 104, in *Despotic Bodies*).
dominion experienced with the vision of the father’s death and the identification with this sick or dying body, an image that threatens his own integrity. At the same time, these two bodies also represent the impossibility of getting rid of the father’s and the dictator’s Law, as they remain, phantasmic and indelible, imprinted in the subject’s imagination.

In fact, in *Purity and Danger*, the book which Kristeva engages with when forging her theory of abjection, the anthropologist Mary Douglas explains that the body’s boundaries “can represent any boundaries which are threatened or precarious” (116). The body is a complex structure. The functions of its different parts and their relation afford a source of symbols for other complex structures. Douglas explains that we cannot possibly interpret rituals concerning excreta, breast milk and saliva unless we are prepared to see in the body a symbol of society, and to see the powers and dangers credited to social structure reproduced on a small scale in the human body (116). In this sense, Mary Douglas argues that we need to treat bodily margins as being deeply related to all other margins (122), and we need to use the symbolism of the body’s boundaries “in this kind of unfunny wit to express danger to community boundaries” (124).

Cristina Moireiras stresses that Franco’s death was the founding event of Goytisolo’s autobiographical narrative. However, in my view, it is the paternal Law, a Law both promulgated by Franco on the social level and by the father on the familial level, that the autobiographical subject tries to defeat in his narration. Although Goytisolo tries to bury the Law with the father’s and the dictator’s abject images, this Law cannot be eliminated completely. Similarly, in “In memoriam,” Goytisolo also explains that after writing critical short stories about Franco’s regime, he dreamed that he had been imprisoned by the dictator. Goytisolo claims, with very Freudian terminology, that he internalized Franco as a “superego,” a continuous presence impossible to get rid of that provokes an eternal “auto-censorship” in him. In *Totem and Taboo*, where Sigmund Freud theorizes about the ambivalent feelings towards the father and the murder of the father by the horde, he asserts that, after his murder, the father’s presence becomes stronger, as it remains in the sons in the form of guilt (146). And, in Goytisolo’s memoirs, guilt, surely, constructs the autobiographical discourse as a form of redemption, confession and self-defence. At the
collective level, Franco’s phantasmal presence and laws also remain in the form of auto-censorship and guilt in Spanish society. Teresa Vilarós, Cristina Moreiras Menor and Joan Ramon Resina, among others, comment extensively on the phantasmic and ghostly presences in Spanish democracy, which linger as a consequence of the politics of forgetting the war and the dictatorship. In this sense, we can mention the pact of silence for both the war and the dictatorship and consider what Salvador Cardús names an “impure genesis;” (19) that is, to what extent has democratic Spain retained Franco’s laws and the legacy of the dictatorial regime?

Through the description of the father’s abject body in “In memoriam,” Coto vedado, and En los reinos de taifa, Goytisolo blends the figures of the father and the dictator, a bond which is reinforced by the way the autobiographical subject conceives of space and language. In Goytisolo’s memoirs, the father and the dictator share numerous similarities and, in the end, they converge. At the same time, they are never confused. With this blending, Goytisolo inserts himself as the heir to the Francoist legacy, a legacy against which he attempts to raise a voice of dissent. The autobiographical project is founded on the Law of the Father, a Law that emerges out of dictatorship, but that is adopted by the real father, who then imposes it on the familial space. It is a Law that Goytisolo tries to demolish by evoking the father and Franco as abject bodies. These are two phantasmic bodies that need to be read in parallel. They are the bearers of a power and an authority that is starting to fail, but that will remain embedded in both the writer’s imagination and the readers’ mind.

Terenci Moix: The Father’s Grotesque Body

As we saw in chapter 2, the different spaces in Terenci Moix’s autobiographies develop a conception of gender that portrays the father as a contradictory figure. For instance, brothels are part of a divided world where female communities are separated from male ones. They also represent the incongruity of the father, whose exacerbated masculinity is even more deteriorated when he is surrounded by prostitutes. Moix’s father, who was a regular costumer of the brothels in the neighbourhood of El Raval, is defined as “putero.” This adjective is not only an emblem of his manliness, it is also bound to his donjuanismo: the father is
continuously unfaithful to the mother, and Moix censures the father’s weekly habit of ‘achieving a new erotic victory’ (115). It is in the grotesque environment of the brothels, near the prostitutes’ deformed anatomies, that Moix situates an acid denunciation of his father’s esperpentic image. If for Goytisolo the father’s sick body symbolizes the fall of the father as a protective image, in Terenci Moix’s memoirs, the father’s body disqualifies his sexuality as an abominable masculine model.

Brothels are the only feminine universe where Moix’s father is not insulted and where he feels at home (115). It is the father’s desire to integrate the brothel as a common and daily space for his children: brothels were for him a foyer for enjoyable conversation where camaraderie and sex were similarly important (116). In addition, Terenci and his brother would repeatedly go with their father to see “las queridas de papá.” Nonetheless, Moix highlights the strangeness of these scenes, for example, when he and his brother waited for their father in Madame Rosario’s kitchen, surrounded by prostitutes. Moix transforms the brothel, which the father envisions as a normal, homely and natural space for himself and his sons, into a grotesque scenario. The prostitutes’ bodies play a significant role in this deformation of reality. The prostitutes are first depicted as “macizas y orondas” and later “opulentas” and “jamonas” (118). Moix explains that “papá abrazaba con fruición a la carnaza” (118). The autobiographical subject highlights how the father was in fact not different from other men of the time, who often preferred fat prostitutes. The prostitutes’ bodies and especially their underwear offer an image of the brothels as a ‘low’ surrounding — popular, dirty and excessively carnal. It is through these bodies that Moix starts composing abject feeling towards the father. Despite acknowledging the domestic feeling awakened by the images of these women cleaning, ironing, sewing or cooking in Madame Rosario’s kitchen, Moix pictures the prostitutes’ bodies and their clothing as bizarre:

En lo único que las veía distintas de las demás mujeres era en el vestuario, que incluso a mis cortas entendederas resultaba cuanto menos atípico. Mucho más en la cocina porque allí se mostraban libremente, con sus luminosos atuendos de colorines, sus batas chinescas, sus combinaciones color perla y aquellos negligés de raso arrugado que dejaban asomar piernas desnudas, llenas de morados, barrigas con
peligrosas concesiones a la celulitis o brazos enrojecidos, casi despellejados a causa de una pésima depilación doméstica. Y alguna vi que se quitaba la faja, respirando con alivio de cetáceo, y otra que se ponía los ligueros, y aquella que se planchaba unas bragas negras de tamaño tan descomunal que las asocié con la carpa de un circo que venía a la Ronda todos los veranos. Ante semejante asociación, no se me ocurrió pensar que las enormes dimensiones de las bragas tuvieran utilidad de reprimir michelines y adiposidades varias; por el contrario, me hicieron suponer que el sexo de hembra, allí encerrado, debería tener el tamaño de una radiogramola, si bien ignoro el porqué de aquella asociación. Nadie me había dicho nunca que un clítoris rompiese a decir: «Aquí radio Miramar» o que de una vagina surgiesen boleros de Machín. (119)

The strange outfits and underwear, colourful and strident, and the prostitutes’ bodies, especially their weight, bruises, body hair and deformity, emphasize the impossible eroticism of the scene. Through the big pieces of underwear, Moix imagines the feminine sex as immense and gross. These scenes, described with a heavy dose of humour, are nonetheless shocking and traumatic for Moix. He comes to view the feminine sex, and any kind of underwear, as repulsive. Just after describing the scene, the autobiographer confesses that hearing the words bragas and calzoncillos is, for him, unbearable, offensive and violent (120).

In fact, Moix associates both men’s and women’s underwear with a personal and historical gloominess in his memoirs. Underwear is directly linked to the prostitutes, but also to Barcelona’s postwar times: Moix remembers the neighbours’ intimate clothing hanging in the Raval’s balconies (119-120). For Moix, his neighbours’ old, dirty and yellowed underwear speaks to the absurdity and vulgarity of the men and women who would wear them, as well as their censured sexuality. The image of the hanging underwear is a symbol of the poverty of the nation, a poverty that implies not only economic but also moral decline.

However, the autobiographer’s digression on the subject of underwear goes further. Moix explains that, following the trail of his memory, he obsessively arrives at the image of his father in his underwear. One night, when the father is trying to make his sons sleep, Moix catches a glimpse of his father’s testicles coming out of his underpants. For the rest of his
life, he would not be able to forget the awful image, which appears repeatedly in his autobiographies:

Siguiendo el rastro a este recuerdo, mantengo como una de mis obsesiones permanentes la imagen de papaíto vestido de aquella guisa cierta noche que se introdujo en nuestra cama para hacernos dormir contándonos cuentos. Si quedó descalificado ante mis ojos al verle aparecer con unos calzoncillos como los que yo veía colgados en los balcones de la gente más vulgar del barrio, todavía fue peor cuando asomaron por la pernera un par de testículos muy hinchados y enrojecidos como dos pimientos. Parecían los de un perro dálmata que tuvimos décadas más tarde. (120)

The hateful description of the father’s testicles, especially their animalistic representation, shows us how much the author reviles this masculinity. If the prostitutes’ underwear offers an image of a large vagina, the father’s underpants unveil a penis that is vulgar, obscene, unappealing, offensive and animal. The father comes across as a caricature, an anti-aesthetic image, an abject body that is dangerously placed between the human and the animal world of carnal and low desires. Through the father’s body, Terenci Moix dismisses his masculinity as a possible model to follow. Using Freudian terminology, Moix does not internalize the father as a model of perfection that forms the ego-ideal as Barral does; on the contrary, the father is a model to reject.17

Moix’s critics have noticed the importance of image distortion in his aesthetics. For example, Steven Forrest points out that Moix’s work offers a disconcerting, grotesque, alienating image of reality (933). Rosi Song persuasively argues that, in fact, Moix’s continuous distortions of reality situate this author’s work within the literary tradition of the Spanish

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17 According to Freud, during the Oedipal process, the boy’s identification with the father may take the form of internalizing the perfections with which he has endowed this ultimately phantasmatic figure, perfections which he may (unreasonably) hope one day to realize himself (see Weiss 25). This identification with his father serves the boy to mark a successful resolution of the Oedipal stage. In fact, the ego-ideal is depicted by Freud as “a substitute for a longing for the father” (37) in The Ego and the Id. This internalization of the father as a model of perfection that forms the ego-ideal has been questioned by many feminist thinkers, such as Weiss. As this scholar points out, “by describing the ego-ideal as “masculine ideal,” Freud (not so) unwittingly reinforces the inferiority complex that women have already been subjected to, on his analysis, through the castration complex” (25).
esperpento, thus embracing a canonical aesthetics in Castilian literature (101-102). Valle Inclán’s esperpento, that comes from an urban environment, is the consequence of placing a classic and perfect image, for example that of a body, in front of a concave mirror. As it is especially apparent in Luces de Bohemia, the deformed image that results shows the figure in its unattractiveness, ridiculousness, absurdity and degradation. The father’s body, and especially his animalized testicles, are a clear example of Moix’s esperpentic aesthetic, in which the copy exaggerates certain body aspects to provoke parody. The esperpentic reflection presents the father as an atypical, imperfect and disappointing figure. Described in several moments as a dirty, repugnant man, the distortion of reality is centred in the corporeal. As in Goytisolo’s memoirs, the father’s body is the starting point for censuring the father’s power. Moix’s depictions nonetheless retain a bittersweet tone. He constructs an image that is a jocose and festive exaggeration of masculine attributes, but that at the same time is strictly bound to criticism of the father’s repressive and sexist behaviour.

The deactivation and criticism of the paternal model as the bearer of the phallus and the law should be read following Peter Stallybrass and Allon White’s notion of the “grotesque,” found in The Poetics and Politics of Transgression. Stallybrass and White, influenced by Bakthin’s study of Rabelais, explain that the grotesque body is the one connected to impurity, to protuberant distension, to disproportion and exorbitance (23). The «bas corporel» is also connected to ungoverned female sexuality. The images of Moix’s father often coincide with this: Moix draws attention to how his father cannot control his physical needs and his desires of the ‘lower body.’ As we saw in the former quotations, the autobiographical subject also presents body-images in which the father’s testicles are deformed and mocked. It appears that the grotesque and esperpentic body of Moix’s father serves as a way to question paternal

18 Following Rosi Song’s theory about Terenci Moix’s embrace of the Spanish literary tradition, Moix’s images of the prostitutes and the father’s body should be related to another central text in the Spanish grotesque tradition, that is, Fernando de Rojas’ La Celestina.

19 Moix’s exaggeration is brought to a limit. The autobiographical subject explains that, while playing with his father, the father’s testicles would hit his forehead, and he would start crying as if he had been flagellated: “jugando, jugando, aquellos atributos de una fealdad repugnante fueron a parar repetidas veces sobre mi frente, de manera que en un determinado momento me eché a llorar como si me estuviesen flagelando” (120). The similarity between the former and an erotic scene, especially through the nakedness of the bodies in bed, highlights a strong ambivalence towards the father’s figure. While the father’s body is forbidden as a model and is presented as undesirable and ugly, the Oedipal attraction towards the father still exists, and is somehow present when the father’s body appears.
authority. By focusing on the father’s testicles, the autobiographer composes a parody of the father as the bearer of the phallus. As Stallybrass and White demonstrate, “body-images ‘speak’ social relations and values with particular force” (10). Moix destabilizes that high/low division, which Stallybrass and White point out so well as organizing Western thought. Invoking the father and his masculinity as fleshy and low, Moix challenges the traditional father as a non-carnal, proper and clean body, as embodying an image necessary to symbolize law and power. This is a challenge that works simultaneously through psychic forms, the human body, geographical space and the social order, as Stallybrass and White disclose (3).

The father’s body has, in Moix’s autobiographies, an important demystifying potential. Coming back to The Poetics and Politics of Transgression, “the grotesque tends to operate as a critique of a dominant ideology.” (43) The term ‘symbolic inversion’ is especially useful to interpret Moix’s descriptions. Symbolic inversion is defined “as any act of expressive behaviour which inverts, contradicts, abrogates, or in some fashion presents an alternative to commonly held cultural codes, values and norms be they linguistic, literary or artistic, religious, social and political” (17). By mocking the father’s body, Moix questions both the father’s masculinity and a pre-established notion of virility in postwar Spain. In this sense, it is important to consider the place of the autobiographer as a position of power, in which writing challenges a determined ideology. By dislocating the authoritarian father with several grotesque images, Moix claims the right of otherness in a surrounding that he considers constraining.20

Returning to the fragments from El peso de la paja, I would like to underline how the body of Moix’s father is closely linked to the body of the prostitutes. These are two bodies that, according to Gail Weiss’s theory of intercorporeality, need to be read together. In her book, Body Images: Embodiment as Intercorporeality, Weiss, building on the theories of Schiller and Merleau-Ponty, argues that the experience of being embodied is never a private affair but rather is mediated by our continual interactions with other human and nonhuman bodies (5).

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20 As Rosemary Garland Thomson interprets in Extraordinary Bodies, “according to Bakhtin, the carnivalesque figure—perhaps his version of the disabled figure—represents the right to be other’ in this world, the right not to make common cause with any single one of the existing categories that life makes available (...)” (38).
The consciousness of our own body is mediated through other bodies. Weiss emphasizes the importance of others in the processes of construction, destruction and reconstruction that characterize the ongoing development of the body image (33). She also explains that, through the processes of introjection, projection, and identification, our body image continually incorporates and expels its own body (parts), other bodies and other body images (33). This idea helps us understand how different bodies are interrelated in Moix’s autobiography. The father’s body does not function on its own, but needs to be understood alongside the bodies of the prostitutes and to the bodies of other men.

One could argue that Moix’s narrative at many times has a misogynist tone, as we observe with the prostitutes, whose deformed, grotesque and filthy bodies are perceived as dirty, dangerous, and threatening. In this sense, Moix seems to project an idea that was common in postwar Spain. As Aurora Morcillo points out in The Seduction of Modern Spain, as in the early modern period, circumspection, order, and hygiene composed the essence of the Catholic ideal of women in Francoist Spain (30). The regime’s propaganda presented the prostitute as the nemesis of the honest woman: \(^{21}\) prostitutes were a threat not only because they enticed good men to fall from grace, but also because they literally infected the Spanish citizenry with disease (97). Moix’s descriptions of the Raval’s prostitutes often involve these negative connotations. Nonetheless, by situating the father’s undermined masculinity in the brothels and surrounded by prostitutes’ bodies, Moix also uncovers the Francoist double moral of prostitution: prostitution was allowed, even as the popular discourse demonized the prostitute. According to Morcillo, this moral double standard developed into a dysfunctional sexuality, disguised under the appearance of Christian purity and normalcy (92). Moix’s images attack this extremely sexist double standard, in which women could only be whores, saints or self-denying mothers, and in which women’s sexuality was completely restricted. Placing together the father’s and the prostitutes’ bodies, Moix uncovers how the Francoist normative notion of virility, one based on the idea of a sexually potent man, was in fact

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\(^{21}\) The prostitute, in contrast to the integral, closed, virginal body of the bride, was an open sore on the public body politic. A relationship that, according to Morcillo, symbolized in the larger context the fraudulent, fallen Second Republic versus the virtuous and victorious dictatorship of Franco (90).
Women have a central, although sometimes ambiguous, role in Moix’s challenge to normative masculinity and to the father’s virility. A clear example of this is how the mother and aunts *demasculinized* Moix’s father by continuously insulting and belittling him. The aunts questioned his masculinity by implying that he did not bring enough money home; they called him “burdo pelagallo”, “simplón” and “cantamañanas” (106, 107). When the father and the mother argued in one of Moix’s typical family scenes, the women deliberately focused on the father’s virility and, more concretely, on his testicles. During the familial fights, the father would shout to Moix’s mother “no me provoques, que los tengo muy buen puestos” (123), a sentence that instigated all of the women in the house to question whether Moix’s father could really be a ‘complete’ man. The mother would threaten the father with finding another lover, which the father considered an attack on his honour, even though he had many lovers. Then one of the aunts, la tía Florencia, would take part in the discussion to conclude “¿lo veis? No tiene lo que hay que tener” (124), while insisting that the father was “un calzonazos capado” (124). As we see, the father’s testicles are regularly brought up in familial conversations, usually as a cardinal attribute to support the father’s masculinity or his lack of it. The recurring mention of the father’s testicles in these fights shows the discursive importance of a very specific kind of masculinity within the Spanish and Catalan context.

Moix also explains that while the mother and aunts undermined his father, the dairy customers and the prostitutes praised his masculine member. Interestingly, Moix relates that when he was a child, his genitalia were always compared to his father’s and touched by the customers of the dairy, who wanted to see if the son had inherited the father’s virility:

Era constante el ir y venir de las clientas que me tomaban en brazos, me acariciaban, me sobaban y me sometían, insistentemente, a una práctica que sería de vital importancia para mi futuro. (...) Solían tocarme los genitales para comprobar si se desarrollaban y ponían como los de mi padre, elogiadísimos tanto por algunas señoras

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22 An image that, in fact, according to Morcillo, fit with the regime’s promotion of itself as virile and masculine (92).
casadas como por las putas más adictas del Barrio Chino. Ante tales expectativas, puede decirse que no hubo en la calle Ponent niño más tocado que yo. (79)

These women’s expectations would nonetheless soon be disappointed, as Moix did not express any interest in inheriting his father’s physical or moral attributes. If in chapter 1 we observed how Moix rebels against the Catalan tradition of the hereu by dismissing the father’s business and surname, here Moix repudiates being the father’s heir through the refusal of having similar physical characteristics. In these examples, we also see how female communities both question and sustain certain ideas of masculinity.

As in Goytisolo’s autobiographies, the fall of the idealized father is closely linked to the father’s image as an abject body. In Moix’s case, this abjection is not centred on the father’s sickness, but on the questioning of his masculine attributes through an animalistic depiction. The feeling of abjection is also conveyed through filthiness, and when making such points, Moix also makes reference to the paternal uncontrollable liquids. The father’s unfaithfulness reaches its pinnacle when several women from the Pyrenees appear, pregnant, claiming that Moix’s father was responsible for their pregnancies. Apparently, on his trips to paint houses in the Pyrenees, the father had sex with several women from the region. Moix concludes “era lícito suponer que durante aquel tiempo el semen de un macho tan ardiente no serviría para regar florestas ni caería en saco roto” (125). The uncontrolled bodily functions, the lack of “spermatic retentiveness,” as Baker-Benfield calls it (see Garland Thomson, 44), is central when morally judging the father. Again, Moix questions a system that allows men to not take responsibility for their sexuality, but leaves women unprotected. As Morcillo explains, Francoist laws preserved the man’s privacy if a woman accused him of being the father of her children. The Civil Code stated explicitly that “the court will not accept any lawsuit that directly or indirectly might have as an object the investigation of paternity” (124). Therefore, while single mothers suffered social condemnation, it was up to the fathers to acknowledge their paternity. The law protected the man’s privilege to a licentious life, even after marriage.

Moix condemns his father’s sexism, especially when it takes the form of him being unfaithful to his wife. The father’s body and morality are inseparable in criticizing this figure:
A partir de un momento determinado, empecé a encontrar censurable el puterío de papá. No en sus aspectos morales, aspectos que yo era incapaz de comprender y en adelante acatar, sino por el mismo proceso de repulsión que sentí cierta noche al verle en calzoncillos y con el sexo al aire. Pero muy especialmente porque toda su actuación presentaba aspectos de un donjuanismo trasnochado y le llevaba a manifestarse bajo aspectos que, por conocidos de las ficciones de la pantalla, asocié con alguna desagradable manifestación de la prepotencia. (127)

The moral repulsion starts as a rejection of the father’s body. The son perceives his father’s masculinity as arrogant and overbearing. Moix also feels that in his attitude, his father continuously humiliated his mother. The father is an unsatisfactory model of man, and his arrogance obliges Moix to reject all that comes from him.

Important in this context is the idea of dirtiness, which appears repeatedly in Moix’s autobiographies in relation to the father. We have seen how, through the prostitutes, the father is associated with impurity, with moral and physical uncleanness; through his testicles, the father is compared to a dog; and through his underwear he is associated with the ‘low,’ public and intimate clothing hanging on the neighbourhood’s balconies. The autobiographical subject comes back to the body of the father to describe it as “dirty,” because of the father’s job. Again, the father’s biggest pride, owning an important painting business, is diminished: “empecé a despreciar a mi padre porque llevaba las manos sucias, detalle obligado por las características de su oficio” (139). As Mary Douglas points out in Purity and Danger, “pollution has indeed much to do with morals” (130). The father’s impurity is translated in grotesque and dirty images of his body and clothing, while the mother is idealized and presented as a neat body, because being a seamstress is a clean profession (112).

Throughout El beso de Peter Pan, the father’s clothing, first his underwear and later his dirty working outfit, is positioned in conjunction with the body and clothing of other men. The father’s body connects him to other, larger, masculine communities that Moix perceives as sexist: “y una vez más se impuso el recuerdo de papá en los lejanos días de la posguerra: una figura ridícula, en calzoncillos y camiseta y con la posibilidad de que saltasen los enrojecidos testículos que tanto asco me habían inspirado. Esta es la imagen que aparecía siempre que
pensaba en una cofradía masculina” (410). When Terenci Moix starts working in the Harry Walker factory, he realizes the extent to which the features, clothing, attitudes and hobbies of his co-workers remind him of his father:

(...) los empleados de la Harry Walker se me antojaban ordinarios y vulgares por el único hecho de trabajar en mangas de camisa, y literalmente intratables por sus conversaciones siempre ceñidas al fútbol. A la hora del desayuno, cuando sacaban su bocadillo del primer cajón del escritorio, reencontraba en sus discusiones sobre el Barça y el Español el mismo tono agresivo de papá y sus amigos de taberna: idénticas reacciones cenas a la chabacanería. Estaba despreciando en ellos, a partir de ellos, todo cuanto me recordase la masculinidad. (44)

In fact, in *El beso de Peter Pan*, Moix describes the reluctance and anguish that these men would cause him, especially when they brought up the topic of sexuality. Men would like to verbalize and show off their virility by expressing a sexist attitude towards women. Moix describes their behaviour as low, vulgar and castrated, thus leading towards “un erotismo machista con el que me era imposible comulgar” (39). As Pere Gimferrer correctly points out, Moix affronts the most brutal aspects of the Spanish contemporary male society through his autobiographies (19). The autobiographical subject narrates how co-workers would import French magazines “con páginas llenas de tías desnudas, de buenorras, como decían mis compañeros. Yo no ignoraba que muchos se las llevaban al váter para masturbarse y, cuando les veía regresar, disimulando la revista bajo el jersey, se me antojaba que todo nuestro erotismo vivía de apaños cada vez más tristes” (39). As with the father’s sexuality, the other men’s sexuality is frustrating, deceptive and constraining. His father, his own male friends, his father’s friends from the bar, the men from the factory and the men from the military service are all part of a community that is linked to a series of tests related to sexism and virility. Moix hated these tests, which, like the father, epitomize a frustrating and rejected model of men.

23 The pressure towards the heterosexual model also comes from the father, who, especially during Moix’s adolescence, would ask him to have a girlfriend, or would show his disappointment with the son’s hobbies (326).
The Virile Body of Desire

In Moix’s autobiographies, the father’s *esperpentic* body is successively put in contrast with the body of another man, a man who is not dirty or polluted by women. This is Moix’s godfather, Cornelio, a handsome, young and homosexual man. Cornelio stands out as a model of masculinity that destabilizes the sexist model embodied in the father. The autobiographical subject first describes Cornelio as “un curioso, definitivo personaje que todavía no ha entrado en acción: mi padrino, el finolis” (100) and later explains that Cornelio was a transgressive model, who had a great influence in him:

Mi infancia tuvo la rareza de estar asesorada por una transgresor de primera. Se trata de mi padrino oficial—en realidad mi primo—, entonces un apuesto joven que, entre todas las cosas del mundo, había salido homosexual. Pero esta condición pertenecía al tipo de extravagancias que una honesta familia catalana nunca quería aceptar. Más aún: ni siquiera se hablaba de ellas. Todo indicaba que Cornelio estaba condenado a ser un maldito entre los suyos, y mi propio padre confirmaba aquella posibilidad cuando exclamaba: «Antes que tener un hijo maricón, preferiría verlo muerto.» (139-140)

Moix profoundly admires his godfather, and sees him as a counter-image to a paternal, frustrating and castrating masculinity. Although surrounded by silence, taboo and by a series of euphemisms—Cornelio is certainly accursed and marginalized by his society—Cornelio breaks with what society is expecting: he has a relationship with another man, Alberto.

While Moix describes Cornelio and Alberto as *affected,*—the autobiographical subject never loses the opportunity to parody others—they are also surrounded by an aura of perfection in his eyes. Cornelio’s partner was a rich doctor, who came from one of the wealthiest, traditional families of Barcelona; thus, his surname was praised by Moix’s family. Contrary to the father, Cornelio and Alberto were bound to the achievement of an elite class, to good education and good taste. Because of Cornelio’s interests, he used to go to the cabarets in *el Parallel* and to refined theatres and he knew what glamour and good taste meant. He was also a film lover (144). He had gone to the best cinemas of Barcelona and he consumed
specialized magazines that talked about Hollywood, such as Primer Plano and Fotogramas. In addition, he lived in a more refined neighbourhood, in la Diagonal, in contrast to Moix’s father, who loved el Raval, a district which Cornelio, like Moix, considered an underworld (145). Frequently, Moix describes the beauty of his godfather and his homosexual partner.

It is important to mention that ‘Cornelio’ is a false name that Moix invents to protect the godfather’s real identity; a name that Moix chooses because his godfather looks like the handsome actor Cornel Wilde (140). The question of naming cannot be overlooked: Cornelio is one of the few characters who appears with a false name, in some sense like the autobiographer himself, who at some point during his career decided to change his given name, Ramón, to Terenci. As I explained in the introduction to this dissertation, for Philippe Lejeune the autobiographical pact is based on proper names and on how these names correspond to reality (On Autobiography 11). By giving his godfather a different name, Moix breaks with Lejeune’s autobiographical pact. This gives Cornelio and his partner a different freedom than that given to those who appear with real names. It places the homosexual couple outside the autobiographical law. In fact, the author’s autobiographical subject’s name is an interesting in-between: he changed the name Ramón to Terenci in his real life, thus strengthening the ties between reality and fiction. While the name Ramón is associated with the masculine lineage, the name Terenci permits the autobiographical subject to assume another identity. The change of name joins the godfather’s and the writer’s destinies. At the same time, it gives both of them the possibility of having a different identity in Moix’s autobiographies, while challenging the very idea of autobiographical writing.

Alberto and Cornelio were handsome and had athletic bodies. The body is once again central to challenging normative models of masculinity through symbolic inversion. Moix continuously highlights how Cornelio’s and Alberto’s bodies were really masculine, in contrast to the father’s esperpento. For example, he affirms that Alberto “por ser un atleta consumado parecía un macho de verdad” (140). Cornelio and Alberto have a masculine appearance, according to Moix; because of their cleanness, strength, athleticism and healthiness, they create a hyper-masculine image. Moix describes “Cornelio efectuando sus hazañas en el «Club Natación»” (155) and how this view would direct Moix’s desires
towards the figures of swimmers and fighters (155). Later Cornelio’s body is described while exercising and swimming in the sea, an image that Moix associates with the normative masculine model: “con su taparrabos negro debidamente acortado a nivel de las nalgas, y las posturas atléticas que le gustaba afectar en lo alto de las rocas, daba el pego promocionando el machismo de estampita” (242). Contrasting with Alberto’s and Cornelio’s bodies is the father’s outfit “la imagen de papá, siempre omnipresente con sus ridículos calzoncillos de posguerra tan opuestos a los ceñidos slips de competición que solían llevar Alberto y Cornelio” (El beso de Peter Pan, 134). There is a great deal of humour regarding appearances and reality in all of Moix’s autobiography. The irony of the quoted images is obvious: the truly masculine, perfect, clean, strong, healthy and athletic body is the one that the Francoist society marginalizes and condemns.

Alberto’s and Cornelio’s bodies and attitudes repeatedly collide with the way Moix characterizes his father. From their clothing to their cleanliness, Cornelio and Alberto stand out in their perfection: “aparecían ostentando sonrisas irreprochables, sonrisas que no mostraban dientes llenos de musgo, como los de papá, antes bien diminutas perlas que les convertían en réplica viviente de los primeros anuncios de dentífricos” (318). Somehow, Moix’s obsession with hygiene, strength and virility can be read in parallel to the fascist male body, exhorted and defended by totalitarian regimes throughout Europe at the time. Aurora Morcillo examines how racial hygiene focused on a highly gendered conception of the ideal body type and corporeal beauty. The fascist cult of the body identified the effeminate with the negative, versus the masculine with the powerful, in political discourse (44). Nonetheless, Moix also emphasizes how the images of sporty men were in fact more pleasurable than the ones offered by the fascist propaganda in his childhood magazines:

No me enardecía en absoluto el vigoroso optimismo de los héroes de Chicos y Flechas y Pelayos ni, en resumen, todo cuanto oliese a camaradería, espíritu castrense y parecidos reclamos del machismo. (...) Aguerridos cruzados, forzudos émulos de Tarzán o detectives exóticos como Silver Roy, todos mis héroes acababan en el potro, la rueda dentada o el fuego lento, como prueba decisiva de resistencia y, por lo tanto, de virilidad. (155)
As Morcillo and Pavlovic explain, Franco not only embraced fascist aesthetics, but also promoted a masculine ideal that was half-monk and half-soldier (Morcillo 44), a concept of ideal masculinity that Franco appropriated from José Antonio Primo de Rivera (Pavlovic 24). Nonetheless, Moix rejects the model of the half-monk, half-soldier man, and is inclined towards sporty, resistant and strong men, body-types which he associates with a foreign culture. The bodies that attract him are the ones that appear in imported American magazines. Moix used to read magazines with images of young and athletic bodies that, with the excuse and fashion of bodybuilding, showed men almost naked (31, 32). Although these magazines were not considered pornography, they presented young men in heroic positions, completely naked except for a small piece of clothing. This early influence on Moix highlighted a heroic, classic and bright body (32), against the more austere Francoist model of men.

Moix parallels Goytisolo here, emphasizing how Francoist censorship would direct and incline certain forms of desire. However, whereas Goytisolo’s desires are directed towards a prohibited masculine model, the othered and hated “Moor,” Moix directs his desires towards the only bodies that the dictatorship allowed, the sporty men that he knew and the male images imported from American culture. Moix explains how the masculine body was presented with a certain freedom, while the feminine body remained completely covered until the seventies. The censorship of the feminine body was without a doubt “una pesadilla dirigida por deficientes mentales” (54). While the female body was taboo, men could be almost naked at beaches or swimming-pools. Moix felt inclined to gaze at and take pleasure in the images of naked, strong men who he knew, or who constantly appeared in movies and magazines:

(…) mucho antes de que pudiese reconocer el deseo, ya había visto vigorosos atletas luciendo el torso en las historietas de aventuras que tanto complacían a los demás niños. Y en los carteles del «Gran Price», que anunciaban campeonatos de lucha libre, me había detenido a observar los cuerpos de unos caballeros que, en pleno invierno, podrían aparecer con el simple atavío de un eslip, mientras el resto de la humanidad andaba enfundada en gruesos abrigos. La desnudez, así mostrada, se me presentaba como un factor exótico y, por lo tanto, atractivo. (155)
To these images, Moix adds the sadomasochistic components of his Catholic education, which would create a series of fetishes, captured in his books *El sadismo de nuestra infancia* and *Mundo macho*. He discovered while writing these books, that the magazines and publications for children and young men from the post-war era remained couched in his imagination. He concludes “entendí hasta qué punto las imágenes que conmovieron nuestra infancia se convierten en perversas alcahuetas de nuestros deseos futuros” (156). If these magazines featured certain ideas of masculinity, for example adventure and bravery, other publications of religious figures and martyrs directed his desires towards sadomasochism.

Coming back to the alternative masculinity that Moix sketches through his autobiographies, it is necessary to point out how Moix presents Cornelio and Alberto as a possible alternative to the heterosexual model, incarnated specifically in Moix’s father and mother. Because the relationship of Moix’s parents was based on arguments and fights, he was persuaded that “las relaciones entre una esposa y un marido tenían que desembocar en el desastre” (218). Contrary to that, Cornelio and Alberto were a perfect copy of the true-love stories of cinema. Moix perceived their relationship as ideal and the world that surrounded them as perfect, full of friends, fashion and distinction. They lived an almost utopian life, eating in the best restaurants and traveling when it was very rare to do so in Spain. Being a defectless couple in Moix’s view, they turned into a mirror of imitation (318). In addition they would dress as if they had just stepped out of a fashion magazine, which also contrasted with Moix’s father’s dirty clothes:

Aquéllos amantes, peripuestos y dinámicos, se erigían sin dificultad en la cara más ostentosa de una felicidad reservada a quienes eran apuestos, viriles, selectos y, sobre todo, distintos. Y el niño soñador se complacería buscando en la diversidad motivos de exaltación y, en la apostura masculina, un contraste estrepitoso con la dejadez física en que empezaba a incurrir papaíto, a quien seguía recordando con las manos sucias de pinturas y unos calzoncillos anchos, como el payaso más tonto de un circo especializado en exhibir deformidades. (319)

Through Cornelio and Alberto, the autobiographical subject has the intuition of needing someone like himself, a partner who serves as a double (138). While the father’s body is
presented in its deformity, the godfather, Cornelio, is a perfect reflection of a virile and masculine model to follow.

Conclusion

Carlos Barral, Juan Goytisolo and Terenci Moix offer extremely disparate images of their fathers, images that present the father in a distinct corporal way. The three authors challenge, in different ways, the expected “No Body Father” that, as Kelly Oliver points out, is a constant in Western thought and philosophy. This non-corporal aspect of father permits this figure to be associated with the Law, rules and authority. Nonetheless, the materialization of the father acquires very different tones in the autobiographies of these three authors. Carlos Barral tries to recover a loved and admired father through his objects. In so doing, the autobiographical subject resuscitates the father’s memory and attempts to find his place as a legitimate heir. Frustratingly for Barral, it is through his effort to physically recover the father, to corporealize him, that this figure becomes an ever more absent ideal to mimic. Contrary to that, Moix and Goytisolo symbolically destabilize the father’s power as the bearer of the law and the phallus when they present the father as a degraded and rejected figure. They seek, not to recover the father, but to bury him. Their efforts are never fully successful: despite the physical breakdown of his father, his existence as law lingers for Goytisolo. Moix seems more successful at distancing himself from his father as a model, yet he must continue to live in an environment which praises masculine models that resemble the paternal that disgust him. What stands out in all of these authors’ works is a tension between father and son, and fatherhood and autobiography, which can never be fully resolved. This is not the clear-cut autobiographical inheritance of patrilineal authority outlined by Sidonie Smith, which I discussed in the opening pages of this chapter. While Barral seeks to inherit his father’s legacy, this turns out to be impossible except through bizarre performance. Even though Goytisolo and Moix attempt to escape their fathers’ presences, these two writers remain haunted by their predecessors. Amidst these unresolved tensions, these three authors are able to engage in the kind of “self-fathering” that Loureiro refers to, by placing their own authority, not in the paternal model, but in the text itself, which functions as a way of grappling with the father’s convoluted legacy.
Chapter 4

The Death of the Father and the Melancholic Subjectivity

Juan Goytisolo and Clara Janés conceive of the death of their fathers as the event that drives their autobiographical writing. For Goytisolo, the paternal is a conglomerate that encompasses the real father, the dictator Francisco Franco and the country of Spain, which is understood as Franco’s Spain. It is from this triad entities that Goytisolo tries to escape, and these three entities continually haunt him. For Janés, the paternal world is the domain of books and culture, a world that vanished when her father died and she Clara tries to recover through writing. Goytisolo’s and Janés’s works draw two opposite movements towards the paternal, two directions that nonetheless underscore that these authors’ memoirs are understood as impossible works of mourning. This chapter focuses on Juan Goytisolo’s and Clara Janés’s melancholic subjectivity after the death of their fathers. It highlights the centrality of melancholia to autobiographical subjectivity, as well as its links to heterosexual and homosexual desire. In the following pages, I will stress the value of melancholia as a way of understanding the subject, an investigation that has been overlooked in the focus on melancholia as a way to analyze national processes of grief.

Informing my reading are Sigmund Freud’s notion of melancholia, not as a pathological state, but as central in the formation of the ego. In “Mourning and Melancholia,” Freud distinguishes mourning as a lamentation after the loss of someone loved, from melancholia, which he regards as a pathological disposition in which the object has been so profoundly inserted into the self that losing it becomes a loss of the ego (153). In his first texts, Freud describes mourning as a natural process, while melancholia is considered a pathological state. Nonetheless, in later writings, such as the Ego and the Id, melancholia appears as a

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1 In “Mourning and Melancholia,” Freud speaks of the melancholic as someone who has lost interest in outside reality and who punishes him or herself with self-reproaches. According to Freud, melancholia is deeply linked to depression (161).
characteristic of the subject’s formation.\(^2\) This change is central to my reading: building on
Freud’s later works, I understand melancholia as seminal to understand the constitution of the
autobiographical “I.” To do so, I draw from Judith Butler’s reflections on melancholia found
in *Gender Trouble, Precarious Life, The Psychic Life of Power*. From Freud to Butler, melancholia is both the refusal of grief and the incorporation of loss (*The Psychic* 142). Judith Butler argues that melancholia, “the unfinished process of grieving, is central to the
formation of the identifications that form the ego” (*The Psychic* 132).

When looking at the question of the autobiographical subject, it is important to keep in mind
the origins of the theories on melancholia. Melancholy or black bile—*melaina chole*—was,
according to Hippocrates, one of the four bodily humours whose disorders were likely to
produce the most destructive consequences (*Stanzas* 11). Originally associated with fear,
restlessness, sorrow, lethargy and a general moroseness of the mind and spirit, its symptoms
included sleeplessness, mania, irascibility, excessive lust, impotence, fear and depression
(Schiesari 97-98). It was with Plato, and later with Aristotle, that melancholy became an elite
affliction, a condition of “greatness” (Schiesari 102). In *Problemata*, Aristotle raised the
following question: “why is it that all those who have become eminent in philosophy,
politics, poetry or the arts are clearly melancholics, and some to such an extent as to be
affected by the diseases causes by black bile?” (see Heffernan 8, Schiesari 6, Agamben 12).
While melancholy was understood by Aristotle as an unfortunate malady,\(^3\) it was one
suffered by great and gifted men that ultimately gave them a status of “eminence.” After
Aristotle, and as Agamben points out, the double polarity of black bile, became popularized
through Marsilio Ficino, who revised the negative assessments of the melancholics and
turned melancholy into a positive virtue for men of letters, popularizing it to the rest of
Europe (Agamben 12, Schiesari 7). As Juliana Schiesari explains, melancholy became an
elite illness, that afflicted men precisely as a sign of their exceptionality, and distinguished
them from the *vulgus* or common people (7). Melancholy empowered such distinguished men

\(^2\) As part of his analysis of the Oedipal process in the *Ego and the Id*, Freud considers melancholia as central to
the structure of the subject or, in his language, central to building up the character of the ego (22).

\(^3\) As Schiesari points out, for Aristotle, melancholy was still related to the following: epilepsy, apoplexy, torpor,
skin sores, and varicose veins; solitude, excessive lust, fear, despondency, sluggishness, stupidity, cleverness,
talkativeness, inexplicable cheeriness, mania, overconfidence, despair, madness, and suicidal impulse, among
others (102).
and privileged their position within literary, philosophical, and artistic canons (7). Thus, this illness “appears as a gendered form of ethos based on or empowered by a sense of lack” (Schiesari 11, 12).

It is the correlation between melancholia and the consciousness of a distinctive and independent selfhood—the melancholic’s singularity and superiority—that is important when considering Goytisolo’s and Janés’s autobiographical writings. In fact, in The Tears of Narcissus, Lynn Enterline notices the mutually constituted relationship between narcissism and melancholia (2); the self-image in the mirror is an image that cannot be separated from grieving. Enterline highlights the intimate relationship between images of self-reflection and images conveying a sense of loss (1). For this scholar, the entanglement of narcissism in melancholia, or self-reflection in self-loss, disturbs the representation of a stable, or empirically knowable, sexual difference (8-9). According to Enterline, melancholia disturbs the presumed sexual “identity” of self-representing masculine subjects (9).

Following Enterline’s explanations and looking at Janés’s and Goytisolo’s autobiographical writings, I contend that autobiographical writing is inseparable from a melancholic state for these two authors. In fact, my reading of their work goes beyond this: it is this correlation between self-representation and loss that threatens the unitary and masculine subject of autobiography.

In a very different way, in her works, Judith Butler also considers melancholia as essential to the constitution of a gendered subject. Following Freud, Butler explains that, before the Oedipal process, the child feels love towards both parents, and thus manifests a bisexual inclination. Nonetheless, during the Oedipal process, the child “must choose not only between two object choices, but also between two sexual dispositions, masculine and feminine” (Gender 59). Butler suggests that desire always represents a form of loss, as it always implicates the denial of a sexual disposition. Gender is formed through punishments and prohibitions, a series of taboos that make the object of love become part of the melancholic self (64). Butler affirms that, during the Oedipal process, there is a taboo prior to incest: this is the taboo of homosexuality, which determines infantile desire. According to this scholar, while the denial of a heterosexual object corresponds to the mechanism of

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4 For more on melancholy and the feminization of the masculine subject see Schiesari 252 and Berlin 70.
mourning, the loss of the homosexual object corresponds to melancholia. Not only has an object of love been lost but the modality of desire has also been denied:

This process of internalizing lost loves becomes pertinent to gender formation when we realize that the incest taboo, among other functions, initiates a loss of a love-object for the ego and that this ego recuperates from this loss through the internalization of the tabooed object of desire. In the case of a prohibited heterosexual union, it is the object which is denied, but not the modality of desire, so that the desire is deflected from that object onto other objects of the opposite sex. But in the case of a prohibited homosexual union, it is clear that both the desire and the object require renunciation and so become subject to the internalizing strategies of melancholia. (58-59)

Butler’s notion of a denied form of desire as the start of a melancholic subject is fruitful when interpreting Goytisolo’s writings. Identification and desire mean, for Goytisolo, a loss and negation of femininity in his life. I contend that homosexual desire is the source of Goytisolo’s ambivalence towards his real father and towards Franco’s Spain, as well as the basis for his understanding of writing as a form of liberation. The death of the real father and the death of Franco are essential in the construction of a melancholic subjectivity that incorporates these paternal figures within the self, but also a melancholic subjectivity that refuses and negates the feminine. Contrary to that, in the work of Clara Janés, the mourning for her dead father is parallel to the assumption of a feminine literary voice and the expression of heterosexual desire. The melancholic state is the starting point for Janés to give voice to her poetic self: poetry and writing are only conceived in the overcoming of death and separation.5

There is another aspect of melancholia in Butler’s works that we need to point out. In Precarious Life, Butler considers melancholia not as a necessary condition for the birth of the gendered subject, but as a state in which national communities find themselves when they do

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5 This state can be found in several texts where Janés explains her relationship with writing. In the introduction to the English translation of Ophelia’s Voice, Janés explains that “since childhood, I had felt rejection, abandonment and separation as something tragic and fundamental to life, without realizing that this feeling was caused by the irrevocable reality of death: the definitive separation. Each rejection is a death” (7).
not properly and publicly mourn the deaths of their members. Butler’s extrapolation of melancholia to the national has important resonances in the Spanish context, where there was never a public, collective mourning for those who fought for the Republican cause during the Civil War, or for those who died combating Francoism in later decades. Several critics have discussed the mourning and melancholic states of Spain during the Transition to democracy, just when Goytisolo and Janés started to write their autobiographies. Eduardo Subirats, Joan Ramón Resina and Jo Labanyi, among others, have pointed out how the Spanish nation never completed a national process of grief. Cristina Moreiras Menor, Teresa Vilarós, Ángel Loureiro, Alberto Medina, and more recently Juan Egea and Santiago Morales-Rivera, have also considered the relation between melancholia and the Spanish disenchantment during the Transition.

The ways in which this group of critics characterizes the Spanish melancholic state varies, but they seem to agree that Spain underwent an impossible mourning that prostrated the country in a melancholic state. Mainper speaks of Spaniards’ frustration, while Vilarós and Moreiras Menor refer to Spaniards’ relation to their past in medical terms and use the metaphors of a “tumor” or “wound.” In Exorcismos de la memoria Alberto Medina directly links the death of Francisco Franco with Spaniards’ impossible emancipation from this castrating father, an idea that Vilarós and Moreira had also developed previously. Ángel Loureiro has linked melancholia and Spanish nationalism as well in his article “España maníaca.” Loureiro affirms that Spain is more a maniac country than a melancholic one:

6 Judith Butler explains in Precarious Life that “certain forms of grief become nationally recognized and amplified, whereas other losses become unthinkable and ungrievable” (xiv). Butler argues that, while some lives are grievable, others are not. This differential allocation of grievability “operates to produce and maintain certain exclusionary conceptions of who is normatively human” (viv). The famous Spanish ‘Pacto de silencio,’ a pact of forgiveness during the transition to democracy, sadly meant an agreement to forget Spanish history, as well as to obliterate the victims of the War and Francoism. In this sense, it should be read in light of Butler’s consideration. In fact, and as Henry Berlin points out, grief can unite, but is also a stagnating force in isolation (79). Thus, grief is essential to understanding the (impossible) relationship between subject and community. In this sense, a good introduction to theories of communities is Esposito’s Communitas: The Origin and Destiny of Community (see Berlin 169).

7 See Subirants Después de la lluvia, Resina’s Disremembering the Dictatorship: The Politics of Memory in the Spanish Transition to Democracy, as well as Ferrán’s introduction to her book Working Through Memory.

8 Teresa Vilarós makes use of several medical terms to explain the transition to democracy as a time when Spain was clearly not liberated from its past. She uses the idea of the withdrawal symptom, which she identifies with a “quiste, tumor invasivo” (14), to explain how Franco was still a terrible influence for Spaniards when the regime ended. Vilarós considers Franco as a powerful and castrating father, and Spain as a sick body, still dependent on the totalitarian and repressive patriarchal structure of the dictatorship (Vilarós, 20).
instead of the excessive criticism that accompanies melancholia, in the Spanish case there is a lack of criticism, for example, in discussing and remembering the expulsion of Jews and Muslims in the early modern period (17). Loureiro exemplifies his argument with authors such as Valle-Inclán and Unamuno, but also with several novels from the post-Francoist period by José María Merino y Antonio Muñoz Molina.

Nonetheless, some scholars that study melancholia in the Spanish literary tradition, such as Morales-Rivera and Egea, also argue for a sceptical application of this term in the Spanish context. Santiago Morales-Rivera is critical, writing that “después de muerto Franco, el franquismo parece representárselle a casi toda una generación de hispanistas no sólo como la dictadura militar que se perpetuó en España por casi cuarenta años (1939—1975), sino también, y sobre todo, como el germen de un nuevo paradigma melancólico” (129). Morales Rivera and Egea consider the melancholic reading of Spain’s recent history to be one that, although extremely valuable, has drawn critics towards a narcissistic obsession with Spanishness.

In this chapter, I bring melancholia to the question of the subject rather than to the question of the nation. While Freud’s theory on melancholia has often been extrapolated to those nations that, after a traumatic experience such as a war, cannot mourn their loss, I contend that melancholia is central to understanding gender subjectivity and autobiographical writing as a form of loss. I argue that, both for Juan Goytisolo and Clara Janés, the melancholic state after the deaths of their fathers has important resonances in their gender identity; and at the same time, that they consider melancholia to be a condition that places them in dialogue with a canonical literary tradition. Of course, these two authors’ autobiographical texts are related to the melancholic Spain of the Transition in many senses. Considering melancholia as central to the formation of a gendered subjectivity overlaps with the study of a more general

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9 Nonetheless, Loureiro also speaks of Spain’s melancholia in relation to the threat of national unity: “La melancolía tiene además que ver con el otro que amenaza el mito de unidad y cohesión nacionales; y también, con la violencia como forma de defensa contra la irrupción del otro que amenaza ese espacio, míticamente unitario” (15).

10 Egea bases his criticism of the use of melancholia in the Spanish nation by analyzing Jaime Chárrarri’s movie El desencanto. This movie is, according to Vilarós, “uno de los textos más fuertemente edípicos en la muy edipica narrativa española” (48). Following the words of Michi Panero, Egea questions the misuse of the term “disenchantment” for the Spanish transition: “to be disenchanted, you need to be enchanted before” (80).
melancholia, allowing a worthwhile exploration of the intersection between the private and the collective. In this sense, Goytisolo and Janés reveal two opposite ways of placing the self in relation to the Francoist legacy. Goytisolo’s melancholic subjectivity reinforces this author’s relationship with the community conceived as Franco’s Spain. Janés focuses on the private and non-transferable. Her melancholia seems to be completely detached from Spain’s history; she avoids a direct confrontation with historical facts.

Juan Goytisolo’s Melancholic Desire

While it is true that, as demonstrated in Moreiras Menor’s influential study, the death of the dictator is the foundation on which Goytisolo’s memoirs are constructed, Goytisolo’s homosexual desire and the birth of a new self after the death of his father are also crucial in the structure of his autobiographical project. At the end of his work, Goytisolo speaks about a process of liberation that he experienced around 1965: “mi renacimiento a los treinta y cuatro años sin identidad precisa, resuelto no sólo a terminar con mi anterior oportunismo y mentira, me abocaba a una etapa de rupturas en serie, en la que el círculo de mis amistades se contraería gradualmente” (561). He characterizes this process as one of multiple breaks through which he ends up accepting his homosexuality. These breaks include his separation from Monique Langue, his lover and partner, and the dismissal of his previous political and literary agenda. We need to notice that these multiple ruptures took place just after both Goytisolo’s grandfather and father died in 1964 (144).

Relatively little scholarly attention has been paid to the importance of melancholia in relation to the subject and to gender in Spain’s contemporary literary criticism. In general, scholars studying melancholia relate this state to the repressed past of the Civil War and the dictatorship, a past that was not mourned properly. However, Goytisolo’s autobiographies betray a very personal, subjective melancholia, centred on gender. The feminine and masculine presences in Goytisolo’s life are tinged with melancholia, suggesting a grappling

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11 Loureiro has a very different reading of Franco’s presence in Goytisolo’s autobiographies. He argues that Franco does not play a particularly important explanatory role in Goytisolo’s autobiographies (Ethics 134). Loureiro points out how “Franco’s death is dealt with on one page of En los reinos de taifa, while the Tangier’s episodes not only go on for an entire chapter, but Goytisolo significantly chooses to end that book narrating them” (134).
with gender. His relations with the feminine are characterized by loss: his mother and Eulalia die and he separates from Monique. Similarly, his experiences with masculine figures in his work, the phantasmal father and dictator and his male lovers, are defined by fight and resistance. In Goytisolo’s work, melancholia does not only take place in relation to Spanish national history; in fact, melancholia originates in the text with Goytisolo’s increasing awareness and acceptance of his homosexuality. Melancholia should be read on both these levels and, as such, can reveal an otherwise overlooked fusion between the private and the public spheres. This is the analysis of melancholia that I will undertake in reading Goytisolo, with a focus on autobiography and gender.\textsuperscript{12}

In this sense, Butler’s theory of the melancholia of gender can help unravel how Goytisolo defines his sexual desire towards men. For him, it was a desire that he repressed for years and that he needed to liberate, as well as a form of desire that implied the exclusion of femininity. As Ryan Prount, Epps and Ribeiro de Mendezes have observed, Goytisolo flees from women in many of his writings. The eclipse of the feminine, the strength of the masculine and the melancholic state are all interrelated in Goytisolo’s autobiographies. For this reason, I highlight in this chapter how the paternal presence activates Goytisolo’s obsession with the masculine, as well as how diverse male presences appear as phantasmal in his works.

Goytisolo’s sexual liberation cannot be divided from his rejection of and multiple attempts to forget the Spain of Franco’s dictatorship. As I argue above, Goytisolo continuously blends the personal and private with the collective; and, in many senses, his melancholic subjectivity coincides with Spain’s incorporation of the rules and principles of the dictatorship. Franco’s legacy, as Teresa Vilarós has pointed out, unexpectedly became part of the nation’s consciousness, a legacy impossible to reject and forget, despite the country’s multiple attempts (46, 47). Goytisolo’s autobiographies try to demonstrate and put together the personal and collective processes of ideological inheritance, showing that collective values

\textsuperscript{12} This analysis, which considers melancholia as both an issue of gender and of national mourning, would be extremely fruitful for an understanding of movies, such as Saura’s \textit{Cría cuervos}. In this film, Ana, the protagonist, undergoes a process of feminization at the same time that she feels guilty for the death of her father. Another example is the most recent Catalan movie on the Spanish Civil War \textit{Pa negre}, in which the protagonist’s fear of being homosexual is entangled with the discovery of his father’s participation in the War.
are integrated into the self as well. It is precisely his familial narrative that strengthens the link between self and the collective. First, Goytisolo’s mother died in the Civil War in one of the Nationalist bomb attacks on the city of Barcelona, meaning that his personal repressions and traumas were shared with the nation. Second, Goytisolo’s strong ambivalence towards his father, who silenced the mother’s death, clearly resembles the ambivalent sentiments of post-Franco Spain towards Franco. These are two central examples of how Goytisolo’s story is bound to the collective, which gives the autobiographical writer the right to speak for “the tribe.”

It is important to keep in mind that the place of the heir, as Vilarós explains, is part of a patriarchal economy (45); and, in this sense, masculinity, lineage and inheritance are organizing principles in Goytisolo’s narrative that need to be read together. The duality of father-dictator allows the autobiographical subject to be the heir of the Francoist legacy, a legacy that Goytisolo questions and whose concept of truth he conquers through writing. Nonetheless, while the melancholic state after the introjection of Franco’s law is part of a collective project, melancholia is also central to explaining Goytisolo’s process of becoming a writer, as well as his sexual desire. In this sense, his autobiographical project is only possible through his reaffirmation of masculinity: becoming a rightful heir means overcoming any feminine traces and identifying with a purely masculine surrounding. In this way, Goytisolo inserts himself into the middle of competing masculinities. True to the symptoms of melancholia, the fallen father, the dictator and the love of Moroccan men turn out to be phantasms of the self.

The Oedipal Subject

Although several critics have related Goytisolo’s writing to Deleuze and Guattari’s Anti-Oedipus (see Pope and Buckley, for example), I contend that Goytisolo’s self is created following a clearly Oedipal narrative: the autobiographical subject is founded on the role of the son. This position authorizes him to be a virtuous heir of the nation. Moreover, as Lacan

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13 An important point of Butler’s theory of national melancholia is that, while many people think that grief is privatizing, Butler affirms that, in fact, grief “furnishes a sense of political community of a complex order” (22).
would say, overcoming the mother figure in favour of the paternal is a way of liberating the subject, giving him autonomy and agency. Goytisolo expresses his need to overcome his mother’s death and his desire for “liberation” from the maternal. However, it is not only the figure of the mother that is eclipsed in Goytisolo’s autobiographies; the feminine demise comes after Goytisolo’s separation from two other feminine figures, Eulalia and Monique Langue.

The traumatic loss of their mother explains, according to Goytisolo, his and his male brothers’ devotion to literature (44). The death of the mother plunges the author into his first mourning, which later becomes the seed of his writing. The mother’s death permits the subject’s insertion into a culture linked to the paternal, to Francoism, a realm that is considered oppressive, but which brings certain pleasures, such as a poetic use of the Spanish language (46). The death of the mother was surrounded by darkness, muffled by geographical distance—Goytisolo’s family was in Viladrau when she died in Barcelona. Goytisolo explains that the distance of his mother’s passing turned her into a foreigner for him and his brothers (72). The family felt the impossibility of pain and mourning: “la fecha temprana del mutis de tu madre privó a su partida de una auténtica dimensión de dolor” (75). At the beginning of Coto vedado, the autobiographical subject explains the clear substitution between mother and war, which positions him as the rightful heir of the nation: “en la medida en que la querencia a tu madre se había eclipsado con ella, puedes decir que, en estricto rigor, más que hijo suyo, de la desconodia que es y será para ti, lo eres de la guerra civil” (75).

After Goytisolo’s mother died, Eulalia came into the house. Eulalia, a maternal figure who never completely replaced the mother, played a central role in Goytisolo’s life. Goytisolo

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14 We cannot forget that, according to Lacan, the mother is a crocodile mouth for the son (“Beyond the Oedipus Complex” 11). Lacan, who certainly considers the mother a dangerous and possessive presence, sees the father and his law as the elements that socialize the child, and give him or her access to language.

15 I would like to point out that, of the four siblings, the three brothers—Agustín, Juan and Luis—became writers while the sister never started a literary career.

16 Sigmund Freud’s obsession with words and names is especially meaningful when looking at Eulalia’s entrance into the Goytisolo’s house. Freud spoke of the fallen acts and word substitution as a way to inquire about the subconscious and about repressed desires. Eulalia’s real name, Julia, was in fact the name of Juan’s mother. Nonetheless, the father obliged Eulalia to change her name, as the repetition of the wife/mother’s name was painful to him and the family. The strange coincidence, moved by a clear desire to get back the lost other, is
remembers her contradictory and complex personality, her love and affect, her caprices, fears and obsessions (92). Eulalia’s presence was healing when she arrived, as the family “mostraba en aquella primavera o verano del las heridas y cicatrices del conflicto” (93). She arrived when Goytisolo’s father failed to be a protective, strong presence; and although she healed the family’s scars with religious devotion, her figure remains somehow in the shadows in Goytisolo’s memoirs. In addition, Eulalia reactivated Goytisolo’s class subjectivity. Throughout the autobiographies, Eulalia reminds Juan of his bourgeois identity, as she is a servant who arrives at the house after a long journey of hardship and suffering:

Ella, la pobre sirvienta aragonesa, embarazada por el amo de la casa en que servía, madre soltera de un niño presentado siempre por sobrino, obligada a emigrar a Cataluña, a conocer mudanzas y despidos, acomodarse a los apuros y estrecheces de la guerra, Julia transformada para siempre en Eulalia, custodia celosa de tres muchachos a quienes llegaría a querer como hijos, ignorante, sabia, patética, bondadosa, vuelta en razón de las circunstancias, del puesto central que, a fuerza de voluntad y carácter, ocuparía entre nosotros, en testigo lúcido, fatalista de la decrepitud de personas y cosas (…) (142)

Eulalia is directly linked in Goytisolo’s memoirs to the absence of the mother, and there is something uncanny in her presence that directly points to the mother’s death. As I illustrated in Chapter 2, Eulalia is somehow a ghostly figure. Not only has her past been silenced, but Goytisolo’s father also tried to change her identity: her actual name was Julia, as Goytisolo’s mother, but Goytisolo’s father obliged her to take a different name because calling her Julia was painful for the family. Eulalia is somehow a double of the mother, a doppelgänger that, according to Freud, inspires these uncanny feelings (The Uncanny 141, 142). Eulalia is repeatedly linked to the act of haunting through the references to concealed secrets and repressed silences (129, 155). In addition, Eulalia became obsessed with the family’s bad luck after the death of Goytisolo’s grandfather. He describes his relation to Eulalia after he left the house of Pablo Alcover as a relation of “ternura impregnada de angustia” (515). nonetheless abruptly interrupted by obliging the second Julia to acquire a different identity.
During Eulalia’s illness, Goytisolo experiences strong feelings of guilt, as he decided not to give her a last goodbye, giving the excuse that his visit would confirm to her that she was dying. Instead of saying goodbye to the woman who took care of him, he decided to escape. He felt like a prisoner of cowardice and egoism. At this point, he started a meandering trip through the Maghreb, until he arrived in Fez. There, he received the letter that confirmed her death to him, and that brought him to Tangier, full of guilt (146). Goytisolo’s feelings towards the mother and Eulalia acquire a striking similarity at the end of *Coto vedado*: it is impossible for the autobiographical subject to confront the pain that these two deaths provoke, which frustrates the process of mourning.

Goytisolo not only rejected his responsibility towards Eulalia, fleeing to Morocco while she was dying, but her death also coincided with the end of Goytisolo’s relationship with Monique Langue. This period is the last step of separation from the feminine world, which started with the mother’s death, and it culminates in the entrance in a far more masculine world. The fifth chapter of *En los reinos de taifa*, entitled “Monique” is central to understanding this feminine refusal. In this chapter, Goytisolo says goodbye to the woman he met in Gallimard and who helped him to become a renowned writer. Monique had had another partner who was homosexual, and this fact made homosexuality a constant phantasm in Juan and Monique’s relationship. The phantasmal presence of Goytisolo’s desires was more evident during the periods in which he and Monique were a stable couple:

> Monógambo, conyugal, posesivo, sutilmente celoso, te adaptabas de modo paulatino a un papel clásico y convencional de consorte: vacaciones en el Midi, proyectos de viaje a países desconocidos. Durante un tiempo, mirarías tu homosexualismo latente como algo pasado y remoto: pero el amor a Monique no se acompañaba de un interés físico ni afectivo por otras mujeres. (524)

Their relation resembled one of a traditional marriage, a bourgeoisie couple, and Goytisolo 17

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17 In addition, Goytisolo explains “el mundo de las amistades viriles apasionaba a Monique: en la medida en que no se sentía rechazada, mi ambigüedad le atraía” (519). In fact, Goytisolo and Monique had an open relationship in which they both had different adventures outside the couple. They named these adventures ‘*Calafells*’, because one of the times that Monique visited Goytisolo in Barcelona, Juan told his father that he had to spend some days in Calafell to visit Barral, in order to excuse himself for not spending the night at home.
felt imprisoned in a false and repressive reality. At the time, he tried to overcome the consolidation of this bourgeoisie identity with his participation in the clandestine Spanish Communist Party. Little by little, though, his relationship with Monique started to become his worst nightmare. Monique and their surroundings pressured him to have a life filled with falsehood and lies, and Goytisolo despised homosexuals and negated his own feelings towards men (527).  

Goytisolo presents his desire towards men as a sort of illness that “me pillaría menos desprevenido que indiferente: el enfermo que se aferra a sus males no encuentra finalmente otro consuelo que propagar en torno a él las semillas de su enfermedad” (531). The terms Goytisolo uses to refer to his homosexuality are part of the subject’s homophobic internalization, as pointed out by critics such as Paul Julian Smith and Robert Richmond Ellis. This internalization obliges Goytisolo to be in constant struggle against himself. The multiple processes by which Goytisolo represses his passions show how desire is for him a state of constant contention. His is a fight between the ego and the superego, the latter being the interior agency of sanction and taboo that, as Freud explains, “works to consolidate gender identity through the appropriate rechanneling and sublimation of desire” (in Butler, *Gender Trouble* 62). In this sense, Goytisolo’s explanation of his discovery of his true desires should be read in conjunction with Butler’s explanation of the melancholia of gender: “as a set of sanctions and taboos, the ego ideal regulates and determines masculine and feminine identification. Because identifications substitute for object relations, and identifications are the consequence of loss, gender identification is a kind of melancholia” (*Gender Trouble* 63).

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18 Goytisolo makes use of a geographical metaphor to express that, during this time, his relation to homosexuals was distant and based on observation. In it, he makes use of a series of binaries, and describes the world above as related to heterosexuality and the underworld to homosexuality: “me asomo a las sordideces y miserias del gueto, pero pertenezco a la urbe exterior, limpia y planificada” (527). This spatial structure that he uses to articulate his discomfort and detachment with homosexuality is striking, as it links the homosexual ghetto with pollution and the underworld, opposed to the clean, orderly city above it. We cannot forget Goytisolo’s fascination towards Medieval Spain and how this period was constantly evoked during his childhood. During Franco’s Spain, a very specific narrative about Medieval times enforced Catholicism and presented other religions groups Muslims and Jews as aberrant. In this sense, Goytisolo’s spatial metaphor covers ideas of confinement and spatial division that relate homosexuals with other marginalized groups in the dictatorship’s discourse, namely, Jews and Muslims. Thus, Goytisolo fuses the hatred for these Others into one, to explain that he had first internalized the dictatorship’s hate but he gradually embraced this Other in himself later. In fact, we need to remember that in “In Memoriam” he affirms that Franco obliged him to flee from Spain, turning him into a “ judío errante” (3).
In Paris, the feeling of living a contradictory life led him to drinking and suffering cycles of euphoria and depression, as well as to having suicidal thoughts (364). When Monique and he decided to move to Saint-Tropez, France, Goytisolo experienced his most melancholic period: depression, alcoholism and extreme control over Monique and himself. Saint-Tropez was a small town where everyone knew them. There, he was unable to spend time with his Moroccan friends as he did in the anonymity of Paris. Goytisolo explains that he felt in “un callejón sin salida” (530); powerless, he started reading pessimistic authors, such as Pavese, Scott Fitzgerald, Larra or Ganivet (531). Dispirited and depressed, he continually blamed Monique for his unhappiness. This desperate time initiated in him the feeling of being a split subject, as if he were playing the role of an actor.

Furthermore, Goytisolo relates the crisis between him and Monique to his own family, and affirms that the situation “repetía de modo cruel viejas situaciones de mi familia” (532). Abraham and Torok’s theory of the ‘transgenerational phantom’ can be useful in understanding Goytisolo’s way of connecting the private to the public. According to Abraham and Torok, individuals often feel the existence of inherited familial secrets that have been silenced, which appear as phantoms in their life (168). The two psychoanalysts also argue that the transgenerational phantom applies to families as well as to social institutions. The phantasmal return of shameful secrets can take place on the level of individuals, families or the community. In this sense:

Aspects of this concept have the potential to illuminate the genesis of social institutions and may provide a new perspective for inquiring into the psychological roots of cultural patterns and political ideology. For example, a phantom can help account for the periodic return of political ideologies rendered shameful with the military defeat of their proponents. (169)

Goytisolo’s familial phantoms are mixed in a cocktail that has ideological and sexual consequences: the family’s connection with slavery in Cuba, the mother’s death after a Nationalists’ bombing, the family’s economic fall during Franco’s dictatorship and the grandfather’s silenced homosexuality reproved by Goytisolo’s father are all presented as repressed familial secrets that have a direct impact in the self. The autobiographical subject
often feels guilty for his social class, and several times considers homosexuality as an undesired, terrible illness. This undesired legacy gives rise to a melancholic self that tries to liberate itself from the family’s inheritance, and from familial models. Nonetheless, it is this hated inheritance—incorporated into the subject—that permits Goytisolo to transfer his personal story towards the political sphere.

The melancholic consequences of Goytisolo’s repressed homosexuality are especially evident at the end of his relationship with Monique. According to Abraham and Torok, the impossibility of expressing something is deeply linked to melancholia: “incorporation results from those losses that for some reason cannot be acknowledged as such” (130). Abraham and Torok comment on the importance of the mouth as this space where incorporation takes place, first with food, and later with speaking. Goytisolo highlights how he tried several times to talk with Monique about his relationships with men, and how it was impossible to verbalize his desire: “por una razón u otra, las palabras no salían de mi garganta, el corazón me latía con violencia y, después de una fatigosa lucha conmigo mismo, abandonaba miserablemente el intento” (549). In this sense, the impossibility of naming his repressed homosexuality turns into an impossible mourning, a loss that cannot be acknowledged and that “erects a secret tomb inside the subject” (Abraham and Torok, 130).

The Phantasmal Father and the Phantasm of Homosexuality

As we have seen in previous chapters, Goytisolo’s father is continually evoked as a demolished, sunken and fallen man. The father is remembered as a figure that could not overcome his wife’s death and who becomes an aged, ill person, unable to protect and guide his sons (8). The images that Goytisolo remembers from Viladrau are those of a person who was constantly blaming himself, guilty of the mother’s death. The dissolution of the father figure as a protective man provoked the son’s hate, resentment and anger towards him.

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19 Quoting from Abraham and Torok: “the initial stages of introjection emerge in infancy when the mouth’s emptiness is experienced alongside the mother’s simultaneous presence. The emptiness is first experienced in the form of cries and sobs, delayed fullness, then as calling, ways of requesting presence, as language. Further experiences include filling the oral void by producing sound and by exploring the empty cavity with the tongue in response to sounds perceived from the outside” (27). In fact, there are further references to mouths in Coto vedado and En los reinos de taifa. For example, Monique’s mother died from throat cancer at the same time that Goytisolo started feeling imprisoned in his relation with the French publisher.
Nevertheless, at the same time that Goytisolo acknowledges that his father is powerless, the father remains an authoritarian, cruel presence in relation to the grandfather’s sexuality, which has a direct impact on the repression of Goytisolo’s own desires. In this sense, the father is placed under the shadow of Franco: the dictatorship’s homophobic discourse is supported by the father at home. At the beginning of *En los reinos de taifa*, Goytisolo positions the father beside the dictator:

Su recurso a ese otro Padre castrador y tiránico, cuya presencia ubicua y omnimoda se extendía sobre nosotros eclipsando la suya, revela de forma cruda y escueta la correlación de fuerzas de ambos y el carácter débil, vicario de su autoridad parental: impotencia, senectud, frustración de un progenitor nominal sumiso al que en realidad, desde las cimas del poder absoluto, regía y modelaba nuestras vidas. Mi odio al Otro, al destinatario de la humillante misiva, se transmutaría a partir de entonces en una verdadera manía: (...) esperanzas de asistir algún día, como acaecería con quince años de retraso y en tierras norteamericanas, a los estertores de una gonía cruel, sórdida y prolongada. (271)

With this association, Goytisolo reveals the inherent weakness of the father and discredits the father as a source of power, as the father relied on Franco to enforce his commands. If the first images of the father in *Coto vedado* are the ones of a decayed man, in *En los reinos de taifa* Goytisolo presents the figure of the dictator in a similar way. Here, Goytisolo expresses his desires of demolishing the corrupted and defeated body of the dictator. Father and dictator are the two faces of the same coin. Goytisolo’s fixation on Franco’s death and his obsession with the father’s abject body, as we saw in last chapter, fuse these two figures.

In addition, both Franco and the father become a shadow cast over the subject; their phantasmal presences are integrated as an inseparable part of the self. Overcoming these paternal presences unifies the personal and collective self: Goytisolo’s resentment of the betrayal of the father’s principles places him in line with Spain’s affective ambivalence towards Franco’s legacy. As Moreiras Menor points out, during the transition to democracy, when constructing new identities in Spain, the figure of the dictator as a father remained as a spectral and monstrous presence that was not yet completely buried (Moreiras Menor 150).
Franco is, according to Goytisolo, a castrating father for the nation. Meanwhile, his real father was continuously giving commands under the shadow of the dictator.

The father appears as a phantasm in several dreams in Goytisolo’s autobiographies. In these dreams, there is a certain desire for a paterno-filial reconciliation. Nonetheless, the nightmares also invoke the father’s distressing presence. At the beginning of Coto vedado, for example, Goytisolo explains one of the dreams that he had in Tangier. In it, Goytisolo, anxious to liberate his desires towards men and assuage his guilt after Eulalia’s death, sees his father and his family members as foreign, forbidding and judging presences: “ese elusivo tribunal de muertos a cuya decrepitud no habías asistido y, agazapados en la sombra, no tardarían en recordártelo: careos, recriminaciones mutuas, incendiosa culpabilidad” (94). Whereas the family had silenced the grandfather’s homosexuality, Juan tries to liberate himself from the ‘transgenerational phantasm,’ and steps away from his familial inheritance, namely, from living a repressed life like his grandfather did. Goytisolo’s sexual liberation is presented as a sort of vengeance towards the paternal censoring (118). Nonetheless, the father, inserted into the self as a strict superego, turns homosexual desire into a phantasmal spectre as well. In fact, Goytisolo’s narration invokes multiple phantasms from the past, inquisitive and controlling shadows from which the subject wants to liberate itself. Yet they always remain incorporated into the self, turning desire into a sort of hallucination.  

As we saw in the last chapter, the father’s body is crucial for the elaboration of the subject as a place of power. However, the paternal castrating entity is key to the conception of a desired

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20 Goytisolo’s has other phantasms besides his family that continually appear in nightmares. We have seen how the desire for normality is always a phantasmal presence that he needs to liberate. In addition, Goytisolo often speaks of a double inside: when his friend Lucho asks him about them being together one night in a bar, he is ashamed of himself “aquel descalabro moral me sumió en un estado de humillación y desconcierto difícil de expresar” (204). Later on, he starts having sex with prostitutes just to confirm his ‘normality’ to himself and to Lucho. On one of his trips to Cuba, Goytisolo feels ashamed of his own behavior when two young lesbian women are accused and expelled from the university he was visiting. Instead of defending them, he hides. This phantasm inside, this hated other, whom he desires to spit on and insult, is in fact himself: “el fantasma, enemigo alevoso de tu intimidad, triste expoliador de tus señas y coordinadas, asco sólo asco a su presencia” (152). If he has inside himself an impostor in terms of sexuality, the impostor also exists in terms of political consciousness. Goytisolo’s power, thanks to his relationships with publishing houses in Paris, turned him into a “globo prodigiosamente hinchado, portavoz de la cólera, sueños y esperanzas de doscientos millones de seres, planeará mirífico por encima del bien y del mal” (390). His own vanity, egoism, narcissism, and selfishness converted him into a beloved writer on the outside, who was actually in a constant state of division, depression, insomnia and anguish.
masculine body as well. In this sense, it is important to keep in mind that Goytisolo often speaks of his fascination with men that are marginal, uneducated, aggressive (247), and whose virility and body is brusque and instinctive (244). This model of man appears as an image that magnetized him since his childhood and that was a phantasm during his adulthood: “las estampas suntuosas, barrocas de virilidad, devoración, violencia, sin desaparecer del todo de mis sueños, permanecerán entonces en sordina, vegetando en una especie de trastienda, pero prestas, según comprobaré acongojado más tarde, a reaparecer y avasallarme cuando la ocasión se presente” (287). The virile and violent model of man as object of desire is finally accepted and confronted when Goytisolo moves to Morocco in 1963 (534). The exotic and strong model of man is clearly opposed to his father’s abject, weak and sick body. Nonetheless, as the father also did, the desired phantasm inspires aggression and violence in the autobiographical subject. In this sense, Goytisolo’s relation with the male body does not escape the paternal shadow but rather is more evident because of it. The father as a repressive presence organizes all other bodies, and more concretely, the desire towards other bodies. The paternal body is phantasmal because it forbids the object of desire, but also because it has been forbidden as an object of love. In this way, Goytisolo presents the father and the men he desires as competing models of masculinity. They begin to struggle within the subject as soon as it has been liberated of feminine presences.

In his groundbreaking book The Ethics of Autobiography, Ángel Loureiro analyzes the episode of En los reinos de taifa that takes place in Tangier, in which Goytisolo fights a young Arab man. Portrayed as a purgative act, Loureiro relates this experience to Deleuze’s theory of masochism. Loureiro explains that, for Deleuze, the masochist feels guilty for his resemblance to the father, instructs and provokes a disciplinary agent to dispense punishment, ostensively to the masochist; but in reality this punishment is for the father (115). According to Loureiro, the scene in which Juan is beaten and abused by his lover responds in fact to the necessity of punishing his father as “a weak and morally unacceptable model” (115-116). Loureiro understands this scene as “the opportunity of a new beginning, of a refashioning of the self along new generational lines” (116) and sees in it “the need to rewrite a new genealogy erecting a new superego” (119). To Loureiro’s reading, I add the relevance of melancholia to understanding Goytisolo’s time in Tangier. The author’s guilt, aggression
and self-reproaches during the last scenes in Tangiers, the strong narcissism so vital to the autobiographical project, as well as Goytisolo’s obsession with those familial deaths that marked him profoundly and that can not be overcome, provoke a narration in which a melancholic state is undeniable. As per Loureiro’s reading, and especially in the above mentioned scene in Tangier, the autobiographical subject is both tormenting himself as well as the phantasm of the father. According to Abraham and Torok, “melancholics seem to inflict pain on themselves, but in fact they lend their own flesh to their phantom object of love” (137). Goytisolo’s ambivalence towards multiple paternal losses—the Spanish nation, the real father—divides him between triumph and destruction. This ambivalence is, according to Abraham and Torok, what “blocks the work of mourning either temporarily or permanently” (120).

Agamben’s considerations on melancholia are useful to understanding Goytisolo’s autobiographical texts as well. For Agamben, melancholia is this illness of great poets, philosophers and artists—following Aristotle’s Problemata—, also associated with Eros (14), “lustfulness” (16) and contemplation (20). Furthermore, Agamben links melancholia to phantasy and to the phantasmatic: “the imaginary loss that so obsessively occupies the melancholic tendency has no real object, because its funereal strategy is directed to the impossible capture of the phantasm” (25). There is no doubt that, in Juan Goytisolo’s autobiographies, the impossible mourning of certain people turns these subjects into phantoms of the self, phantoms and fantasies that are central to creating the autobiographical project. In fact, it was when his relationship with Monique started to imprison him, that Goytisolo started feeling “gradualmente poseído de violentas, suntuosas, marciales fantasías nocturnas” (391). Similarly, the nightmares in which the father appears are meant to liberate his phantasmal presence, but in fact are imprisoning Juan in the past. Goytisolo’s “renacimiento a los treinta y cuatro años” (561) turns out to be a rebirth that is defined by phantasmal presences and by the impossibility of grieving.

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21 Agamben follows the medieval humoral cosmology of the Hippocratic tradition to explain melancholia: “melancholy or black bile (melaina chole) is the humor whose disorders are liable to produce the most destructive consequences” (11).
Goytisolo’s most melancholic moment occurs just after the discovery of Eulalia’s death, when he takes a considerable dose of cannabis and tries to perform a ritual to say goodbye to her, “delirado sollozado gemido durante horas a culpa abierta, cumplido con el rito milenario, fúnebre y antropográfico, de la explicación final omitida” (620). In this context, the subject’s liberation from feminine presences is seen as necessary to encounter a complete masculine self and to embracing the masculine loved other. The ritualistic goodbye, nonetheless, imprisons him in the past at the same time as it makes evident that feminine presences have been gradually refused and internalized in the self. This unresolved tension with the feminine creates a subject that is melancholic, a subject that is simultaneously imprisoned by masculine models of men and by the impossibility of overcoming the past.

**Melancholic Morocco**

As we saw in the second chapter, spaces are decisive in Goytisolo’s process of liberation. At the end of *Coto vedado*, the autobiographical subject expresses his desire to leave Spain, a country towards which he claims to profess a strong indifference. His country of birth is defined as a fragmentary, foreign entity, brutal and tyrannical (299). Goytisolo maintains his will to become a stateless nomad (386). Goytisolo’s multiple peregrinations from Spain to France, Cuba, the Soviet Union and Morocco have a special meaning in relation to the history of Spain. In France, he refers as himself as ‘exiled,’ thus invoking the Spaniards’ exile after the Civil War. He goes to Cuba and Russia to support communism, an ideology not only forbidden by the Francoist regime but also that Franco used as a scapegoat for all his crimes. Cuba is also where he tries to come to terms with his family’s historic connection to Spanish colonialism, as part of the familial wealth was inherited from previous generations that owned plantations in Cuba. Goytisolo’s is also a trip towards the Orient and the Arab world. This journey is both sexual and ideological. Goytisolo questions Spain’s political and

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22 In fact, Abraham speaks of *jouissance* as the other site of melancholia, as his work with several patients has shown him that there is an increase of the libido after someone loved dies, and how this very often fills the subject with strong feelings of guilt (93, 107).

23 For Goytisolo, his trips to Cuba were a sort of familial redemption, but also part of a revolutionary search that might have been able to change his life: “el entusiasmo por la epopeya cubana obedecía no sólo al hecho de ver en ella una suerte de ajuste de cuentas con el pasado execrable de mi propio linaje sino también a su valor profético y auroral respecto a una hipotética revolución social que rimbaudianamente transformara mi vida” (364).
economic entrance into Europe and affirms, following Unamuno, that “hora es, quizá, de
africanizarse (...) y convertir en bandera reivindicativa la ironía transnochada de lo de
«África empieza en los Pirineos»” (367). At the very same time, becoming African means
accepting a sexual inclination to the forbidden: Arab men. At the beginning of Coto vedado,
he remembers how one of the house servants, Maria, warned him about the “Moors” and
how, after that, “el término «moro» se asoció en mí, desde fecha temprana, a una vagas e
inquietas imágenes de violencia y terror” (84-85). In this way, Goytisolo’s sexuality goes
hand in hand with a political statement: his anti-Francoism is presented as something that
transcends the political, that includes a repressed sexual desire. As this sexual desire is self-
forbidden at certain times in his life, Goytisolo’s political fight seems to complete the
rebellion and liberation that he is unable to do by fully accepting his desire towards men.

His final exile in Morocco is part of an internal search for a place where traumas are liberated
and mourned. Nonetheless, Morocco seems anything but a place where mourning is possible:
it is in this foreign land where the melancholic subject is invoked. In one of his last letters to
Monique, Goytisolo explains that Morocco is a positive place that grants him a different
vision of Spain, a vision that obliges him to write: “aunque aborrezco a España, este
sentimiento tiene algo positivo: es útil para mí pues me sirve en el campo de la escritura”
(611). His desire, placed in the borderland between Spain and Morocco, Europe and Africa,
is to write his vision of Spain from Tangier: “quiero arrancar de esta imagen y escribir algo
hermoso, que vaya más allá de cuanto he escrito hasta hoy. Tánger me resulta todavía
indispensable [para] esta lucha diaria con un tema todavía borroso” (611). In this way, he
assumes a position in line with the melancholic tradition that, as Agamben points out, has
been associated with the exercise of poetry, philosophy and the arts. This tradition, we need
to remember, is mostly formed by male authors.

Morocco represents for Goytisolo a space where the past is present, where he is between
worlds and where phantasms and phantasies arise. In fact, according to Roger Bartra, the
melancholic state is “un mal de frontera, una enfermedad de la transición y el trastocamiento”
(31). Bartra associates melancholia with the conversos in medieval Spain, explaining the
melancholic state of displaced migrants and people who have suffered forced conversions, or
who have been threatened by major religious and moral changes:

Una enfermedad de pueblos desplazados, de migrantes, asociada a la vida frágil de gente que ha sufrido conversiones forzadas y ha enfrentado la amenaza de grandes reformas y mutaciones de los principios religiosos y morales que los orientaban. Un mal que ataca a quienes han perdido algo o no han encontrado todavía lo que buscan y, en este sentido, una dolencia que afecta tanto a los vencidos como a los conquistadores, a los que huyen como a los recién llegados. (31)

Bartra’s definition coincides in many senses with Goytisolo’s melancholic state: forced to leave his political principles and control his desires towards men, the subject is constantly facing an unfinished mourning. In this sense, in Goytisolo’s autobiographies, we could talk of a melancholic displacement of desire: the desire for the homeland is forbidden and transformed into the desire towards a foreign country, Morocco. At the same time, the subject’s political compromise is supressed in favour of literary writing. The impossibility of loving the father, of having him as a model, turns the father into a phantasmic presence that ultimately forecloses the possibility of loving other men freely. For Goytisolo, there is always an object that is forbidden and needs to be mourned, as it cannot be accepted as an object of desire.

The melancholic state that Juan Goytisolo undergoes in Morocco is essential to explaining his literary production. In addition, melancholia in Goytisolo’s autobiographies connects the private and public: as Spain can neither mourn its past nor forgive Franco as a castrating father, the phantasm of the father appears continually in Goytisolo’s dreams. Nevertheless, for Goytisolo, melancholia is also part of gender subjectivity in which the feminine needs to be negated. Divorcing from the feminine seems to be the only way that allows Goytisolo to be part of what is a melancholic masculine tradition. Despite the subject’s desire to overcome the feminine presences in his life, however, Goytisolo’s masculine ego is actually never completely liberated from the feminine. In this sense, and following Judith Butler, in Goytisolo’s autobiographies gender itself is melancholic: it is constructed after the loss of the loved object, and it implies a series of prohibitions and taboos. Morocco, where the autobiographical venture starts and ends, is where the subject’s phantasms keep reappearing,
and where the lack of the maternal and the feminine becomes more evident. Goytisolo’s several attempts to liberate himself from feminine presences clearly reinforces a masculine self that aligns the writer with a larger melancholic tradition. Nonetheless, these attempts show at the same time that the feminine is impossible to completely expunge. It has been internalized and remains as a shadow of the subject.

Clara Janés: Melancholia and the Feminine

We find a very different vision of fatherhood and of the subject’s relation to the death of the father in Clara Janés’s Jardín y laberinto (1990) and La voz de Ofelia (2005). In these two autobiographical books, Clara Janés aims to recover the lost father, a figure that is presented as essential to explaining how she began to write. Through a reading of different passages from these two books, I examine how the process of mourning and the state of melancholia are key to understanding the place of the autobiographical self in Janés’s autobiographies. The recovery of the lost other through writing shows how Janés constructs a self that is permeable and fragmentary: Janés’s subjectivity is based on a strong identification with others. This blurs the limits between self and others and turns external figures into ordering entities of the “I.”

Whereas in chapter 2 I explored the influence of spaces in Janés’s memoirs, in this chapter I analyze how other people, especially the father and the paternal figure of Vladimir Holan, become a central part of the self. Janés describes her mourning for her dead father as a structuring process, a moment that obliged her to overcome silence and that impelled her poetic life. Nonetheless, Janés speaks of a state that exceeds the limits of grieving, a state of impossibility, that is, paradoxically, the state in which writing starts. This condition, I argue, should be read in direct conjunction with the melancholic literary tradition.

My reading is informed, on the one hand, by several theories about melancholia, and Julia

24 Several critics have pointed this out recently. Debra Faszer-MacMahon, using Michel de Certeau’s theory, states that Clara Janés’s mystical poetry needs to be read as a movement away from the objectification of the self. Faszer-MacMahon highlights in Janés’s writings a subject that is in dissolution (‘aphanisis’) (40). Nadia Mékouar-Hertzberg, on the other hand, speaks of Janés’s subjectivity in Jardín y laberinto as “moi-dépositaire” (171). In her reading of Janés’s autobiographies, Anne Pasero also writes that “Janés’s expression of the self as an integration of distinct and multiple elements, fluid and inconstant, in search of an ultimate union with the other” (11-12).
Schiesari’s *The Gendering of Melancholia* has been particularly informative. On the other hand, in the following pages I am in a dialogue with several scholars who have worked on Clara Janés’s memoirs. Lydia Masanet’s *La autobiografía femenina española contemporánea*, Anne Pasero’s introduction to *Ophelia’s Voice*, Sharon Keefe Ugalde’s “El mito de Ofelia en la obra narrativa de Clara Janés” and Nadia Mékouar-Hertzberg’s *Une autre écriture de l’intimité*, have shaped my analysis. These studies have underlined the importance of Janés’s relationship with her father, as well as the centrality of the Ophelia myth in Janés’s autobiographical self. My contribution to these studies is to call attention to how the melancholic state of mind is central to understanding Janés’s relationship to the death of the father and her incorporation into a world of patriarchal literary production.

Both *Jardín y laberinto* and *La voz de Ofelia* are centered on the ideas of loss and recovery. Whereas *Jardín y laberinto* evokes infancy and the world of Pedralbes, in *La voz de Ofelia* Janés recalls her relationship with the Czech poet Vladimir Holan. Holan, undoubtedly seen as a paternal figure, acknowledges Janés as a writer, spurs her creativity, but also influences Janés’s subject position as a woman. The impact of Holan on Janés is evident on a real and literary level, as Anne Pasero explains: “[Janés’] relationship with Holan would affect not only her writings but her entire spiritual and creative outlook” (9). The two writers created bonds of affinity at the personal and literary level during Janés’s various trips to Czechoslovakia. For Janés, Holan is the one who helped her return to writing after a long period of silence. In addition, Janés’s poetic voice is clearly influenced by Holan’s literary production: many of Janés’s texts incorporate Holan’s voice though multiple intertextual references.25 Janés’s and Holan’s affinity helped her to reconsider her relation with the paternal world, the world of books and culture.

While the central theme of *Jardín y laberinto* is the mourning of the dead father, *La voz de Ofelia* focuses on a melancholic state in which writing starts and how this state evolves towards plenitude. The tone of both memoirs is significantly different. However, both texts

25 Even though Holan is one of the most important figures with whom Janés creates literary affinities, Janés appropriates and incorporates other authors’ voices into her texts as well. This incorporation seems to have begun very early on. In “Secreto and Sustrato” Janés remembers her experience with a poem by Paul Verlaine at the age of 8 and how “el poema se apodera totalmente de mí por su música y yo me apoderó del poema” (9).
highlight the necessity for a woman writer of reconstructing the bonds of filiation and affiliation, in order to become part of a literary tradition that, too often, has excluded women. In this section, I argue that, through the melancholic state, Janés finds a way to negotiate her place in a masculine and patriarchal legacy that represents the world of writing and publishing, and to incorporate her feminine subjectivity in it. Her inclusion in this masculine economy opens the possibility for feminine voices to be part of the melancholic canon and, in this way, changes the course of this tradition.

_Jardín y laberinto_ opens in a desolate environment: the autobiographical subject observes a flower, which becomes a symbol of the Other’s absence throughout the book. She describes stagnant waters and her sister, Nona, in an old dress, as well as notebooks and photography books. All are elements with which Janés constructs a universe of closeness and dependence on the past. Nonetheless, this gloomy state goes beyond the first scenes: throughout _Jardín y laberinto_, Janés speaks of a state of emptiness, of serene craziness (12,13), of feeling death alive (14). The autobiographical subject often recalls her sicknesses and diverse health problems as an adolescent, as well as her difficulties adapting to the normal rhythm of life, to breathing and being physically active. This state of desolation is very often bound to the father’s loss: Janés explains that, after her father’s death, she felt the need to isolate herself from the world. She was weakened and in a state of silence, of physical and mental immobility. In this context, writing starts amidst both death and desire. It is an instinct that fuses Eros and Thanatos (14, 67).

In addition, literary production is, for Janés, a state of the

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26 In addition, on the final page in _La voz de Ofelia_, Janés explains how _La voz de Ofelia_ and _Jardín y laberinto_ are connected by the encounter with Holan and the mourning for her dead father. These are Janés’s words: “la escritura de este libro (La voz) se remonta, en sus orígenes, a más de una década. En aquellos años la tentativa de contar mi encuentro con el poeta checo Vladimír Holan me situó ante la figura de mi padre y su muerte, suceso fundamental de un libro de memorias de infancia y adolescencia por entonces inacabado. El texto naciente, que desde un principio se llamó La voz de Ofelia, asaltó a aquel primero, aún sin título, y ambos iniciaron un intercambio. _La voz de Ofelia_ empujó al otro a cobrar su forma definitiva, que publiqué, en 1990, con el nombre de _Jardín y laberinto_” (107-108).

27 On the importance of flowers, and more specifically the symbol of the rose in Janés’s autobiographies, Anne Pasero writes that “the rose represents a force for her that allows the poet to transcend barriers, to ascend to the heights of mystical expectation, to vacillate between distinct realities” (42).

28 In fact, this energy or impulse to write comes from a familial vocation as well, as does the melancholic character, which is genetic and shared by several members of Janés’s family. In Janés’s own words: “hay gente alegre en la familia; y gente melancólica; y hay quien reúne ambos aspectos” (_Jardín_ 92). Moreover, Janés relates this dual character to the father’s surname, and explains her surname Janés comes from Jano, “origen de la vida, dios de las puertas—las llegadas y las partidas—; Jano bifronte que mira hacia adentro y hacia afuera”
body, which, tired of exterior life, needs to muster the strength to find a voice within (9, 10). The image that continuously appears in Jardín y laberinto and La voz de Ofelia to express how writing begins is the subject’s immersion in subterranean waters (see Jardín 10, 52, 67). This image, as I will explore soon and as Sharon Keefe Ugalde has pointed out, connects Janés with Shakespeare’s Ophelia. In La voz de Ofelia, the melancholic state persists: Janés affirms for years that she was in “un estado de excepticismo total” (39) of nihilism (19); she felt the absence of desire. She lived in a state of craziness (30), immobile, quiet and closed off. This sentiment of impossibility is again bound to the father’s death. Janés talks of a state of silence after her father’s accident because “distintas muertes anidaban en mi cuerpo, distintas muertes que vigorizaban la vida subterránea y que, sin duda, se habían iniciado con la muerte real de mi padre que me había cercenado el horizonte a los 18 años” (27).

As we saw in chapter 2, the death of the father was a moment of tremendous change for Clara. She describes it as an end and also as a beginning:

(...) aquel instante terrible que no sé calificar porque, siendo una muerte, fue también un nacimiento: estructuró el resto de mi vida y me estructuró a mí modificada por esa muerte; me orientó no sólo hacia la vida subterránea, sino hacia la escritura de la primera trama de recuerdos que era, fundamentalmente, la creación de un lugar de acogida, una evocación de la atmósfera en la que él, mi padre, estaba vivo. (La voz

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With Janus’ duality, Janés justifies the father’s character: Josep Janés was cheerful and lively, but also melancholic. The three daughters inherited this melancholic character to varying degrees: “de nosotras tres diría que ninguna tiene tan marcadamente como papá los dos rostros, aunque a veces asoman. Nona y yo miramos hacia adentro” (92). Moreover, as we saw in Goytisolo’s autobiographies, Janés states that there is a writing gene in the family, which she mostly links to masculine figures. One of her uncles once told her “«tu ho has aconseguit»” (87) in relation to becoming a writer, “y me contó que también el tío Pepe escribía muy bien, y recordó las novelas publicadas por el abuelo” (87). Writing is, in Janés’s memoirs, understood as a path to follow, a family tradition mostly related to men, but also a tradition that sometimes is felt as an obstacle that she needs to overcome (111).

Janés closely associates the act of writing with the father figure. At the beginning of Jardín y laberinto, Janés affirms that she wrote her first poems when she was thirteen and fourteen years old. She can remember showing her poems to her father, and how he gave her a book from Pedro Salinas so that she would take this poet as a model and learn to write poetry. When recalling her childhood, Janés, associates reading and writing with the night. She wrote when she was alone in her room in Pedralbes, waiting for her father to come back home (14, 42). Another clear memory is when her father died, and her immediate reaction was starting to write: “no recuerdo qué escribí durante los meses que sucedieron a su muerte, pero sí que era prosa, porque tengo la imagen de unas páginas repletas de lineas horizontales irregulares, y de la letra en tinta negra. Vivíamos aún en Pedralbes” (40).
Writing enables Janés to mourn her father, to produce the memories and fantasies that ultimately recover him as an essential part of her self. If the father was a distant figure in Janés’s early imagination, an idealized incorporeal unity that stated limits and norms,30 it is through the process of writing that the father is recovered as a close presence. The father’s vertical grandeur, as Nadia Mékouar-Hertzberg has pointed out (33), his magnanimity perceived from the point of view of a child, acquires a completely different tone after his death and after Janés starts writing about him. Then, the images of Josep Janés turn him into a warm and close figure, a horizontal presence, according to Mékouar-Hertzberg (81). This horizontality allows Janés to establish a direct dialogue with her father, a dialogue in which father and daughter meet at the same level. Autobiographical writing and fatherhood are then inseparable: for Janés, writing her memoirs means projecting herself while recovering the lost father.

The process of recovering the lost father is centred on the father’s tragic accident. This remembrance highlights his physical presence, and his reality as a body that was destroyed and no longer exists. The recovery of the father’s body is, in Janés’s memoirs, not a form of questioning the father’s power, as we saw in Goytisolo and Moix. On the contrary, Janés recovers the father’s body so as to reaffirm the filial bond. The father’s body is essential to the process of mourning: first, because it stops him from becoming a phantasmagorical and absent figure in the house of Pedralbes; second, because it is the image of a destroyed body that allows Janés to incorporate him into her self and become stronger as a subject. This process of remembrance resembles Freud’s theory of grief as a series of tests of reality, which ultimately strengthen the ego enough to overcome the loss (“Mourning” 163).31

30 Jane Gallop in *The Daughter’s Seduction* states that men have traditionally been an incorporeal entity because “by giving up their bodies, men gain power—the power to theorize, to represent themselves, to exchange women, to reproduce themselves and mark their offspring with their name. All of these activities ignore bodily pleasure in pursuit of representation, reproduction and production” (9).

31 In fact, the father’s body in Janés’s memoirs should be read in line with Judith Butler’s affirmations in *Precarious Life*. This reading shows the vulnerability of the autobiographical subject when seeing the vulnerable body of the other. According to Butler, the vulnerability of the body needs to be accepted in any ethical encounter (see 29, and 41-42).
In both *Jardín y laberinto* and *La voz de Ofelia*, Janés remembers how she and her mother experienced the father’s and husband’s death. The phone of Pedralbes rang, and someone informed the mother that Josep Janés had been hospitalized after a car accident. Following this phone call, Clara and the mother went to Els Monjos while the aunts and sisters stayed in the house praying. Upon their arrival in Els Monjos, someone asked them “¿van a ver a los muertos?” (*Jardín* 34). These shocking words followed immediately by the mother’s disconcerted scream in Catalan “no pot ser, no pot ser!” (34-35), turn this moment into a lucid memory that orders the autobiographical project. Janés explains how she became conscious, at this point, of entering into adulthood. This period was defined by grief and loss and withdrew her into a private sphere, the sphere of the household in which mother, sisters and aunts remained mourning the dead patriarch.

The realist and brutal image of the father’s destroyed body appears repeatedly, as a nightmare, throughout Janés’s texts, always as words recounted by others:

«Mejor que no lo vea (...) está completamente destrozado. Una pierna suelta, la cabeza partida en dos.... los sesos estaban esparcidos por el suelo. Todos los sesos fuera. ¿Hay algún médico en la familia que pueda identificarlo?». La cabeza partida, los sesos fuera, todos los sesos fuera. Y mamá «No pot ser, no pot ser!». Y yo, atónita ante mi mansedumbre, mi ausencia de lágrimas (*Jardín* 35).

This shocking image unifies *Jardín y laberinto* and *La voz de Ofelia*. The father’s body becomes a severe image that awakens Janés’s consciousness of leaving childhood and becoming a woman. This image, nonetheless, makes it possible to remember, to envision the father’s persona, to be sure of his existence. Thus, it means the possibility of his recovery and

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32 Mother and daughter seem to be a confused entity in this scene, and Janés is unsure if it was her who answered the phone or her mother. Again, the background of the scene is completely melancholic, anticipating the state in which the house will remain after the father’s death. Before the phone call, the mother was listening to Faure’s music, and Janés remembers a sentence from the play: “*j’ai dans mon coeur une tristesse affreuse*” (33).

33 In certain ways, this resembles Goytisolo’s change of consciousness after Franco’s death and how the death of the dictator is the start of the autobiographical project for Goytisolo, as Moreiras Menor has noticed. However, although Janés’s project of writing her memoirs is also founded on a father’s death, this time the father is the real father. Even though 1975 is the year that Janés met Holan and that the autobiographical project started, Clara never makes a direct reference to the death of the dictator.
his mourning.\textsuperscript{34} To integrate the father’s body into the body of the text is, for Janés and as Mékouar-Hertzberg explains (80), a form of incorporation of the other into the self, of complete recovery and fusion. This incorporated body ultimately speaks to the process of melancholia, as Freud and later Abraham and Torok explain, in which the shadow of the other has become part of the self (“Mourning” 155). By reawakening the father’s lost traces, Janés gives unity to his persona, but also unifies herself with him, thereby creating an indestructible alliance between the two. The decomposed body needs to be collected into a narration, turning the father into part of the self.\textsuperscript{35}

After the father’s death, Clara, her mother, sisters and aunts drew back and started mourning the figure of the patriarch. Clara Janés felt the need to write as if she had received an invisible inheritance (\textit{Jardín} 36). Meanwhile, her mother, dressed in black, took over responsibility of the publishing house. Janés’s description of her mother’s body, as with her description of the father’s, is disturbing. The blackness of her dresses symbolizing mourning, her loss of weight and her new image incarnating pain all work to turn her into a mirror of her own mourning:

\begin{quote}
(…) sus piernas, de lejos, eran apenas perceptibles; llevaba el cabello largo y liso, recogido en la nuca, y su mirada oscilaba entre la ira y la dulzura. Se levantaba pronto y se vestía, parecía llena de un vigor desconocido, como si verdaderamente estuviera capacitada para aquella empresa. Tomó la cartera negra, se vio de negro en el espejo. Entró en el despacho y se sentó en la mesa de papá. (\textit{Jardín} 114)
\end{quote}

Janés observed her mother’s cathartic transformation and her movements, such as taking the father’s briefcase and going to the publishing house; in effect, organizing the family’s life. In these images, the mother seems to fill the space of the father, trying to cover his emptiness, deciding on the life of Clara and her sisters. The mother is presented as an antagonistic figure

\textsuperscript{34} In her collection of poems \textit{Vivir}, in which Janés writes a lament for her dead father twenty years later in the form of sung poems, the poetic subject associates the dead father and his body with the grave, the land, the ground and the nature that surround the corpse, as well as to the poetic subject’s body.

\textsuperscript{35} In fact, the state of writing is, for Janés, a state of the body, a body that is death, immobile, that has gone through various surgeries and illnesses. It is also a body that is connected to other female bodies, such as the sister’s body, who had a back hernia that made her incapable of dancing, or the destroyed body of a young girl in a car accident that Janés saw shortly after her father’s death. These recurrences of loss and impossibility continue the melancholic state. Janés remembers the father’s body through her writing of the self, a writing that starts in her own body.
in many passages of Janés’s memoirs, as she is the one who sells the father’s publishing house and definitively separates Clara from Pedralbes. However, she also enforces the Oedipal triad after the father’s death. The mother briefly occupies the father’s place, creating the illusion of recovery. If, overall, Clara identifies more with her father, the death of the father turns Janés towards her mother, and thus to the discovery of the similarities between them. The mother’s suffering mirrors Janés’s own pain. The possibility of mourning the dead father strengthens the tie between mother and daughter, and this will help Janés to perform her role as lover when Holan dies, a role that copies the mother’s affect for Josep Janés.

The mother’s and daughter’s identification with each other is founded on their necessity to mourn through singing and writing, respectively. The opera song *Che farò senza Euridice*, that Janés’s mother sings and plays on the piano after Josep Janés’s accident, acquires a central meaning in this process of mourning. Both Clara and her mother assume the role of Orpheus: they follow the husband and father, respectively, to Hades, and in this way they enter into the realm of death. Clara and her mother identify with the man who rescues Eurydice:

> Curioso que mamá, cuando papá murió, tocara siempre al piano *Che farò senza Euridice*. Nunca antes se lo había oído tocar. Y ahora sí, lo tocaba, e incluso lo cantaba movida por el dolor. Y, con todo, avanzaba sin apartarse de la pauta. Siempre había sido así: sus notas tan definidas. (...) ¿Sentía también mamá, entonces, que existe la posibilidad de arrancar al otro de la muerte? Esto es lo que hace de Orfeo el poeta (*La voz* 21).

The two women’s identification with Orpheus should not be underestimated: mother and daughter correlate with the masculine element of the myth, particularly with his capacity to produce a discourse that can resuscitate Eurydice, the passive and silenced partner dwelling in Hades, who in this case is Josep Janés. This myth is essential, as it represents the transformation of the feminine subject after the husband/father’s death. It allows both female characters to assume a new role of recovering the Other and to enter into the world of the Other, which in this case is the sphere of literary production. Janés writes in the first pages of *Jardín y laberinto* about the need to recover the dead Other, and asks herself: “¿Quién puede
Mother and daughter are entangled figures that identify and mirror each other in the process of mourning. At the same time, their mourning divides them, as their pain is non-transferable: they are both mourning Josep Janés, but their grief is unique. These movements of identification and separation with the mother displays how Janés’s subjectivity is constantly reaffirming and destroying the boundaries of the self. At the same, it shows how mother and daughter transform their passive role awaiting Josep Janés in the house into an active role of search after the father’s accident.

Janés’s encounter with Vladimir Holan renewed, according to her, her relationship with language and writing. The years of silence, abandonment, darkness and bitterness after her father’s death were followed by a time of feeling alive once Janés had read Holan’s books and established contact with him. Then, writing began as “una fuerza que mueve” (21). Janés talks about a delicate metamorphosis of herself towards love, which she describes as an awakening towards life and the end of sterility. This state seems to be opposed to the state of melancholia, immobility and impossibility after the father’s death. In fact, the relationship with Holan is deeply connected to the death of the father and its mourning. Janés affirms that Holan rescued her from a period of sadness and grief, but she is also conscious that this moment of recovery is deeply bound to her past tragedy:

Es que distintas muertes anidaban en mi cuerpo, distintas muertes que vigorizaban la vida subterránea y que, sin duda, se habían iniciado con la muerte real de mi padre que me había cercenado el horizonte a los 18 años. El drama se apoya en este punto,

36 In her reading of Orpheus and Eurydice’s myth in *Jardín y laberinto*, Mékouar-Hertzberg quotes from Gilbert Durant that nostalgia, and thus the desire to return, is a permanent leitmotiv of this story (90).
37 Janés comments that this state of nihilism forced her to take a hiatus from her writings and publications, and that this happened after her father’s death when she moved to Pamplona. Nonetheless, Janés’s reference to this hiatus is somewhat vague. Debra Faszer-MacMahon establishes that “the young poet stopped writing and publishing poetry for six years (between 1965 and 1971)” (28). According to Faszer-MacMahon “this period is an intriguing one because it is only after Janés’s six-year poetic silence that she begins to explore wider cultural and aesthetic aspects in her writing” (28). Thus, Faszer-MacMahon asserts that “Janés’s post-hiatus works are marked by the generous incorporation of ancient, classical, medieval, and contemporary sources, as well as challenging syntax and determined interiority” (31). In a recent text presented in 2012 entitled “Secreto and Sustrato,” Janés explains with the following words her hiatus and recovery: “me sumí en un silencio de seis años en los cuales sólo intentaba plasmar una historia vivida, una pelea casi shakespeareana, cuyos personajes se confundían con Ofelia y Hamlet. Y fue el mismo Hamlet quien se presentó al fin a darme una sacudida a través del libro de Vladimír Holan *Una noche con Hamlet y otros poemas*. He contado esta historia en *La voz de Ofelia*” (3).
pero de modo tan sigiloso que es imperceptible durante mucho tiempo, porque ¿cómo asociar el inquietante cauce amoroso con aquellos momentos terribles? (La voz 97)

If in chapter 2 I examined how Holan compels Janés to return to Barcelona and thus recover her memories of Pedralbes, I want to highlight now the importance of melancholia to the connection between Holan and Janés, and how a triangular relation between Clara Janés, Josep Janés and Vladimir Holan is evoked through Janés’s memoirs. Vladimir Holan, exiled because of political reasons to the island of Kampa — which was nonetheless located in Czechoslovakia — chose to write at night, as Clara does (La voz 33). In the darkness, Holan engaged in a dialogue with his own shadows and phantasms (34, 87). The island of Kampa, the house’s walls that surrounded him during thirty-two years of exile, his solitude and his pain, all imprisoned him but also constituted his liberation: the confinement and desolation allowed him to write, to create (La voz 34, 87). As Debra Faszer-Macmahon explains, isolation brought Holan literary fertility (56). The figure of Holan and his melancholy strengthens Janés’s idea that writing comes from a state of loss, withdrawal, solitude and death, when the body is deep under stagnant waters.

In this sense, Kampa is not only connected to Barcelona and to the garden in Pedralbes, but it is also closely linked to a space of mourning: Els Monjos. Els Monjos is where Josep Janés died and was buried and where Clara begins her mourning. Kampa and Els Monjos are two spaces where Janés starts singing her lament, where she converts her grief into a literary expression. These two places are where the feminine subject is introduced to the masculine

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38 In fact, Holan’s literary production should be set in relation to the melancholic tradition.
39 In an interview in 1985 for Ínsula, Janés described the island of Kampa as a solitary inward space, and a doorway to the self that no one can fully control or censor. She also explained that she shared with Holan this necessity of loneliness, isolation and pain to be able to write (Golanó 8-9).
40 In her imagination, Janés reconstructs the car accident; but it is when she visits her father’s tomb that she starts to find the words to mourn her father in the cemetery of Els Monjos.
41 Nature is central to transmitting melancholic feelings. Janés describes the cemetery of Els Monjos as a place in ruins, with dead plants and whitened flowers, broken tombstones and worm-eaten coffins. This dryness and death counteracts the strength of nature, plants and birds that surrounds the three tombs with the date “11 de marzo de 1959.” The image of the cemetery, as a place of contrast between forces of life and death is closely bound to the state of the autobiographical subject. Janés connects the possibility of writing to death, but also to the fertility of nature. In this sense, it is worth mentioning that Janés speaks of herself as a buried seed that has the possibility to become alive: “tras seis años de hallarme en estado latente, replegada en mí misma, como la semilla en su cápsula, bajo una tierra helada, yo iba a ser, iba a mi propio ser” (La voz 18). In fact, Janés often refers to herself as a subject that emerges as a plant from the subterranean current (see La voz 52, 97-98).
world of literature. If during her visit to Holan in 1975 Janés perceived her first poem as an intuition that took over her, “se adueñó de mí” (*La voz* 37), it is when she returned to Barcelona that she started singing her first poems of love, that later turn into poems of mourning:

> Después de cantar el poema que vino a mí tras mi primer viaje a Praga, en vano me había hostigado la idea de hacer aquel planto por la muerte de mi padre... Tal vez tenía que unirse ese dolor con el de la ausencia definitiva del amado detectada en el propio cuerpo, sufrida cruelmente. O acaso sucedía que aquella muerte no estaba concluida, se rezagaba... Adoptó en un principio la forma de *incorporación* a través de la memoria y de sensaciones concretas, incluso gestos. (97-98)

Love and pain unified in a sole poetic expression is what allows Janés to incorporate the beloved and to create a literary discourse that fuses her self as woman, daughter and poet. Janés uses the term “incorporation” to express her relation to Holan, a term that, I argue, should be read with Abraham and Torok’s notion of melancholia, in which the lost other has been incorporated into the ego. The father’s grave in Els Monjos is where Janés’s poetic expression starts, a melancholic environment that underscores the Oedipal triangle between daughter, father and lover. This, in turn, allows Janés to incorporate the two figures as part of her profound subjectivity as a woman, lover and daughter, at the same time that she is incorporated into the realm of literature.

Janés’s double lament for the lost Other squarely establishes her identity as a woman: her mourning highlights her reality as the daughter of Josep Janés and as woman in a heterosexual relationship. Janés appropriates two literary couples to express this position. She recovers the pair Orpheus and Eurydice, but this time identifies with the feminine element of the myth. She writes that Holan has rescued her from literary sterility: “y yo, al leer su poesía, tras seis años de esterilidad, fui también rescatada” (27). For Janés, Holan is the incarnation of Orpheus, a man who comes from two worlds, the living world and the world of the dead. Janés is now equated with the passive and silenced protagonist of the myth, Eurydice, whose future and salvation is in the hands of Orpheus. Nonetheless, Janés’s reworking of the myth does not completely convey the dichotomies of passivity and activity,
silence and voice. The autobiographical subject is often conscious that it is necessary to fight for life until “uno mismo se convierta en su propio Orfeo” (*La voz* 26). Similarly, during her second trip to Prague, Janés dresses herself as Beatriz of the *Divine Comedy*, to rescue Holan/Dante from the underworld (101, 124). In the pair Dante-Beatriz, Janés identifies with the feminine element, the silenced, but again she assumes an active role of searching and recovery. These various identifications evidence the subject’s changeability in Janés texts and how the self is able to play and inhabit many roles.

It is not only the couples Orpheus and Eurydice and Beatriz and Dante that are rewritten in Janés’s autobiographies. As the title of Janés’s second memoir shows, a central place is given to Hamlet and Ophelia as well. In her compelling article, Sharon Keefe Ugalde asserts that Ophelia is the base on which Janés constructs her own legend (2). Ugalde reconstructs Ophelia’s images, from Shakespeare to the Pre-Raphaelite paintings, and highlights the characteristics of this figure during the nineteenth-century: innocence, purity, passivity and craziness. Ophelia, like Janés, is a young girl overwhelmed by her father’s death and a disgruntled love (4). In addition, Ophelia is a woman in a process of metamorphosis, changing from solid to liquid. This image is also a leitmotiv evoked by Janés to express her own immersion in subterranean waters, which provide the environment for her to begin writing. According to Ugalde, in this submersion “se trata de abandonar la vida exterior y ahogarse en la creatividad” (8-9). This state connects Janés with other writers, especially Josep Janés and Vladimir Holan, who have also submerged themselves in deep waters and found literary inspiration (Ugalde 8, 9). Thus, according to Ugalde, Janés’s immersion into subterranean waters connotes literary authority and alterity, and is a symbol for a form of writing in which rigid borders and hierarchies are banished (11).

I would like to add to Ugalde’s reading the importance of Hamlet to understanding the relation between Ophelia and Janés. I view the pairing Hamlet-Ophelia central to explaining how Janés’s autobiographical subject inserts herself into a masculine melancholic literary

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42 Nadia Mékouar-Hertzberg reads Cordelia and Ophelia as two interwoven figures (33). Faszer-MacMahon, on the other hand, highlights how Cordelia in *En busca de Cordelia* and Ophelia in *La voz de Ofelia* are intertextual references to Holan’s text *Una noche con Hamlet* and explains that “en busca de Cordelia posits being as a continual process of death and new life” (29-30).
tradition without forgetting a feminine identity. Through this couple, we can observe Janés’s discomfort towards the literary tradition of melancholia, which praises the masculine subject over the feminine one. The pair Hamlet-Ophelia helps Janés, as Ugalde explains, to promote non-rigid structures that permit women to be part of the literary lineage. Both Hamlet and Ophelia are figures overwhelmed by the deaths of their fathers. However, the two protagonists of Shakespeare’s play find themselves in very different Oedipal narratives. Hamlet is the young heir to the Danish crown and is haunted by the ghost of his father. He needs to kill Claudius, the mother’s lover and assassin of the father, recover the place of his father and thus become the rightful king. In this Oedipal narrative, a very specific economy moves Hamlet: vengeance, inheritance and fighting against the one that has usurped his crown and has seduced his mother. Ophelia is inserted in a very different Oedipal economy. Her madness does not start with a ghost, but a reality: she loves Hamlet, and goes mad when she discovers that the man she loves has killed her father. Following this discovery, she commits suicide. She is not moved by vengeance, she does not want to recover the place of heir, nor does she try to trick other people with her apparent madness: Ophelia’s madness is real.

Nonetheless, Hamlet’s ghostly visions and melancholia have conceded him a superior and extraordinary status; Hamlet is placed at the centre of a literary tradition of melancholic men. While Hamlet’s brilliant affirmations have turned him into a melancholic genius, Ophelia’s madness constrains her as a hyper-feminine figure: her young, dead body, floating in stagnant waters, has been presented in the Western artistic tradition as an object to gaze upon, a masculine fantasy. In the words of Anne Pasero, “Shakespeare’s Ophelia was regarded as a passive, delicate, wan, pallid and fragile figure, an unfortunate and helpless victim of circumstance and manipulation” (61). By drawing attention to Ophelia’s immersion in stagnant waters, and considering this state as the one that precipitates the subject to the poetic, it seems that Janés questions the place of Hamlet as the rightful heir to the literary tradition of melancholia. As Ugalde affirms, Janés turns Ophelia’s state into a source of

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43 The extent to which the father’s ghost and Claudius are interchangeable figures, or the extent that Hamlet feels somehow relieved after Claudius has killed his father, depends on how deep into the psychoanalytical reading we want to go.

44 As André Green asserts, “la folie d’Hamlet est douteuse, celle d’Ophélie indubitable” (141).
literary creativity (8-9). This equates the two figures of Hamlet and Ophelia. Similarly, Anne Pasero points out that “Ophelia is for Janés a heroine, who refuses to speak the patriarchal language” (36). According to Pasero, contrary to Shakespeare’s Ophelia, Janés’s Ophelia “will ultimately respond to the death of Holan and her father in just the opposite fashion, prompted to return to writing and to recover her spiritual self” (60-61). In this sense, I read Ophelia in Janés’s texts as a symbol of how women can also become representatives of the melancholic tradition.

One of the most striking elements in Janés’s writing, as noticed by several literary critics, is her negotiation with the masculine and feminine dichotomies. Sharon Keefe Ugalde asserts that Janés is a writer capable of inventing alternative cultural structures that overcome binary divisions (“El mito” 6). This characteristic is present in her autobiographical books, and it is especially visible in the ways she negotiates her rightful place as a daughter and a woman in a structure that is traditionally masculine. In fact, John Wilcox affirms that there is a clear “patriarchal hierarchic tension” in Janés’s first texts, in which she encounters masculine figures (260). Not only does Janés encounter men and accept her position as woman in the relation she establishes with them, but at the same time we find in her texts a desire to fuse and coexist with them. Janés’s identification with her father and Holan is undeniable. Her appropriation of a feminine voice and subject—Ophelia, Eurydice, Beatriz—the union she establishes with her mother, sister and aunts, do not exempt her from also identifying with Hamlet, Orpheus, Dante, her father or Holan. In this sense, Janés’s autobiographical subject is often transgendered and her feminine voice claims a right to integrate into masculine identities and lineages, thus questioning the duality of Western culture. Janés explains in Jardín y laberinto how, as a child, she would want to play the role of Robin, and asks herself “¿no me gustaron siempre los papeles masculinos?” (50). In Janés’s memoirs, the feminine subject is constructed with a constant identification and incorporation of the masculine Other. This identification is sometimes viewed as an obstacle, but is also an open possibility. The process of mourning and the melancholic state are central to establishing this dialogue with a masculine tradition, to inserting the self in it, while at the same time incorporating the

45 Clara Janés expresses a similar idea in her note to the English translation of La voz de Ofelia: “I would identify with male and female characters, and Hamlet and Ophelia seemed close to me” (8).
feminine voice into the traditionally masculine literary lineage.

For Clara Janés the melancholic state is necessary for writing and, in this sense, Janés’s melancholic subjectivity needs to be understood as directly related to the literary and masculine tradition. Her sadness and grief, her emotional loss after her father’s death and her encounter with and separation from Holan are for her sources of artistic creation. Janés’s subjectivity based on loss resembles in many senses that of the Early Modern subject, who is empowered by the rejection of the loved figure. In her seminal study on Early Modern melancholia, Juliana Schiesari explains that in the melancholic tradition, “an empowered display of loss and disempowerment converts the personal sorrow of some men into the cultural prestige of inspired artistry and genius” (12). In fact, La voz de Ofelia is not so much centred on the lost person, but on the process of loss itself, which, as Schiesari points out, is a source of intellectual and artistic creativity (14). However, Schiesari argues that, from Aristotle to Ficino, Tasso to Burton, Petrarca to Hölderlin, Dostoevsky to Benjamin, melancholia has been the illness of great male writers. Hamlet is the best example of this masculine empowerment and, in fact, Freud names him to exemplify men’s melancholic disposition, an example that contrasts with several anonymous depressed women. Hamlet is this gifted man whose words reflect both craziness and vivid intelligence. Thus, Juliana Schiesari reasons that the melancholic is complicit with patriarchy: the melancholic belongs to this masculine and selective group that excludes women. Women’s ritual, mourning, depression and their melancholic state are less dignified in the Western tradition.

It is through the melancholic state that begins after the father’s death, I argue, that Janés enters into what Nadia Mékouar-Hertzberg has named “les textes des Pères” (15), a literary tradition mostly composed of men. The melancholic state helps Janés strengthen the bonds of filiation and affiliation with this literary family, a lineage almost entirely masculine. The mourning for her dead father allows her to engage in a dialogue with this long and canonical tradition, both Hispanic and pan-European.\(^\text{46}\) Janés enters discreetly into her father’s library

\(^{46}\) Not only Shakespeare, but Quevedo, Holan and Góngora are named as literary fathers. Janés also names other real fathers, such as her professors Alberto Bleceu and Martín de Riquer (see Mékouar-Hertzberg 50). In “Secreto and Sustrato,” Janés points out her childhood readings of Santa Teresa and las Coplas de Jorge Manrique, “constituyen mi asiento literario más antiguo” (9). In light of this, we can talk of Janés’s “sustrato
to claim her inheritance, albeit with certain fears and aversions. Literature, understood as the literary tradition, is then a collection of texts with father-names, in which Janés introduces the daughter’s voice.

Janés’s memoirs claim the place of the heir, or better, the place of the *pubilla*, the first daughter who, in the Catalan tradition—Josep Janés’s tradition—is the legitimate successor to the father’s business and wealth, despite being a woman. Nonetheless, Janés speaks about an invisible inheritance, and thus about an inheritance that it is not material as masculine legacies are. In fact, Janés speaks about a legacy that she needs to actively recuperate: the invisible inheritance is one of the most precious images that Janés employs to refer to literary culture and to her desire for writing. This is a legacy that invokes her responsibility as well: her task is to explain who Josep Janés was, father and publisher, by collecting broken images of the father’s body and persona that constitute a partial and fragmentary reflection of both the father and the autobiographical subject. Janés’s inheritance obliges her to explain how she is in debt to her environment, how her childhood was a time of plenitude and of intellectual learning that directed her to become a poet and gave her the possibility and responsibility to create.

The melancholic state fuses Janés with a literary masculine tradition. Nonetheless, Janés dignifies the feminine *planctus* as well, and claims the right for the women of the family to participate in a recognized mourning. Janés’s sorrow coincides with Butler’s concept of grief as a process that creates a sense of community rather than a private act. In this sense, it calls for ethical responsibility (*Precarious Life* 22). In Janés’s writings, the father’s death produces the awakening of various feminine ties: although the women are forced to sell the familial home and move to different parts of the country, they also inherit the ability to reconstruct Josep Janés’s story, an act that brings a new unity to these women’s relationships. In *Jardín y laberinto*, Janés explains how, during her multiple trips to Barcelona, her aunts and mother helped her to create an image of her father and of her own life: “entonces, cuando volvía, me saciaba en fragmentos inconexos de la vida y de entre el olvido fui reconstruyendo la red, el entramado que sustentaba mi tejido” (57). In this sense, canonical writers are fused in Janés’s

melancólico.”
texts with the feminine and oral world of the mother, the sisters and aunts, discrete presences that make possible the recovery of the masculine figures.

The feminine world, perceived as a sharing community, contrasts with the masculine one, the written, patriarchal and hierarchical domain of books and literary tradition. Mother, aunts and sisters transmit their knowledge and memories orally; theirs is an economy based on voices, singing and hearing.\textsuperscript{47} In addition, their dominant language is Catalan, a language that contrasts with Janès’s written legacy, which is mostly in Spanish. The relation between Catalan and Spanish symbolizes the fluctuating relations between women and men in Janès’s texts. The two languages mutually inform each other, which relates to the existence of necessary transferences between the masculine line and the feminine community. Catalan is spontaneous, colloquial and central to recuperating the paternal atmosphere, a language necessary to activate the process of memorialization.\textsuperscript{48} In this sense, Janès’s memoirs are a tribute to the father, but also a tribute to the women of the family. Janès steps out as a mediating figure between the two worlds, the written and oral, the Spanish and the Catalan, the masculine and feminine. Janès transcribes the women’s voices that she records on a radio cassette to the text, so that their mourning becomes as dignified as is the masculine melancholy in Western literary tradition.

Women are central to recuperating the father in Janès’s memoirs, and in this sense, the mourning of the mother, aunts and daughters is presented as a form of giving birth to the lost men. As Nadia Mékouar-Hertzberg has explained, Janès, in her memoirs, gives birth to the figure of the father: “le père engendre la fille «écrivante» autant que la fille engendre le père en l’écrivant” (85). There are various examples of this feminine and discrete presence that is necessary in order for the literary tradition to be born. Masanet has pointed out that the father’s childhood is recovered by Clara through the memory of her aunt, Josep’s sister, who took care of Josep Janès after their parents died when Josep was a child, and thus was a sort of a mother for Josep (207). In this sense, Clara Janès gives birth to the father in a process

\textsuperscript{47} See Masanet, 207.
\textsuperscript{48} While Spanish was the language imposed by the dictatorship, a language that was also imposed on the father, who edited in Catalan until the War, as well as on Janès’s Catalan family, Clara maintains a positive relation with both languages. In this sense, for Janès, languages do not connote political ideas.
that involves a larger feminine community. Another example is how Janés’s first lament occurs thanks to the help of Nona, Janés’s sister. Nona gave Clara Holan’s book *A Night with Hamlet* when Clara was in the hospital (15), and she also recorded several songs for Clara. The book and these songs inspired Clara’s lament. Clara explains how she listened to the songs while going to the cemetery of Els Monjos and how these songs provoked her singing for her dead father (127-128). In this sense, the sister appears as a kind of midwife, as she helps Janés complete the lament for the father.

For Clara Janés, Josep Janés is a figure who opens the spaces of adulthood painfully, but he is also the figure who permitted Clara to consider writing as a legitimate profession. The father authorized Janés to write (Mékouar-Hertzberg 50) and let Janés become the authority over her own poetic voice. Josep Janés, a dual, ambivalent figure, opens the doors of a patriarchal and masculine tradition, into which Janés inserts her feminine voice and subjectivity. The Oedipal triangle, in which the daughter finds herself between mother and father, is not a castrating and competitive situation, as we find in Freud’s texts, but a situation that highlights bonds and ties, the possibility of identifying with both father and mother. The Oedipal triangle allows Janés to construct a fluid negotiation with a masculine tradition and insert into it the voice of women.

After she mourned her father’s death, Janés wrote several erotic poems. These works have been applauded by Janés’s readers, as well as by literary critics: it is important to read them as an undeniable expression of the feminine *jouissance*, as argued by Cixous. The father is a central figure for the poetic evolution of one of the major love poets of Spain. For Janés, mourning and loss are central to the subject’s conception but, more importantly, women are the ones who receive, keep and give birth to the family’s history and memory. Melancholia defines Janés’s entrance into the world of literature, as it connects her with a masculine literary tradition. Mourning and melancholia as presented by Janés break established gender boundaries: the melancholic masculine tradition can only survive thanks to the memory of a feminine community that mourns its men.
Conclusion

Through the assumption of a melancholic subject, Goytisolo and Janés incorporate themselves in a vast tradition of literary melancholia. In the case of Goytisolo, melancholia helps him to claim his place as rightful son of Spanish history, and thus strengthen his relation to a community that includes those Spaniards whose voice has been repressed. Clara Janés, however, expresses her melancholic and feminine subjectivity, as well as the mourning of her dead father in relation to the familial collective, presenting her individual and singular story as completely unrelated to the Spanish dictatorship. For Janés, the death of the father is non-transferable. For Goytisolo, the death of the father permits him to accept his homosexual desire. This desire is central to understanding the repression that the Spanish nation experienced: his authoritarian father castrated him sexually at the time when he was politically repressed by Franco, dictatorial father of the Spanish nation.

Clara Janés’s and Juan Goytisolo’s autobiographies, when studied together, bring to light how loss, mourning and melancholia are negotiated differently in the cultural production of post-Franco Spain. The study of these two authors’ autobiographical texts reveals melancholia as something that starts with the subject, that is linked to heterosexual and homosexual desire, and that should be read in parallel to these authors’ relation to the melancholic literary tradition. These authors’ melancholic subjectivity is also bound, to differing degrees, to Spain’s impossible mourning of the past. In this sense, Janés and Goytisolo reveal two opposite ways of placing the self in relation to the Francoist legacy. Janés focuses on the private and non-transferable; her melancholia seems to be completely detached from Spain’s history, and she seems to avoid a direct confrontation with historical facts. Janés’s enforcement of the family as the only community is pivotal in order to achieve this detachment from the Francoist legacy. Goytisolo’s melancholic subjectivity, on the other hand, reinforces this author’s relationship with the community conceived as Franco’s Spain. These ties allow him to denounce Franco’s legacy in a position of son and heir. Janés’s denouncement of the dictatorship is much more subtle; but still in her memoirs we find a strong desire to recover a past that was forgotten, the Catalan past of the father, and to resist the silencing of women’s voices in patriarchal structures. With their melancholic states Janés
and Goytisolo negotiate between the public and private spheres and between memory and history in different ways. Yet collectively they attest to the importance of melancholia in forming the autobiographical subject, and they support a psychoanalytic model of desire based on loss.
Conclusion

“In Mein Schreiben handelt von Dir”
Franz Kafka, Brief an den Vater (1919)

In 1919, Franz Kafka wrote a letter to his father in which he confessed his deepest feelings to him: as a child he had admired and venerated his father, but he felt progressively abused and humiliated by his presence. Thus, his love for him turned into hate and resentment. In this letter, the father appears as a figure that defines the subject’s position. Franz Kafka often negotiated his identity with the father as an authoritarian and grandiose model. He repeatedly described the father’s body in order to symbolize this figure’s absolute power: “only as a father you have been too strong for me,” (11) “the huge man, my father, the ultimate authority,” (17) “you were such a giant in every respect.” (40) When the two of them were in the swimming pool together, for example, their bodies testified that the son could never be like the father: “I was, after all, weighed down by your mere physical presence. There was I, skinny, weakly, slight; you strong, tall, broad. Even inside the hut I felt a miserable specimen, and what’s more, not only in your eyes, but in the eyes of the whole world, for you were for me the measure of all things.” (19) The father’s superiority, his severity, his physical and intellectual domination were followed by Kafka’s insecurities, weaknesses and fears, and by the feeling of having failed his paternal expectations. Franz Kafka’s “Letter to the Father,” one of this writer’s most autobiographical pieces, shows how the father was an essential figure in disclosing the self.

The complex relations between fathers and sons and fathers and daughters occupy many pages in the history of literature. From Ulysses and Telemachus’s story of recognition after a long journey, to Kafka’s confessions in his “Letter to the Father,” to the seductive father of Nabokov’s Lolita, fathers play central roles in the stories that shape our culture. For example, in Juan Rulfo’s Pedro Páramo, the search for the father is central in the masculine quest for identity and in order to access knowledge about the self. In Lorca’s La casa de Bernarda
Alba, the father’s absence does not erase patriarchal rules but, on the contrary, the paternal law is reinforced by the father’s absence and can ultimately be defended by others, such as the mother. This thesis has looked closely at the autobiographies of four writers for whom, as for Kafka, the father is an essential figure in projecting the subject. In the autobiographical writings of Carlos Barral, Juan Goytisolo, Clara Janés and Terenci Moix, self and father are inseparable.

Starting with Carlos Barral’s *Años de penitencia*, first published in 1975, I have explored autobiographies published after the death of Francisco Franco. I contend that, following this year, representations of fathers and fatherhood took on a new meaning in the Spanish context. On the one hand, the death of the dictator brought to light the extent to which this figure had been a castrating father for the Spanish nation, while, on the other, it showed how the phantasm of the dictatorship and the shadow of the war persisted in Spanish society. During this period, fathers became essential in Spanish culture to symbolize the authoritarian regime and to point towards an undesired inheritance. The generation that grew up during the dictatorship and that became involved in the political transition to democracy confronted Franco’s legacy and the inherited values that had been transmitted through the family. They were sons and daughters rebelling against the paternal law. Conversely, and in contrast to this first movement of rebellion and resistance, family in general, and fathers in particular, became central to the narratives of memory and recovery of the past. Spaniards desperately needed these narratives after the Spanish government failed to properly mourn the Civil War and judge those who had been responsible for the dictatorship.

In the autobiographies of these four authors, fathers are connected to the paternal shadow of the dictator to varying degrees. Nonetheless, while these works exemplify the importance of Oedipal narratives for the generation that grew up under the regime, these writings also draw a clear line separating the real father from the paternal political figure of Franco. In other words, the symbolism that fuses the dictator as father of the nation and the real father, evident, for example, in numerous Spanish movies or novels produced in the 1970s, is undone in autobiographical writing. Autobiographies, as opposed to fictional depictions of fathers, put forward real fathers to define selfhood, and thus the real father’s influence and
the consequences of having lived in an authoritarian regime have different implications for
the “I.” This does not mean that the dictator—as a paternal figure—has completely vanished
from autobiographical writing. On the contrary, these four authors find themselves immersed
in a multiplicity of paternal presences and powers. The dictator remains in the background in
this period of change from dictatorship to democracy, thus expanding the importance of the
Oedipal in narcissistic narratives and demonstrating that, in the autobiographies of the
studied writers, it is impossible to disentangle the political from the intimately personal.

In Barral’s *Años de penitencia* and *Los años sin excusa*, the father appears as an idealized
figure whom the autobiographical subject admires as a model of imitation. The shared name
between father and son—both named Carlos Barral—and the shared passions of books and
navigation, strengthen the son’s identification with his predecessor. Thus, the self is
constructed by considering the father as a mirror. Barral’s subjectivity is forged after the
possibility of inheriting his father’s place. In addition, Barral’s father is a figure connected to
the Republic and to a model of man that disappeared with the dictatorship, namely the
Catalan fishermen from the Mediterranean coast. In this sense, for Barral, his father exists in
opposition to the paternal figure of the dictator, and he is presented as a way to avoid the
dictatorship’s repression.

Contrary to that, in Juan Goytisolo’s *Coto vedado* and *En los reinos de taifa*, the father and
the dictator appear as interwoven figures. This alignment is constructed on various levels,
and it is central in the creation of an autobiographical project in which the autobiographer
speaks as a son of the Spanish nation. For Goytisolo, his homosexual desire is repressed both
by the dictatorship’s structure and by his father. While Goytisolo tries to flee from these
castrating presences, he discovers in Morocco that, ultimately, the paternal is part of the self.
Juan Goytisolo uses a psychoanalytical terminology, from which the Freudian influence
stands out, to create an imaginary scenario in which the real father transmits the social law to
the interior of the household and to the subject. Thus, if for Barral the Name of the Father
enforces a desired inheritance outside the dictatorship, for Goytisolo, the Name of the Father
is the ‘No’ that surrounds all of the prohibitions that have been internalized into the subject,
and that ultimately binds him to the paternal. In other words, Goytisolo’s text discovers how
the paternal has been anchored in the self. If Goytisolo’s works paint an image of the dictatorship and the father as inescapable presences that haunt the self and, by extension, Spain, Barral’s autobiographies seem to be more hopeful: the father is a figure of resistance, an alternative to the dictatorship, and still a very real part of the self.

The relationship between father and daughter that we find in Clara Janés’s *Jardín y laberinto* and *La voz de Ofelia* breaks in many ways with the feminist assumption that the father castrates feminine desire and enforces patriarchal law. The father is an inspiring presence for Clara Janés, essential for her to find femininity through writing. Despite offering an image of a non-patriarchal father, Janés’s autobiographies point towards the complexity of completely separating father and patriarchy. The world of publishing and writing, a sphere perceived as paternal, is for Janés a masculine domain in which she needs to negotiate her inclusion as a woman writer. Janés’s memoirs are an outstanding example of the negotiations of a woman when writing autobiography, as this genre, as Sidonie Smith explains, enforces not only a masculinist image of the self, but also a masculine tradition, a masculine genealogy and paternal lines. Janés’s text exemplifies Smith’s affirmations, at a time that embodies the possibility for a woman writer to take part in the patriarchal world of autobiography by including a space for the feminine. At the same time, while the real father is a central presence for Janés to discover her feminine voice, we find a striking silence in her texts around the political figure of Francisco Franco. Janés’s apparently non-politicized memoirs and the oblivion of the dictator can be read as a way of questioning Franco’s real influence—vis-à-vis the real father—thus turning Franco into a phantasmal presence. In this sense, Janés’s recovery of a father as a model outside the dictatorship clearly recalls Barral’s representation of his father as an idealized person. In both Janés’s and Barral’s autobiographies, the Catalan father is described as functioning outside the law of the Francoist regime, thereby complicating the relationship between subject, father and dictator.

Being the youngest of the four authors, and the one for whom the experience of the Spanish Civil War was furthest away, Terenci Moix’s playfulness and textual disorder constantly questions the paternal. His autobiographical writings, *El cine de los sábados* and *El beso de Peter Pan*, also help us understand the links between father and dictator, and father and
autobiography. This is so because, as in the case of Juan Goytisolo, Terenci Moix’s father is a homophobic man who constantly reminds his son of the immorality of his desire. Moix’s father is presented as an unsatisfactory model of masculinity. The son’s criticism of his father’s sexism and aggressiveness challenges the prototype of macho supported by the dictatorship. The father’s masculinity is, in this sense, aligned with Francoist masculine ideals; and subverting this unquestionable model is one of the objectives of autobiographical writing. However, as in the cases of Barral and Janés, Moix’s father supports Catalan culture and language at home, thus placing the father outside the law of Franco’s regime. Moix’s case exemplifies how multiple paternal laws work together in complex ways, and how the subject negotiates his position in this disorder. Moix’s texts are also important as they evidence a transition towards a more narcissistic paradigm of the self, in which the weight of the paternal vanishes while the father is questioned by the son. This should be read as an example of the tension between Oedipal and narcissistic subjectivities after the dictatorship and with the arrival of democracy in Spain.

Ultimately, the objective of this thesis has been to separate the correlation between father and dictator, by either showing how real fathers differ from the political figure of Francisco Franco, or how the union between these two figures is artificially constructed in autobiographical writing. This analysis contributes a more complex understanding of fatherhood in the Spanish context: I demonstrate that Franco’s legacy was not the only paternal presence influencing Oedipal subjectivities and autobiographical writing after 1975. In so doing, my analysis challenges an entrenched understanding of paternity found in hispanic literary criticism where fathers are often seen as metaphors for the dictator, particularly in several forms of cultural production during the transition to democracy.

Psychoanalysis has been central to shaping my understanding of the father and of how this figure is important in the construction of the self. I have considered Freudian theories that relate the father to the ego ideal and superego, and Lacanian concepts such as the ‘Law of the Father’ and the ‘Name of the Father,’ which conceive of the father as the one who first introduces the child to social rules. These theories are important because they have influenced the Western understanding of fatherhood, but also because they had a clear
repercussion in the work of Spanish intellectuals during the 1970s. Several writers and film directors of this time purposefully presented Francisco Franco as a castrating father of the Spanish nation, adopting a psychoanalytical imaginary to express Spaniards’ relationship with the dictatorship. Nonetheless, in autobiographies, real fathers contrast with the ever-present paternal figure of the dictator. Psychoanalysis has also been central in my readings because autobiographical writing is ultimately a writing about the self, and thus genuinely bound to the paternal. As such, my study has worked with the intersection where the Lacanian law of the father and Lejeune’s pact or “autobiographical law” happen to meet.

For Barral, Moix, and Goytisolo, autobiographical writing somehow reaffirms a masculinist sense of self in their writing. This does not mean, however, that they accept the father’s legacy without questioning it. In fact, Barral idealizes his father while he clearly disagrees with Francoist values. Goytisolo and Moix confront the paternal homophobic law in their autobiographies, and thus there exists a tension between their subjectivity and the paternal line. They resolve this tension differently: Goytisolo reinforces the Oedipal by accepting that the paternal has been incorporated into the self, whereas Moix reaffirms the narcissistic as a way to step back from the father’s influence. Ultimately, my analysis has sought to shed light on an underexplored aspect of Spanish and Catalan literature: the ways how real fathers in autobiographical writings offer an opportunity for resistance of the dictatorship, destabilizing the metaphorical correlation between fathers and the dictator.
Bibliography


