

Visual Representations of Queerness in Spanish Transition (70's-80's)

Was there queerness before queer theory arrived?



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To Matthias Beige

A great friend of mine
who made together with me a hypothesis of this thesis
and disappeared from my life.

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Abstract and Keywords

Abstract and Keywords (in English)

Resumen y Palabras Clave (en Castellano)

Resum i Paraules Clau (en Valencià)



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Abstract and Keywords (in English)

This thesis proves that there was queerness in visual representation in Spain Transition, revealing that the death drive was highly connected to the nothingness of queer being/existence which queer theory has attempted to avoid and, demonstrating concrete examples of queer desire and pleasure which discover an alternative non-identitarian position.

Queer Theory, Queerness, Sexual Identity, Death Drive,
Spanish Transition, La Movida, Spanish Visual Arts

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Resumen y Palabras Clave (en Castellano)

Esta tesis prueba que hubo *queerness* (manifestaciones transmaricabollo) en la representación visual del periodo de la Transición española, revelando que la nada del ser/existencia *queer* estaba fuertemente conectada al impulso de muerte que la teoría *queer* ha intentado evitar, y demostrando ejemplos concretos del deseo y el placer *queer* que descubren posiciones no-identitarias alternativas.

Teoría Queer, Queerness, Identidad Sexual, Pulsión de Muerte,
Transición Española, La Movida, Artes Visuales en España

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Representaciones Visuales de Queerness en la Transición Española (70's-80's)
¿Había queerness antes de la llegada de la teoría queer?

Yoshihiro Hino



Resum i Paraules Clau (en Valencià)

Aquesta tesis prova que hi va haver *queerness* (manifestacions transmarieteslèsbiques) en la representació visual del període de la transició espanyola, revelant que el nores de l'ésser/existència *queer* estava fortament connectat a l'impuls de la mort que la teoria *queer* ha intentat evitar, i demostrant exemples concrets del desig i el plaer *queer* que descobreixen posicions no-identitàries alternatives.

Teoria Queer, Queerness, Identitat Sexual, Pulsió de Mort,
Transició Espanyola, La Moguda, Arts visuals a Espanya

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Representacions Visuals de Queerness en Transició Espanyola (70's-80's)
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Context of Research / Objectives and Methodology

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The representation of non-heterosexuality in Spanish transition period has been studied by many pioneering scholars. It is particularly notable that these preceding studies have discovered (un)intentionally ignored sexually marginalised people being freed from the constraints of conservative politics and outdated ethics which have eliminated them from heteronormative society and academism. However, the previous studies tend to attach meanings to give clear definitions such as labels and identities. This often fails to catch the subject and desire which are constantly changing.

This research does not establish undiscovered identity nor place the subject in a recognisable category. Instead, it examines how the concept of sexual identity has been developed and has acceded to queer theory raising issues about the subject. It seems that sexual

identity was not formed in the Spanish transition. In other words, it developed different figures of sexual desire. If it is possible to capture these different figures of desire by the concept of queerness, it might be able to clarify that desire did not aim to construct coherent human identity, but craved for a variety of forms to maximize pleasure.

To answer to above mentioned questions, this research adopts three broad approaches, 1) the traditional literary approach to read contexts of visual representations, 2) the sociological and anthropological approaches to understand sexual desire and identity, 3) the feminist and queer theory that helps undoing gender binaries.

Introducing these methodologies, this thesis aims to prove that there were visual representations of queerness in Spain in 1970-80's.

Queerness and queer theory are terms which have been developed since 1990's, but this thesis analyses non-heterosexual desire in Spanish transition period utilizing the latest research developments

and questions on sexual desire, the subject, performativity and subjectivity. This thesis aims to prove the following assumptions. In chapter 1, I observe that there was a unique transition period in a vacuum of power between the end of the Franco regime and the rise of the socialist party. I would point out various representations of desire and the free expressions of culture and thoughts. In chapter 2, I examine how the concept of identity has been transformed into a mask which you use properly to get along in social life. I would also point out that identity theory might not be able to capture a fundamental desire such as sexual desire and queer theory might be used to assume a role to represent non-dualistic figures of desire. In chapter 3, I examine that representation of the Spanish Transition and queer desire would be often connected to death drive and desire of self-destruction. It would also relate that queer theory has attempted to avoid meaninglessness of non-reproductive figures of sex. Taking examples of transvestite performances, I would like to observe how queer theory find and dissolve the subject. In chapter 4,

I aim to study an argument on desire which was brought up by the May 1968 events in France. It would help to understand how queer desire is expressed and how it was oppressed in the Spanish Transition. In chapter 5, I sketch the idea of unlimited desire taking as examples works of Pedro Almodóvar and artists of La Movida. I would try to demonstrate that many artists in the transition period described queerness as evading and provoking homophobic social norms.

Chapter 1

Why Spain? Why Transition? Why Queerness?

Chapter 1 – Why Spain? Why Transition? Why Queerness?

I would like to recount a personal experience before starting the discussion. For almost three years from 2003, I had studied in Britain for my second master's degree in Media, Culture and Communication. The title of my dissertation at that time was *Media Representation of Gay Sexual Identity in British Cinema and Television*. You might notice that the title of this dissertation is similar but there are some differences. I put 'visual' instead of media, 'queerness' instead of gay sexual identity and 'Spain' instead of Britain. I have to explain why I have changed these research objects.

At the end of 2003, I was about to spend my Christmas alone in Manchester. It is sad to stay alone during the Christmas in Europe without family and friends. Before the holiday started, one of my classmates suggested me to come to his hometown Vitoria in the Basque country, the north of Spain. It was a great trip to explore a

different culture, and it was most impressive to meet cheerful and friendly people. I was introduced to his friends and we have built a friendship through further visits since then.

One day, I was drinking in Vitoria and one of my friends was overcome with liquor. While I cared for him, he suddenly shouted at me, "Are you gay?" Twenty of my friends surrounded me and asked if I was gay. It took some seconds to admit it. Because I was uncomfortable to define myself as gay. The word 'gay' signifies stereotypical images which do not always fit to myself. As soon as I speak out 'I am gay,' I must fit myself into an established frame and act properly as 'gay.'

Applying John Langshaw Austin's speech act theory, in constative utterance, it literally means that I am a man who is sexually attracted to people of the same sex. But, in performative utterance, I confess that I am different from most of my friends who are straight,

and at the same time I reassure them that I do not develop sexual feelings for them. Furthermore, I anticipate they may accept my sexuality. In other words, I was forced to highlight a difference of sexuality more than necessary and had to generalise myself as 'gay' negatively. However, being 'gay' could proudly mean that I might have different perspectives and sensitivities on diversities and margins which heterosexual people often do not notice. But, at that moment, I was not sure whether they looked at me beyond a narrow frame.

Then, another friend said, "In Spain, you can say who you are. It's not a problem." After taking breaths to control my anxiety, I answered them. They immediately replied to me, "You are as you are, my friend." Almost 10 years have passed since then. They consider me as I am. It was the moment that I felt I was accepted by the other unconditionally and decided not to judge the other by a label. This very personal experience elicited great interest in the country and

people of Spain. I have travelled various areas of the country and found that this peninsula is not monolithic. You see many queer cultures in Madrid and Barcelona. Some islands and beaches in Spain are very popular for LGBT tourists from all over the world. On the contrary, however, morality on sexuality is still strong and 'deviants' get ousted in conservative rural areas. I have found this contrast of strong light and shadow in Spain very interesting to observe.

I was finally out of the closet in Spain. However, my coming out experience did not liberate me very much. It did not help build gay sexual identity, nor resist against heteronormativity. There was no invigorating feeling. I did not become a secure and confident person like characters of the British cinema who came out dramatically and often successfully. I just regretted that I had no words to express myself other than the abbreviated word of 'gay.' This experience made me to question the concept of identity and to seek and express

concrete pieces of my likes and dislikes, strengths and weaknesses instead of seeking a fixed identity to arm myself.

Are there any other terms to express myself with positive expansions beyond gay sexual identity? Michael Warner points out that many people shifted their identification from 'gay' to 'queer' in the early 90's, and defines the term of 'queer' as a resistance to regimes of the normal (Warner, 1993:xviii). In front of my friends in Vitoria, I wanted to say I was gay but I was normal like you were. However, its normalcy meant that I was a disciplined person beyond a difference of sexuality. I was trapped by 'normalizing' myself without noticing that normalcy itself was a carefully prepared normative identity.

Queer is an umbrella term to cover gay, lesbian, bisexual and transgender people. But, Alexander Doty defines it as what the gap of sexuality generates. According to Doty, "'queer' is used to describe the non-straight work, positions, pleasures, and readings of people

who either don't share the same 'sexual orientation' as that articulated in the texts they are producing or responding to (...), or who don't define themselves as lesbian, gay, bisexual (or straight, for that matter)" (Doty, 1993:xviii) and meaningfully includes people who do not wish to define their sexuality. Instead of gay sexual identity, the term of 'queer' would be applicable to marginalised subjects from broader perspectives.

Furthermore, David Halperin adequately voices my woolly-minded thoughts using the term of 'desire' as follows:

Gay identity cannot express gay desire or gay subjectivity because gay desire is not limited to desire for men. (...) But gay male desire actually comprises a kaleidoscopic range of queer longings — of wishes and sensations and pleasures and emotions — that exceed the bounds of any singular identity and extend beyond

the specifics of gay male existence. (Halperin,
2014:69-70)

Queer longing is not only about sexual desire. It includes desire for queer life and culture. His terms of wishes, sensations, pleasures and emotions are underpinned by your independence. Unlike identity, these do not require approvals of the other. It is not clear if it is never quite sure if it is possible to depict those desires on an objective basis. But, needless to say, these are what I want to discover through my work.

To start with, I have analysed Spanish visual arts which include LGBT characters. During the Franco's dictatorship, it was tremendously difficult to capture queer desire, although there were some underground activities exceptionally, but its representation was explosively produced after Franco's death, especially in the transition period of Spanish history. The most influential

counterculture called La Movida bloomed in Madrid between the 1970's and 1980's. It encompassed a wide variety of styles of music, cinema, painting, theatre performance etc. Although it had impacts on other cities, La Movida was created and supported by young people who went up to the capital seeking a place to express themselves. The gallery director Blanca Sánchez who actively performed in Spain recalls that La Movida was a “moment of extraordinary creativity emerged spontaneously and without any kind of theoretical forethought” (Madrid Consejería de Cultura y Deportes, 2007:658).

La Movida happened spontaneously at the beginning and was not led by a common identity or a manifesto. People who created La Movida influenced each other mutually. It made a broad impact on Vigo in Galicia and other places across the country. In terms of sexual liberation, Barcelona is more provocative to examine. Underground scenes in Barcelona started independently from La Movida in

Madrid. Located on the Mediterranean, Barcelona developed a unique cultural multiplicity and Catalan language that was censored during the Franco regime. Far from the capital city geographically and politically, Barcelona had a little space for anti-establishment people. In addition to scenes in the capital, I am going to explore the work of non-identitarian artists in Barcelona.

In the transition period, political censorship¹ was less frequent. The time and place that you could be yourself, going further, you wanted to be yourself, existed in the transition. Therefore, I would like to focus on the queer desire in the Spanish Transition in films and appropriated visual culture. However, the Spanish Transition and La Movida were polarising subjects depending on the different standpoints. Teresa M. Vilarós critically considered the Spanish Transition as a cultural phenomenon in her book a cultural phenomenon of the Spanish Transition in her book *El mono del desencanto* (The Withdrawal Syndrome of Disenchantment).

Literally, 'el mono' means the monkey, but in this context, 'el mono' refers to the person who suffers from withdrawal symptom. She thought that the death of Franco "confronts intellectuals with the problem of having to recognize that their old historical role as the country's critical consciousness must be radically revised" and "ended the utopian dream that had inspired previous generations of leftiest intellectuals." Then, she evaluated that La Movida was not a constructive movement because it "had to do with excess, ruin, hallucinations, and death, with the spasm of ecstasy and the happiness of recognition" (Pérez-Sanchez, 2007:105-6 cited and translated by the author). Gema Pérez-Sanchez notes that there was another stance which José Carlos Mainer took for instance. Mainer disfavoured a lack of moral and innocent hedonism and complains that "They are the belated hangover of a 1968, which Spain did not experience directly, and they have a rare talent for commercializing their fantasies." He also considered La Movida as "the nostalgia for this innocence and the rejection of history; the selfish longing for

beauty and emotion rather than reason; apparently all symptoms of postmodernism” (Pérez-Sanchez, 2007:107 cited and translated by the author). There must be some truth in these comments. However, I affirm somehow that the Spanish Transition and its cultural phenomenon, La Movida, contains positive values. It carries negative and self-destructive feelings such as death, nothingness and evaporation, but at the same time, it seeks positive representations of desire.

It is also important to pay attention to the reception of visual arts in the so-called spectatorship. A creator’s perspective does not necessarily correspond to a reading of a spectator. When you see visual arts, you see them according to your position. It obviously influences the appreciation of visual arts. This means that heteronormative critics or the press reviewers do not always give unbiased evaluations to queer representations. Alberto Mira underlines the importance of holding a point of view on spectatorship

as essential because textual analysis often postulates invariable and abstract viewers (Mira, 2008:23). Alexander Doty raises a matter of spectatorship. Doty points out that there is a mainstream reading which is “always already being seduced by, or buying into, normative values on some level” (Doty, 2000:14). The mainstream reception of visual arts is formed by reception of ‘most people.’ But, most people are not all people. In this respect, there is a little space for alternative and a marginalised reception and the mainstream reception includes political dynamics and ideology. Brett Farmer develops the spectatorship in wider context of performativity. As we shall see later, Judith Butler defines that performativity is “not as the act by which a subject brings into being what she/he names, but, rather, as that reiterative power of discourse reproduce the phenomena that it regulates and constrains” (Butler, 1993:2). Farmer criticises that previous studies on gay cinematic reception have often reproduced gay identifications and expects that gay spectatorship might discover “various discourses of gay identity and

the contingent frames of text, culture, and history that shape specific moments of reception” (Farmer, 2000:49). These perspectives might find non-identitarian readings of visual arts and question the subject who desires to watch.

In this thesis, I employ the term ‘visual’ to apply several theoretical approaches to reading the visual culture of the Spanish Transition. The visual culture theorist Nicholas Mirzoeff raises awareness that human experience is nowadays more visual and visualised than ever before. Therefore, a perspective of the visual culture would illuminate the visualisation of things that are not in themselves visual, and could be one of the new means of doing interdisciplinary work applying sociology, media and film studies, cultural studies, art history, gay and lesbian studies, or queer theories (Mirzoeff, 2001:4-5). I entirely agree with the possibility that Mirzoeff mentions. Visual culture includes popular culture representations in the media, as diverse as comic books, posters, and advertising. This thesis

mainly focuses on films, but it is inevitable to refer to relevant representations of visual arts to understand how these influences each other. In chapter 5, I intend to demonstrate how artists of La Movida interacted in diverse ways taking example of works and performances by Pedro Almodóvar – the supremely gifted artist and film director. Furthermore, this thesis attempts to prove that representations of queerness in Spanish transition ambitiously aimed at releasing queer desire including its tendency towards meaninglessness and death.

Chapter 2

Goodbye Identity?

Chapter 2 – Goodbye Identity?

I believed that building identity was for me an educational process for adulthood. Living and studying in the UK in the early 2000's, I was influenced by affirmative media exposure of LGBT people and restoration of pride and rights. I took it for granted that I should come out in public and define myself clearly. As a consequence of building identity, I optimistically expected that I could become an integrated person filled with high self-esteem and a positive social image. However, I think my journey of seeking identity was not looking for assimilation to the other people or the continuity between the past and present of a self. I wanted an evidence of my existence. I wanted an approval of the other. Identity theory on the premise of an approval has been arbitrarily developed to enlighten the rights model of human development in the Western world. I have a hint why I insisted on the principle of identity; it certainly affects the

backdrop to my life. I grew up in Japan and studied to become a teacher of Japanese language in secondary school. Article 1 of the Fundamental Law of Education in Japan before its amendment in 2006 stated:

Education shall aim at the full development of personality, striving to nurture the citizens, sound in mind and body, who shall love truth and justice, esteem individual value, respect labour and have a deep sense of responsibility, and be imbued with the independent spirit, as builders of the peaceful state and society. (The Basic Act on Education of Japan, 1947)

As a candidate to be a teacher in public education in Japan, it was important to remind myself of the aim of education from time to time. However, it was not clear for me what the full development of

personality actually means. This article supposed that the personality was something to develop or to be developed. If so, how was it possible by education? Clinical pedagogy did not answer my fundamental question. In Self psychology, the personality is, technically speaking, an objective self as a reflection of the other. There is no doubt that modern school education put its pupils and students into an objective measuring system. However, my teachers often told me it was important to discover the real self. It meant that there was a real self, so-called identity, in Ego psychology somewhere and I could find it. Is the self to discover or to develop? How can education help it? I continued my studies in the UK in the early 2000's and found frequent debates on identity. Economic growth at that time in the UK concealed the inconvenience of its social changes, but certainly there was a question of national identity like Britishness to unify various regional characters of England, Scotland, Wales, and Northern Ireland. I enjoyed discovering shared traditions and values in the UK. But, at the same time, I knew it was no longer

shared among most of the people there. Was Britishness a hallucinatory sense of unity? It was supposed to exist, but it was difficult to explain exactly what it was. I also believed that there was my true self, namely 'identity,' which I could find. Unlike the personality which is always in comparison to the other, I thought that seeking identity as a true self was a way to the full development of personality. However, identity was something elusive for me. When I thought I caught identity in my hand, it slipped through my fingers. My primary motivation for embarking on this thesis is based on my fundamental question about personality and identity. In this chapter, I would like to trace the historical development of identity theory and to clarify how it has missed an essential aspiration of discovering yourself.

Like school education, a modern system of normalisation problematises differences. However, the French science historian Georges Canguilhem, who was active before the WWII, questions

value judgements which separate normal and abnormal. Canguilhem says that a history of science is not a history of truth. It is essential to recognise how various truths and theories have been selected or eliminated to establish current norms and epistemological frameworks. He analyses the concept of human health and points out that there is 'value judge' between the normal and the pathological. Although you may believe that it is possible to judge if your blood pressure is normal or not by a quantitative analysis, you are not always sick despite having comparatively higher blood pressure. The difference between the normal and the pathological is not judged by a quantitative rating. Therefore, being normal is one of the 'norms.'

Before focusing on sociological development of identity theory, it is important to review psychological analysis by Sigmund Freud. Freud offers helpful examples to analyse the self – the id, the ego and the superego. He defines mental construction consisting of the id – instinctive desire to pursue pleasure, the ego – rationally controls the

id to accommodate to real social settings, and the superego – a conscious ethical judgment. In consideration of these elements, Freud divides psychosexual development into five stages (Oral stage 0-18 months, Anal stage at 18-36 months old, Phallic stage at 3-6 years old, Latency stage from 6-12 years old, and Genital stage after puberty) by different directions of sexual drive called 'libido.' The concept of 'identification' is in question in the third, Phallic stage at 3-6 years, struggling with the 'Oedipus complex' which is a consequence of psychological fixation of the stage. A child is closely attached to the mother, fulfilling his/her sexual desire. When a little boy realises his mother does not have a penis, he thinks she was castrated. He fears being castrated. He wants to have his mother, but has to give up his desire for his mother because his father may castrate him as a punishment for desiring his father's wife. Then, the little boy identifies with his father, internalising his desire to his mother inside his mind. When he grows up, he raises his hidden desire to someone who is similar to his mother and he becomes a

heterosexual man. On the other hand, a little girl is also prohibited from her desire for her mother by her father, and she is denied identification with her father. Through an intensification of her identification with her mother, she becomes a heterosexual woman. Unlike the case of the little boy, she assumes melancholia when she gives up her object-cathexis of her mother as a result of the internalization of the lost object, namely the mother (Freud, 2010:239-245).

In Freud's theory, objects of identification are only structured around a mother and a father. The choice of the development is limited to heterosexuality. If a psychosexual development does not go as Freud assumes, it is dealt as an abnormal development and becomes a therapeutic object. It sounds more convincing to understand human development in relation to sexual desire. Deservedly however, there have been many objections against his theory. The psychosexual development model is based on Freud's case studies of his clients and

there is no scientific evidence to exemplify the Oedipus complex. It is not enough to clarify functions and consequences of the 'libido' and a cause-and-effect link between experience in childhood and behaviour in adulthood. The Oedipus complex postulates superior fatherliness and dualism of sex which avoids indistinctive figures of male and female. Feminist theorists have subsequently criticized these. Freudians thought that unsolved case of the Oedipus complex causes neurotic problems, but have made some modifications to the theory. For example, Carl Gustav Jung, the follower of Freud, advocates the Electra Complex which is a case of a female baby in the Oedipus complex. The female baby wants to dominate her father and has competitive envy to her mother. Furthermore, Jung thinks that the libido is psychological energy of active living. Although the concept of the libido by Freud meant sexual desire, Jung considers it as vital energy including sexual desire. Another follower, Alfred Adler, introduced the concept of 'hermaphroditism' – there are both manliness and womanliness in the child. Adler thinks that the cause

of the neurotic problem comes from ‘masculine protest,’ which is the power to reject weak feminine roles and to overcome his/her inferiority. According to him, “inferiority is the source of this sort of uncertainty, usually accompanied by a strong feeling of shame” (Adler, 1917:306), and the libido is highly connected to overcoming a sense of inferiority. He considers that the Oedipus complex is a “small part of the overpowering neurotic dynamic” (Adler, 2003:57). Both Jung and Adler developed their own explications of the Oedipus complex and broke away from Freud.

Identity theory has also been developed in sociology, being influenced by pragmatism in the United States. Tracing ideas of ‘self’ back through history, Charles Horton Cooley published *Human Nature and the Social Order* in 1902 and introduced the concept of ‘looking glass self’ – the view of the other constitutes your self-image. According to Cooley, your self-image becomes clear through three steps: you imagine how you appear to the other person, you imagine

the judgment of the other person, and you feel some sense of pride, happiness, guilt, or shame. This is to recognise yourself in the reflection of the glass mirror, namely the other person. The self is not able to define itself autonomously.

I am in my 30's, male, student, Japanese, from a middle-class family, not religious... when I put a word to describe myself, it is often 'required an acceptance of the other.' My attributions are authorised by the state and I can get ID cards to clarify what I belong to. But, how about these cases? – I am a pessimist, I am centre-left... These look like self-statements of my own character or political view. It might not require an acceptance of the other at a glance. But, my self-definitions become more authentic when they are confirmed by the other. It is because I define myself by locating onto a coordinate axis in reflection of other people.

Cooley's glass mirror is valid at first glance. It will persuade you to

recognise your personality in comparison to the other. However, there is a doubt whether the other is the real mirror to show your real you. The other can be composed of many different people with different views. For example, the other does not provide an accurate reflection of yourself because it changes depending on his/her subjective view and his/her comparative interpretation. As you cannot see your real self by looking in the mirror, the other as the mirror cannot show the self as more than a capacity of the other to perceive it.

Cooley's view of the gender role was not scientifically analysed. He believes that "Sex-difference in the development of the social self is apparent from the first" (Cooley, 1902:202) and the man becomes masculine and the woman becomes feminine as a "rule." Needless to say, the 'rule' he mentions is based on the social moral and values which were formed through rebuilding after the Civil War in American society. Obviously, he did not suppose the existence of a

transgender individual.

Further studies of the self went in the direction of social adaptation of the self. In *Mind, Self, and Society* (1973), George Herbert Mead introduces social behaviourism which examines a man with externally observable aspects and internally experienced social interaction. Mead explains that the human being develops his internal and external self throughout childhood. A child experiences fulfilment and rejection of his desire and understands appropriate behaviours to answer to expectations of the 'significant others' who are his parents or close friends. He socially develops his behaviours through role expectations of the 'generalised other' who is the other in public. This is a process in which he recognises himself subjectively taking the role that the other takes and inherits.

Talcott Parsons wrote *Social Structure and Personality* (1964), and attempts to merge Freud's psychological analysis of personality and

social system theory. Parsons assumes that society could be active and stable if his model of social functional composition whose elements are 'A.G.I.L. scheme' – Adaptation, Goal attainment, Integration, Latency – works as he supposes. The development of personality, for Parsons, is adaptation to behave like other members of the society accommodating his functional composition of 'Integration.' His idea of adaptation is followed by Mead's human development model through the primary socialisation by the significant other and the secondary socialisation by the generalised other. It is especially important to internalise the social value system during the Freud's 'latency' period (6-12 years), that is between the Oedipal transition and Adolescence. On the verge of sexuality, this is a suitable period of reinforcement of sex-role identification. Parsons believes that the individual may be aware of his self-categorization and become independent from the authority and the parental generation through the one-sex peer group² which consists of people of the same sex and nearly the same age. Parsons also looks at the

functions of the family, the school and the church as a learning environment of social value.

Peter Ludwig Berger believes that society is a human product and an objective reality. Therefore, the individual who lives in reality is also a social product. In his writing *The Social Construction of Reality* (1966), he defines identity as a phenomenon that emerges from the dialectic between individual and society. He also assumes that the individual identifies 'the significant other' at the primary socialisation and understands his role in society. At the secondary socialisation, the individual as a member of society understands reality through 'plausibility structure.' Berger also warns "the subjectively chosen identity becomes a fantasy identity, objectified within the individual's consciousness as his 'real self'" (Berger & Luckmann, 1991:191). His theory mentions that there is identity as real self which does not always integrate with social roles. But, he negatively considers such real self as one of blemishes³ of individual

character. The integration to the social roles often neglects the real self which does not incorporate into the social system that Berger defines.

Erving Goffman examines how the individual performs to make an impression to the other. In his book *The Presentation of Self in Everyday Life* (1956), Goffman introduces the concept of 'dramaturgy' – a tactic to manage an impression of self towards the other. When you have a face-to-face interaction with the other, you conduct a theatrical performance to give a particular impression to the other. Goffman's identity is also very social and supposes that we show, perform and manage. Social belongings define social identity. In his next book, *Stigma* (1963), Goffman thinks that stigmatized social minorities need identity for proof of their existence and social compatibility. The stigmatized social minorities, he argues, include social groups linked to unemployment, radical political behaviour, mental disorder, suicidal attempts, alcoholism or homosexuality. He

introduces arbitrary uses of identity by stigmatized people. Firstly, social identity can be disguised. Unless you come out as a gay, you can pretend you are a straight. Secondly, a stigma can be restored by positive identity. For example, an unemployed person could reclaim their reputation by voluntary work, housekeeping, or childcare. Thirdly, identity value can be transformed. In the 1960's, African Americans started the cultural movement stating, 'Black is beautiful' to get away from shame and to encourage themselves. Fourthly, your social identity can be preceded by diminishing the identity of the other. You can allege the superiority of self by discriminating against the weak. Fifthly, you can pretend indifference towards socially expected roles. According to his 'role distance' model, you play social roles but avoid identity associated with the roles. As observed above, Goffman develops identity as a controllable object to be used to your own advantage.

Erik Erikson established the concept of identity, considering its

social and characteristic aspects, in his book *Identity and the Life Cycle* (1959). Although Freud believed that the human psyche is developed before the adolescent period, Erikson thought it is cultivated through significant life stages throughout life. Erikson separates identity in ego identity and self identity. Ego identity is based on consciousness of continuity of the self from past to present. Self identity is differentiated into social identity and personal identity. Social identity works as a role or an occupation which one could take to contribute to the society. Personal identity is an existential sense of the irreplaceable self. Erikson indicates that there are eight ⁴ epigenetic life developmental stages and psychological crises (1. Hope - Basic trust vs. basic mistrust, 2. Will - Autonomy vs. Shame, 3. Purpose - Initiative vs. Guilt, 4. Competence - Industry vs. Inferiority, 5. Fidelity - Identity vs. Role Confusion, 6. Love - Intimacy vs. isolation, 7. Care - Generativity vs. stagnation, 8. Wisdom - Ego integrity vs. despair). Identity becomes a major question when you are in the life stage of adolescence confronting

role confusion among social relationships. The noteworthy characteristic of his theory is that building identity is a process of human development in the life cycle. It goes beyond adolescence. Preserving the continuity of generations, you live in relationships with others and realise your 'self.' Ideally, personal identity and social identity become integrated to bring stability of self identity. This view assumes a constructionist perspective.

Conducting anthropological research on 'uncivilized' tribes (from the viewpoint of Western standards), Claude Lévi-Strauss discovered that, like people in civilized society, primitive tribal people also perform intellectual activities within unconscious language that are ruled by an invisible structure. According to his work, *The Savage Mind* (1966), there are many tribes that do not communicate with each other around the world, but there are similar 'taboos' to control behaviours of members. This shows that there is a common structural code which is elicited by the experimental rule. In other

words, the subject cannot decide his behaviour, but the invisible structure does. Lévi-Strauss also discovered that mythological stories in primitive tribes are collective entities that are composed of various episodes. He explains that this is because the myth is formed by quotations of episodes of neighbouring tribes and integrations of different areas. He called it 'bricolage,' creating something necessary by utilising the means near at hand. These pieces did not originally exist for the creation of something new. The French philosopher Jacques Derrida suggested that the concept of bricolage is applicable to discourse analysis. According to him, "if one calls bricolage the necessity of borrowing one's concept from the text of a heritage which is more or less coherent or ruined, it must be said that every discourse is bricoleur" (Derrida, 1978:285). To apply his idea to identity, it might be possible to say that identity is also a product of the bricolage, consisting of various incoherent pieces which you already have in your hand.

The Freudian psychologist Jacques-Marie-Émile Lacan explains that the identification is a formation of the ego through objectification. At the primary 'mirror stage,' the child looks himself in the mirror and experiences a feeling of strangeness and recognises separated body feelings. Then, at the secondary stage, the man achieves his subjectivisation (*sujet parlant*) through traumatic perception of desire of the other in the course of the evolution of language – Lacan defines three stages of the R.S.I (The Real, The Symbolic, The Imaginary). A child wants milk from his mother and uses his voice to scream. This is a start of language activity in the human being. The language is a symbolic tool to transfer an imaginable meaning and to communicate with the other. The child can extend capability for the social code and the unwritten rule through symbolic language activities. Lacan calls this '*Name-of-the-Father*.' This is to accept the demands of law and order in society, and moreover, to accept the fact that the child is not omnipotent because the child cannot express the self by the language which the other created. When the child

expresses the self, he/she accepts the order and the value of the other through the language activity. The child recognises incompleteness of the self through a process of castration and nonetheless aims to build the self. It is important to note that Lacan's idea of subject is not an autonomous active ego. The child needs the other to look at his own ego like a self-portrait, but Lacan mentions that the child cannot meet the real self. One of the most reliable Lacan readers, Slavoj Žižek, annotates that Lacan's subject is "something much more unsettling: I am deprived of even my most intimate subjective experience, the way things 'really seem to me,' deprived of the fundamental fantasy that constitutes and guarantees the core of my being, since I can never consciously experience it and assume it" (Žižek, 2006:53). Lacan thinks that this alienation of missing 'my being' is the identification.

Through the above chronological attempts to outline identity theory in the 20th century, it becomes clear that the concept of identity has

been developed to justify and encourage adaptation to socially expected human growth models that reflect values and rules of a particular time and place that authors had experienced in their lives. Identity theory has directed its attention to adaptation to social role and values. However, some scholars have expressed objections to identity theory.

In *Discipline and Punish: The Birth of the Prison* (1977), Michel Foucault postulated a concept of ‘the death of the subject,’ introducing ideas about how power creates the subject who autonomously controls himself. He thought that power is a system to generate and maintain the social order that externally controls the thoughts and behaviours of the subject. He introduces two different powers – a ‘power of life and death’ and a ‘bio-power.’ Until the end of 18th century in Europe, the power of life and death was visualised symbolically as the body of the king or the church. A punishment was conducted physically in public to make individuals follow the rule by

the fear of death. However, after the 19th century in Europe, the bio-power forces individuals to be normalised by “universities, secondary schools, barracks, workshops” (Foucault, 1978:140). It records their personal information such as names, addresses, physical descriptions, medical records or school records, and makes these visible. Foucault says that visibility is a punishment under the bio-power. He demonstrates through the example of the panopticon – an architectural model of an institution that enables a watcher in the centre of the site to monitor each room. For example, criminals in the jail of the panopticon model are threatened by fear of being watched all the time. This means they always have to act appropriately. The bio-power leads internalisation of normative behaviour into the subject. To put it the other way around, it becomes easier to follow the normative behaviour. If you are a student with outstanding academic results in school, you might get the respect of parents, teachers and classmates. If you are a good model prisoner, you might receive an amnesty. It could be argued that the model of the

panopticon has been universalized widely in modern society.

Bringing back Freud's concept of the ego, it is supposed to be formed at an early age in the relationship with parents. Through an internalising process of the Oedipus complex, the super-ego controls thoughts and behaviours and inhibits desire. Growing from child to adult, desire sprouts from time to time. However, the super-ego prevents abuses of this desire and works to harmonise with society. The super-ego which Freud assumed is also a disciplined norm. Freud thought about the subject in the family, but Foucault demonstrated it throughout the entire society.

Foucault observes that the bio-power also functions in private space. He gives an example how the concept of sexual pervert has been produced through his discourse analysis in *The History of Sexuality I*. The development of psychiatric medicine in the 19th century created a category of a sexual deviant. An exhibitionist, a fetishist, a voyeur,

a transvestite... these people were recognized by academic authority then as public recognition. Then the system to find, bring, diagnose, judge, imprison, and cure sexual deviants is established. As a result, power gives absolute menace and dominates to eliminate problems from the society. For Foucault, power also implies the capacity of agency and action as resistance.

The radical feminist Anne Koedt published *The Myth of the Vaginal Orgasm* in 1970. She points out that the Freud's understanding of woman's sexuality is based on his belief that the woman is secondary and an "inferior appendage to man" (Koedt, 1996:111). Freud explained how woman escapes from the Oedipus complex in three ways. Firstly, she strongly admits that she does not have a penis and suffers from an inferiority feeling which contributes to a sense of enervation. Secondly, she believes that her own penis will grow up in the future and establishes a manlike character. Thirdly, she desires a penis and exchanges symbols: a baby for a penis. She develops her

libido from her clitoris to vagina to fulfil her desire of having a penis and baby inside. According to Freud, this third development is a properly expected process to attain womanhood. But, Koedt argues, quoting medical and statistical arguments, that the vagina is not necessarily an erogenous zone of the female body and a clitoris does exist for sexual pleasure. According to Koedt, the vaginal orgasm that Freud presumed as the correct way to reach pleasure is a myth to please men's desire and expectations. Furthermore, she reveals that the male does not want a change in the female's subsidiary role and justifies the superiority of having the penis – epitome of masculinity.

The British cultural theorist Stuart Hall enthusiastically introduced a concept of cultural identity in 1990's. He defined a traditional identity as “an all-inclusive sameness, seamless, without internal differentiation,” but understood that “identities are (...) points of temporary attachment to the subject positions which discursive

practices construct for us” (Hall, 1996:5-6). The discursive practice is the term Freud mentioned. It is the process through which dominant reality comes into being by the bio-power. Hall admits that his concept of identity is no longer like the traditional understanding of sameness, but is a fluid, current place. In his journal article *Who needs identity?*, Hall concluded:

identity is a matter of considerable political significance, and is only likely to be advanced when both the necessity and the ‘impossibility’ of identities, and the suturing of the psychic and the discursive in their constitution, are fully and unambiguously acknowledged. (Hall, 1996:16)

Hall mentioned that identity might become a question when the subject politically needed it and there was a contradiction that the subject wanted although identity would be improbable.

Lacan believes that the subject exists before a speech act. However, in 1990's, the rhetorical theorist Judith P. Butler argues that the subject does not exist before the speech act because the subject is made by the speech act. For example, gender is not what the subject is, but what the subject does – a continuity of acts. She offers an alternative understanding of identity as 'performativity.' Although a performance postulates the existence of the subject, performativity questions the existence of the subject and supposes that there is 'agency' – a medium which the language speaks through. Butler forms the concept of agency by three arguments. Firstly, Foucault's discursive practice illustrates that the continuous acts of speech create the subject in a context of historical and cultural influences. Secondly, Althusser thinks that a position of the subject becomes clear by an 'interpellation.' For example, if a policeman calls 'Hey, you!' from behind, then you may look back because you guess that the subject, the other called, is you. Althusser believes that identification

to the subject whom the other calls is subjectivization. Thirdly, the speech act theorists Austin and Searle distinguished speech acts. For example, a 'perlocutionary speech' is to confirm the fact such as 'It's a sunny day today' or 'I went swimming'. On the contrary, an 'illocutionary speech' is to act what you speak out such as a declaration at a registration of marriage – 'I get married to her.' Here, you speak what you are doing and you are going to do. Butler names this as performativity. According to her, identity is fluid to be produced and reproduced in discursive practice. She explains that identity is sedimentation which is formed by repetition of discursive practice.

In the discussions so far, identity seems to be always constructed by reflections of the other. The subject who believes in his/her uniqueness has a hallucinatory sense of the self. However, if identity is a production by the other, it is still largely unresolved in terms of how to explain instinctive desire beyond conceivable capacity of the

other. Furthermore, if identity is a negative 'stigma' like marginalised sexuality, as Goffman mentioned, is it the only possibility to make up for negative identity counterbalancing by positive identity? As Foucault said, is it a useless resistance against being watched and being disciplined? Is it possible to turn my negative self into a positive braveness to be different, willingly accepting my different sexual desire?

In 1969 in Greenwich, New York, customers of the gay bar Stonewall Inn retaliated against a police raid. This event is known as the Stonewall Riot, an event which became a big step forward to the demonstrations and actions of the gay liberation movement which followed. David Carter points that "In the mid-1960's – the very time when a wave of freedom, openness, and demand for change was cresting – New York City increased its enforcement of antihomosexual laws to such an extent that it amounted to an attempt to impose police-state conditions onto a homosexual ghetto"

(Carter, 2004:18). They criticised harassment by the police, discrimination of gay men in the selection record of the military, prejudicial classification of homosexuality as a mental illness, or unfair dismissal on the grounds of not being heterosexual. Also in the 1960's, the second-wave feminism insisted on abolishing legal inequalities of women in areas of both social and political life such as the family and the workplace. In these points, they seemed to aim for the same goal as the gay liberation movement. However, feminism also blamed male-centred understandings of a woman's body and gender roles in heterosexuality, including self-protection from domestic violence, rape, or sexual harassment. Both the gay liberation movement and feminism worked towards the goal of gender equality and respect for diversity. However, the radical feminist Shulamith Firestone believed that for accomplishment of gender equality it was necessary to abolish the traditional figure of the family and that reproduction should be done by artificial insemination. She concluded that the goal of the feminist revolution

was “not just the elimination of male privilege but of the sex distinction itself: genital differences between human beings would no longer matter culturally” (Firestone, 1972:11). In terms of gay liberation movement, further development of identity theories went, unfortunately, in a negative direction. The American literary theorist Leo Bersani negatively concluded that gay identity is disappearing because of “desexualizing discourse.” When the gay liberation movement achieved their goal of gender equality, it is not allowed to discriminate among various gender groups. Thinking pessimistically, the achievement of the goal might result in disappearance of homosexuality. According to Bersani, homosexuals “*learned to desire* from within the heterosexual norms and gendered structures that we can no longer think of as natural, or as exhausting all the options for self-identification” (Bersani, 1996:6). A radical approach to the true self or an assertion of the subject reaches a far-fetched conclusion. However, this deletion discourse – an ambitious exploration of the self and a battle for non-discrimination, drives the homosexual

subject to the brink of disappearance. Bersani gives a prescription for avoiding this disappearing act by provisionally accepting existing categories of identity. It is an anti-identitarian identity – a ‘homo-ness’. The homo-ness is a similar concept to the sameness that eases concerns of difference. He suggested reducing the privilege of difference in the homo-heterosexual opposition and to replacing it with a different structure of relationality, because “by erasing our identity we do little more than reconfirm its inferior position within a homophobic system of differences” (Bersani, 1996:41-2). It would be reasonable to take a ready-made identity radically and to find the homo-ness which would question a limit and inconsistency of the identity tentatively taken. However, this excessive consideration for heterosexual-centered structure caused critical arguments and demands for different approaches to free the subject from the constraints of identity.

On the basis of questions on gender, its definition has been

diversified from binary classification of heterosexual and homosexual to a more comprehensive designation to include bisexual, transgender, etc. In 1991, Teresa de Lauretis warned that “gay men seem to be divided in their self-definition and self-representation between ‘essentialism’ and ‘constructionism’” and proposed a new concept of queer theory. She believes that queer theory aims to picture new forms of community in “elsewhere and other-wise [sic]” by deconstructing the silence of history and discursive construction of sexual minorities (De Lauretis, 1991:viii, xvi). She was uncomfortable that gay and lesbian were considered as only opposite sexualities to heterosexuality in a heteronormative context, and at the same time, thought that it was necessary to unite various sexual minorities to criticize sexual dualism (heterosexuality/homosexuality), norms or identity.

In the field of cinema studies, Richard Dyer demonstrates the existence of gay male spectatorship in the mainstream cinema. For

example, he reads the American actress Judy Garland as an iconic object of non-heterosexual gaze. Dyer finds Garland was the representation of desire for gay male audience pointing her ordinariness as 'one of us' to desire to live in the film. Gender androgyny was expressed in her song *In-Between*, and her camp gesturing found a particular affinity for a gay male subculture (Dyer, 2004:151-64). Dyer also refers a gay reading of *The Wizard of OZ* (Dir. Victor Fleming et al 1939 USA). Garland plays the main protagonist Dorothy in *The Wizard of OZ* who ventures to find the wizard of OZ to grant her wish to go back to her home in Kansas. This coming-of-age tale can be read as a journey of self-discovery. Garland's sexually active and tolerant real life fascinated non-heterosexual viewers in an extradiegetic context. On the basis of his prior studies, Dyer confirms that a characteristic of queer is "a male sexual type that consists in being attracted to other men, has always been affirmed in a context where, in fact, a vast range of other instances of sex (to say nothing of sexual attraction) between

men occurs” and he differentiates that queer with the lowercase ‘q’ is an essential concept of being and Queer with the capital ‘Q’ implies transforming subjectivity or performativity:

queer is something you are, constitutively, rather than something you might do (have done), feel (have felt), mainly, sometimes, once, maybe. It is this latter range and fluidity (which goes far beyond another fixing notion, the bisexual) that analytical notions of homoeroticism and Queer seek to address (and throughout my discussion capital letter Queer will indicate the latter conceptualisation). (Dyer, 2001:3)

Here, Dyer declares that there are both identitarian and non-identitarian queer figures of representation in his understanding.

Brett Farmer analyses that, “Freud’s ‘discovery’ of the unconscious impelled him to recognize that subjectivity is fundamentally fractured and heterogeneous, that it is produced and reproduced through constitutive processes of division and reception across interacting fields” because “psychic dynamics as fantasy, pleasure, identification, and desire (...) demand some measure of psychoanalytic address” (Farmer, 2000:50). He cites Slavoj Žižek’s understanding on fantasy:

The fundamental point of psychoanalysis is that desire is not something given in advance, but something that has to be constructed – and it is precisely the role of fantasy to give the coordinates of the subject’s desire, to specify its object, to locate the position the subject assumes in it. It is only through fantasy that the subject is constituted as desiring: *through fantasy we learn how to desire.* (Farmer,

2000:54), (Žižek, 1992:6)

Farmer believes that a psychoanalytic concept of the fantasmatic could be a new viewpoint of the spectatorship and suggests some examples of the queer spectatorship – reading queer gazes, 1) in the sub-plot, 2) in gestures and 3) extra-textual elements. It is to be noted that Farmer also warns that the spectatorship may produce gay identifications or an endless inquiry on gay meanings.

This thesis mainly employs textual analysis of visual arts. However, these viewpoints on the spectatorship would offer queer readings that are different from mainstream interpretations. In the next chapter, I am going to utilise queer theory to read characters who are difficult to capture using identity theory, taking some examples from Spanish films. Queer theory might be able to turn the spotlight on pluralistic sexual existence.

Chapter 3

Conflicts between queerness and homosexuality

Chapter 3 – Conflicts between queerness and homosexuality

3.1 Background to the Spanish Transition

Spain moved gradually from tyranny to democracy after the death of the dictator Francisco Franco in 1975. This is certainly a historic milestone, but various social changes had happened before and after his death. In 1962, the miners in Asturias went on strike for better wage and democratic liberties. University teachers and students protested against the political system and pushed the governmental student union – SEU (Sindicato Español Universitario, Spanish University Syndicate) into dissolution. In the middle of the 1960's, Generalissimo Franco was showing signs of age and suffering from Alzheimer's disease. Therefore, he made a strategic move, enacting the succession law making Juan Carlos I the heir to the throne after Alfonso XIII in order to continue his policies. Franco's right-hand

man, Luis Carrero Blanco, was named the prime minister of Spain in 1973, but just six months after that he was assassinated by ETA – the armed group of Basque separatists. In the same year, the oil crisis caused serious economic damage and an inflationary disturbance to Spain. A fear of provoking bigger social unrest continued until the democratic elections in 1977 (Harrison, 2006:23).

When viewed with hindsight, these look like the terminal conditions of a frightening period in history. With his dominant power, Franco strengthened the national identity of Spain, promoting traditional culture such as flamenco, bullfighting, or zarzuela⁵ – the unique style of opera developed in Spain. At the same time, the government did not officially allow use of local languages such as Euskera in Basque, Catalan in Cataluña or Gallego in Galicia. Cultural activities were subject to government censorship. For example, the censorship of films originally started in 1937 and continued until Franco's death. Between 1942 and 1981, the official enterprise NO-DO (Noticiarios y Documentales Cinematográficos = News and

Documentary Cinematography) dominated productions of news and documentary films and forced screening of their short apparently innocuous newsreel⁶ before the main film. The newsreel consists of several short news clips. In the newsreel, politically sensitive issues were carefully avoided. Each clip is 2-3 minutes in length and is about a peaceful and harmless theme such as science, technology, culture or sports. An introduction of the new classification of films in 1964 requested a prior review of a script to permit to make a film. Soon after the death of Franco, a prior review of scripts was abolished in 1976 and the filming permit and film censorship were abolished in 1977. In substitution for the abolition of the censorship, the film classifications 'S' (parental guidance, cruel, sexually explicit) were introduced in 1978 and 'X' (pornographic) was added in 1982. While the government put censorship on criticism of the establishment and struggle against the public authority, the Catholic Church maintained its strong influence on immoral

representation, especially sexually suggestive scenes, during the Franco regime (Gil, 2009:55-56).

Representation of homosexuality was in a tougher condition because of intervention of public authority. A legal restriction on homosexuality in Spain started in 1954 by a modification of the *Ley de vagos y maleantes* (Law of Vagrants and Thugs) which had been enacted in 1933. It was a rule to keep criminals, prostitutes, or homeless people isolated from the public sphere and send them to a recreation facility or an agricultural colony. Homosexual people were added when the law was modified. This law worked as a legal basis for sending them to a special institution or putting them into absolute isolation. In 1970, it was replaced by *Ley de peligrosidad y rehabilitación social* (Law of Danger and Social Rehabilitation) and they were considered as mentally ill and dangerous and became subjects to be sent to a prison or a rehabilitation facility up to five years⁷. This law justified public elimination and violence against

non-heterosexuals. In the name of the law, the homosexuals were punished and forced into assimilating with heterosexuality and heteronormativity. It was accomplished by means of violence. The police aggressively cracked down on homosexual behaviours at bars or cruising spaces by a raid or spying on neighbours. Arturo Arnalte illustrates that homosexuals who were arrested were sent to prison and some of them were raped there in his book *Redada de violetas: la represión de los homosexuales durante el franquismo* (2003). Therefore, the law intimidated people who wanted to express queer desire with fear, and therefore, it is extremely difficult to see visible non-heterosexual representations during Franco's dictatorship.

Taking film associated with homosexuality as an example, one film passed the censorship. It is a musical drama *Diferente* (Different, Dir. Luis María Delgado 1961 Spain). Alfredo (Alfredo Alaria) is a young man from an upper-class family and enjoys his life doing anything he likes. His family wants him to behave in a socially

correct manner, but he leaves behind their traditional way. The film shows his 'different' desires – a zoom up of a masculine blue-collar worker who drills a hole. In the TV programme *Version Española* which made a retrospective review of the films in 1960's, director José María Delgado artfully dodged a host's question on whether the programme mentioned homosexual desire. However, Juan Carlos Alfeo Álvarez points out that *Diferente* shows a possible cultural description of homosexuality of the time because Alaria plays discursive explication of homosexuality on the edge of tolerance levels, utilizing a paradox of 'camp' in musical performance (Alfeo Álvarez, 2002:144-146). On the form of the musical, playing 'camp' awkwardly is tolerated to make the plot amusing. This paradox worked to pass the censorship and convey different desire. In addition, reviews of *Diferente* in 1960's focused on how fresh and good Alaria's ballet performance was and did not refer why it is 'different' (Donaldo, 1961:115). A re-release guide of *Diferente* made in the Spanish Transition introduces advertising phrases such as

“why being homosexual is being different” (Melero Salvador, 2017:appendix). This shows that there was a queer reading of the film in 1970-80’s.

It would be possible to find allusions of non-conformist desire before *Diferente*. In *¡Harka!* (Dir. Carlos Arévalo 1941 Spain), the military officer Carlos Herrera (Luis Peña) undertakes a mission with captain Santiago Balcázar (Alfredo Mayo) to protect the country’s territorial integrity against Morocco. While Herrera shares an



Figure 1

intimate moment with his fiancé at the rear, the captain is killed on the front line. He decides to go back to his duty station and take command of the corps. He tears up a photo of his fiancé on his desk and remembers his empathetic bond with the captain exchanging meaningful glances. Interestingly, Alfredo Mayo and Luis Peña acted in a similar film the following year. In *¡A mí la legión!* (Follow the Legion!, Dir. Juan de Orduña 1942 Spain), they act friendship in the military again (Figure 1).

¡Harka! does not describe any obvious homosexual desire between male soldiers. It simply portrays a role model of a soldier who is loyal to his superior. When the film was released, probably no one might read it more than as a male bond of friendship. However, from a contemporary viewpoint, their gazes evoke the idea that they are attracted to each other. This is a matter for speculation. However, different desire may have been represented here (Figure 2). In this scene, a soldier hugs tightly his buddy soldier who is dying. There

are other soldiers around, but they do not care about the one who is dying. Their special buddy relationship in a military context could be seen as an example of the male homosocial bonding which Eve Kosofsky Sedgwick proposes in her study in English literature (Sedgwick, 1985:77). The homosocial relationship draws a line between the bonds of same-sex friendship and a homosexual relationship, therefore it could also be a homophobic concept. In this respect, their buddy relationship is, strictly speaking, a bond between male soldiers. However, a queer gaze might be applied in the subplot – they might be emotionally involved with each other.

Before Franco's death, homosexual desire was prohibited from being shown and its representation was carefully avoided under the pressure of authority except in very few cases. In today's tolerant situation it is often difficult to imagine how dangerous it was to show signs of homosexuality under the Franco regime. The founder of the first gay liberation group *Movimiento Español de Liberación*



Figure 2

Homosexual (MELH, Spanish Movement of Homosexual Liberation) and the subsequent organisation *Front d'Alliberament Gai de Catalunya* (FAGC, Catalonia Gay Liberation Front) – Armand de Fluvià presented his research on the situation of homosexual people in Spain at academic conferences in the UK or France. Although he was a leading person in the struggle for homosexual rights, he expressed how he detected danger due to his behaviour, writing a letter to the gay activist Robert Roth in the US in 1973.

You complain because you are in the ghetto stage, but here in Spain we are in the catacombs stage. From the ghetto stage you can reach the liberation stage, because you can demonstrate on the streets and through the mass media. In Spain, on the other hand, freedom of association, of gathering, and of expression do not exist *de facto*. Don't forget that! Consequently, our job is much more difficult and risky, for we gamble all. (Pérez-Sanchez, 2007:31, quoted and translated by the author)

This fact shows that even conducting liberation activities was done under conditions of physical fear. In such dark days, artists renounced describing homosexual desire right from the start, or produced it by carrying unclear connotations. Through the above-mentioned military-oriented films and self-searching young man's film, it is possible to read them in alternative ways nowadays.

Obvious homosexual characters were carefully avoided and ignored in Spanish visual arts under the Franco regime. After the death of Franco, many non-heterosexual characters appeared. They certainly existed but were not allowed to express their non-heterosexual desire. Full details are going to be mentioned later in this thesis, but let me anticipate some examples such as film director Eloy de la Iglesia who produced a story about a deputy of the socialist party who seeks a radical shape of family with his wife and his young lover in *El Diputado* (1978) and Vicente Aranda who presented a boy suffering from a gender identity problem in *Cambio de Sexo* (1977). In Barcelona, Ventura Pons⁸ and independent cinema production groups such as Video-Nou and Els 5QK's created documentary films of artists who performed different sexual desire and gay and lesbian liberation movement. These works made non-heterosexuals visible, entwining sexual, social, and political issues of the time. Pedro Almodóvar actively participated in his second commercial films

performing as a camp rock singer of the group Almodóvar & McNamara. I would like to demonstrate further concrete examples of the way that homosexual desire was described in Spanish through visual images in the transition period.

3.2 Was a camera a metaphor for death drive?

When an important historical event happens, it certainly causes a big change in our life. However, daily life preserves the continuity of everyday details. The death of Franco was doubtless the end of one era and the beginning of another. But, watching visual arts from the transition period, I sense that representation was overshadowed by the business of daily living, or ongoing, often unfinished, progress of urbanization as opposed to an exhausted countryside. It is hard to see a situation where people innocently enjoyed freedom after the dictatorship. It was not like the uncontrolled ecstatic rapture of the

unification of East and West Germany nor the state of destructive exaltation pulling down statues of Lenin after the downfall of the Soviet Union.

Did Spanish visual arts depict the transition period not in its hope and expectation but in its murkiness? Was it because the period was murky? I do not think this is quite right. However, 'uncertainty' to muffle desire of expression could be a key to reading the reason for its murkiness. The visual arts have recorded various efforts to isolate conflicts of desire amid the chaos of normal existence. Here, I would like to discuss the desire of self-dissolution, taking the film *Arrebato* (Rapture, Dir. Iván Zulueta 1979 Spain) as an example, and to examine that representation of self-dissolution in *Arrebato* which is presumably connected to the death instinct Freud mentioned in his later life. Furthermore, *Arrebato* may imply that the self would be perhaps indefinable by identity theory.

Arrebato was released in the era of significant change of politics in Spain. Despite its gloomy story, *Arrebato* shows the glamorous air of the main street Gran Vía in Madrid in the late 1970's. The struggling film producer José (Eusebio Poncela) looks at bright theatres and cinemas in Gran Vía from his car window. *Quo Vadis*, *Superman*, *The Deer Hunter*, *L'umanoide*, *Oliver's Story*... there are various theatres screening box-office hit films and people gather together. He realises that he cannot make such a mega-budget film and he feels a growing frustration as nothing works out right for him. He suffers



Figure 3

from a sense of fatigue, living together with his girlfriend Ana (Cecilia Roth) being intoxicated with the pleasure of a drug (Figure 3).

The film looks back into a memory of a summer day which he met the cousin of his ex-girlfriend Marta – a young film freak Pedro (Will More). In a summerhouse near Segovia, José and Pedro have an intimate relationship. After coming back to Madrid, Pedro finds that something is wrong with his camera when he develops films. The camera automatically shot him while he was sleeping and there are some missing frames. He sets an automatic time switch of the camera and shoots himself while he is asleep to investigate why the camera captures nothing. Pedro sends the developed film, audiocassette tape, and a key of his flat to José asking to visit Pedro's flat to develop the remaining films. José cannot find Pedro in his flat but discovers Pedro's face was captured in between many missing frames of the remained film (Figure 4).



Figure 4

José becomes very curious about getting him captured by the camera like Pedro did and the camera finally shoots him with a sound of a machine gun. This mysterious film had been screened in cinemas across Spain, notably it was popular on the midnight showing for a long time. *Arrebato* is often nominated as one of the great Spanish films nowadays. The film critique Carlos Aguilar stated that *Arrebato* is an exceptional film, one of the most vigorously creative works in the history of Spanish cinema, and unquestionably the most

disturbing (Galán, 2004). *Arrebato* is a disturbing film which shows a corrupt side of the transition period. It is also disturbing because of its uncanny story, which causes various interpretations.

It is especially unclear what the camera is in *Arrebato*. Is it a metaphor for something? It has often been suggested that the camera in *Arrebato* was a vampire. Pedro appears in the corner of José's bathroom just for a couple of seconds and disappears as if he is a vampire. José is listening to Pedro's voice which is recorded on an



Figure 5

audio cassette tape. At this moment, Pedro was already captured and

erased by the camera. The camera gradually reveals that it has autonomous will to erase its object as if the vampire sucks his/her prey (Figure 5).

Alberto Mira points out that *Arrebato* would be an example of vampire mythologies because cultural texts of delightful nightlife of *La Movida* is “prodigal in horror imagery” (Mira, 2013:92) introducing popular songs and the goth look of musician Alaska, or a series of painting by Los Costus. There is almost no doubt that *Arrebato* is a vampire film. If so, what drives protagonists of the film to become victims of the vampire? It would be necessary to address the complicated question with the concept of death drive that Freud and Lacan developed.

Freud believes that there is the instinctual drive called the pleasure principle. It instinctively aims at self-preservation through the conflict of super-ego which adjusts the self into the social order, and

the instinct of procreation through the sex drive. However, in his later life, Freud introduces the notion of the death instinct in his publication *Beyond the Pleasure Principle* in 1920. The pleasure principle aimed to remove pain and the dream was a reflection of desire in an unconscious state. Freud mostly discussed about a drive 'to live' before, but it could not explain traumatic flashbacks of soldiers returned from the front of the First World War, uncomfortable repetitions of absence of mother in a child's play like peek-a-boo, or the obsessive-compulsive disorder. Adding the death instinct in addition to the drive to live, he modified his theory as follows:

Subsequently we came to closer grips with the analysis of the ego and recognized that a portion of the 'ego instincts' is also of a libidinal character and has taken the subject's own ego as its object. These narcissistic self-preservative instincts had

thenceforward to be counted among the libidinal sexual instincts. The opposition between the ego-instincts and the sexual instincts was transformed into one between the ego-instincts and the object-instincts, both of a libidinal nature. But in its place a fresh opposition appeared between the libidinal (ego- and object-) instincts and others, which must be presumed to be present in the ego and which may perhaps actually be observed in the destructive instincts. Our speculations have transformed this opposition into one between the life instincts (Eros) and the death instincts. (Freud, 1961:55)

His idea of the death instinct came from his therapeutic experiences that were highly affected by social and historical background of the time. As he examined the death instinct from a biological standpoint, Freud assumed that “everything living dies from causes within itself,

and returns to the inorganic, we can only say “The aim of all life is death” (Freud, 1961:32), but he examined the death instinct based on knowledge of Biology. The human being consists of multiple cells and can maintain the life by a regeneration of cells and DNA-based apoptotic cell death. Freud discovered that the death is not simply a refusal of the life, but a proactive initiative of the life.

Until now, I have used the term ‘instinct,’ following the translation. However, it requires considerable attention to understand the etymological meanings which Freud used. Lacan notes that there are problems with English translation from the original German language.

the translation of *instinct* for *Trieb*, and *instinctual* for *triebhaft* has so many drawbacks for the translator that, although it is maintained throughout quite uniformly — thus basing the whole edition on a

complete misunderstanding, since *Trieb* and *instinct* have nothing in common — the discord becomes so impossible at one point that the implications of a sentence cannot be carried through by translating *Triebhaft* by *instinctual*. (...) *Trieb* gives you a kick in the arse, my friends — quite different from so-called *instinct*. (Lacan, 1978:49)

Freud used the original German word of ‘Trieb’ to explain the recurrence to the inorganic. It cannot be described by the English words of ‘instinct’ nor ‘desire.’ There might be no accurate translation, but the current English translation ‘drive’ gives a more appropriate signification of the word ‘Trieb.’ Freud tries to explain it as “the expression of the inertia inherent in organic life” (Freud, 1961:30). As Lacan calls it something gives you a kick in the arse, it sounds more convincing to understand the original meaning which Freud might imply. In this thesis, I employ the English translation of ‘drive’

assuming 'something urges.'

If the death is something proactive in the life, it might be possible to apply the idea of death drive which Freud and Lacan developed to the reading of *Arrebato*. According to Lacan, the drive is encouraged by dissatisfaction⁹ of desire. José was just into ephemeral pleasures like drugs and sex with Ana and he slept in the bed without moving a single muscle like an inanimate body. They looked like inorganic substances. José's unsatisfied desire for sex and drugs goes to the camera. The camera is an intoxicating object to satisfy the curiosity of Pedro and José to watch the self. In addition, the camera is a device to stimulate their death drive. It is getting scarier. It generates active control to capture its object. As if the camera wants to become an active subject sucking a person like a vampire. Did the camera as the vampire eliminate them? Or did the camera as death drive bring them beyond the pleasure principle? In this film, the camera is a monster to erase the object and, at least, Pedro and José

were aware of it. It cannot avoid thinking that the camera may capture something and destroy the object in that moment. The camera may erase its object. Why, then, do Pedro and José become the object of the camera, setting a timer and lying down on the bed with willingness? Why were they willingly captured by the camera? Is it because they wanted to watch the real self that the camera as the other captures? Or is it because they wanted to feel ‘rapture’ to be erased? If so, desire to be erased bears a remarkable resemblance to the death drive that Freud presupposed.

In *Beyond the Pleasure Principle*, Freud gave an example of a woman who married to a sickly man and nursed him to the end. She married to similar men three times in her life and concluded the relationship always in the same way. Why did she repeat such similar traumatic circumstances many times? Freud explains that it is because “the re-experiencing of something identical, is clearly in itself a source of pleasure” (Freud, 1961:30) and called it ‘Repetition

compulsion.’ According to his hypothesis, it is often a pleasure to repeat negative circumstances. You may drink alcohol a lot despite the fact that you have a hangover the following day. You may take a drug although you are overwhelmed by a sense of fatigue. You may have sex even if you cry in pain. You know how it concludes, but you cannot stop repeating it. An ‘unpleasure’ can be turned into a pleasure when it is repeated. The pleasure is maximized just before reaching a climax. It is a step before the eternal stabilization so called death. Pursuing a high-level pleasure means that you are one step nearer to death. It is a situation of being alive and being dying at the same time. Žižek interprets Freud’s paradoxical hypothesis of death drive as follows:

This blind, indestructible insistence of the libido is what Freud called the ‘death drive’ is, paradoxically, the Freudian name for its very opposite, for the way immortality appears within psychoanalysis: for an

uncanny excess of life, an 'undead' urge that persists beyond the (biological) cycle of life and death, generation and corruption. (Žižek, 2006:64-5)

In *Arrebato*, the camera might be a metaphor of death drive, to experience supreme excitement by shooting the self. Pedro had a morbid impulse toward filming the self. He did not leave his flat except to go to a photo shop to develop the film (Figure 6).



Figure 6

There was no excessive talk with the staff of the photo shop. He had a devastated dead expression like an intoxicated person or a zombie. Pedro was addicted to shooting himself continuously until the camera captured and destroyed him and left the only frame of true him in the end. When José visited Pedro's flat and saw nothing there, he realised that Pedro had finally gone to the other side of the shore of death. José determined to be shot by the camera as Pedro had done (Figure 7).



Figure 7

Recalling identity theory, the self emerges as a reflection of the other. Actually, José sees screened images of Pedro who shakes his head in the negative. Then, he is changed by José's shaking face warning him not to try an ecstasy to be captured by the camera. Their faces overlap each other as if the subject and the other are identified. In this point, it makes sense to read that otherness and sameness between José and Pedro appear in this scene.

The mystery of this film still remains. There is a single frame of Pedro among other empty frames of the reel. When the camera shot him, he was in the bed. Practically speaking, it was impossible to capture him like the only frame of an identification photograph. What did it mean? Was it his real self as a true figure which the camera captured? In the case of this film, the only remaining frame of Pedro might imply his identity as the true self like the sediment that Judith Butler named as a residual product made through the process of a performative action. Here identity is not something to be

pursued, but is an ultimate figure which is captured and discharged by the camera. If so, the camera might also be a metaphor for the mirror as the other.

Iván Zulueta wrote a conceptual synopsis of the film in handwriting and it says that the end of the scene there is “un intento desesperado por ser arrebatado al otro lado del espejo” (a desperate attempt to be taken to the other side of the mirror) (Gómez Tarín, 2001:119).

According to the Spanish national language academy, Real Academia Española, the verb of Arrebato, Arrebatar has some meanings such as removing something by violence and force, attracting something strongly, snatching something or making someone angry by exciting passion or affection etc (Real Academia Española, 1984:129). The figure of expression of ‘arrebato’ might be something of an addictive nature. I read ‘ser arrebatado’ as ‘ser llevado’ (be taken) to consider they were motivated by death drive and willingly taken by the camera to the other side. Furthermore, the published script of the

work notes that José in the final scene is “más que un ‘arrebato,’ parece una ejecución” (more than a rapture, it seems like an execution) (Zulueta, 2002:101). The pleasure through repetitive action is pleasurable before reaching a critical point of the increasing pleasure. It might be just one step before death.

It is important to note that my argument here is based on hypothesis of death drive even though notable scholars such as Freud or Lacan have introduced these concepts. There are various interpretations



Figure 8

about what Iván Zulueta really wanted to mean in this film. However, he made this a film driven by heroin. There is a controversial shot of an intravenous injection by José. However, it was the real scene of the injection by Zulueta himself. The director showed his own desire for self-destruction and questioned how it might conclude (Figure 8).

After *Arrebato*, he literally disappeared from filmmaking. The murkiness of the transition is better illustrated by contrasting the concepts of the death drive and secret desire. They are encouraged to be disclosed and erased by the camera. Lluís Bonet Mojica thinks that *Arrebato* is an autobiographical story of Zulueta himself and reads the character of Pedro as Peter Pan – the stargazing boy who refused to grow up (Bonet Mojica, 1981:52). By using this concept, it appears that Peter Pan develops an obsession with the camera leading to self-destructive narcissism. Augusto M. Torres notes that *Arrebato* was an exceptional case in the history of cinema in that the director was chased by the ghost of self-destruction (Torres, 2002:21).

Arrebato might express desire of self-destruction through a vampire camera as death drive.

It is also notable that the film shows homosexual desire, though unclearly, between José and Pedro. There is no direct scene which mentions sexual intercourse between two men. However, the shot of two men watching each other expressively, playing with slime hand to hand and an after play in the bed, evokes that they might have had sex (Figure 9).



Figure 9

Alberto Mira pointed that the vampire was an image of unorthodox sexualities and 'beyond sexual identity' because "many *Movida* period texts have explored bisexuality, and the sexually flexible vampire was an ideal vehicle to convey the notion of heroes who were somehow beyond sexuality" (Mira, 2013:94). The relationship between José and Pedro could be recognised as homosexual, but this unclarity¹⁰ highlights the fact that there is an uncertain desire. It could show alternative sexual objects other than heterosexuality as the occasion demands. I read this unclarity of sexual desire as queerness. *Arrebato* shows fluid sexual desire which is not able to define as homosexuality.

A un dios desconocido (To an Unknown God, Dir. Jaime Chávarri 1977 Spain) is a quiet and poetic film depicting the loneliness of an old homosexual magician. José García (Héctor Alterio) was the son of a gardener and spent his boyhood at a palace in Granada in 1930's. The son of an estate owner Pedro (José Joaquín Boza) was José's

favourite playmate (Figure 10) and one night they achieved an intimate relationship in the garden.



Figure 10

José's father was killed in the garden by a group of fascists and Pedro died of a disease at 18. José is now in his 50's working as a magician at a theatre in Madrid. He has a bisexual lover Miguel (Javier Elorriaga) who is a politician in the communist party. He is the neighbour of Adela (María Rosa Salgado) and her fatherless son Jorge (Emilio Siegrist) and takes the role of something of a father figure. He absolutely worships the poems of Federico García Lorca

and gives his whole mind to a recital of the poem *Oda a Walt Whitman* (Ode to Whitman) every night before going to bed. The poem describes clear adoration for the poet Walt Whitman who wrote pansexual poems in the 19th century in New York. It includes sexual expressions of masculine male harbour workers along the East River and the Bronx.

Pedro's life is tired of being in solitude. His relationship with Miguel is mature. Sleeping in the same bed quietly and cooking and having good lunch together, their relationship somehow seems to be



Figure 11

fulfilling the modest desires of a couple (Figure 11).

Possibly his desire is disappearing as he grows older. Alejandro Melero Salvador observes the love between Miguel and José is not an idealised vision of heterosexual love, but an unreal happiness which they would be able to idealise (Melero Salvador, 2010:210). They talk about trivial matters of life in faltering tones and never speak about their jobs or exchange words of love. His neighbour, the young boy Jorge, obviously wants the paternal presence of José, but José acts slightly distant. On a whim, José goes to Granada for the first time since he left and visits the palace. He walks around the garden flooded with his boyhood memories. It is striking that an old housekeeper who remembered José perceived that life had not treated José very well. He meets Pedro's sister Soledad (Margarita Más) and has a conversation about Pedro's death:

José: Did his character change a lot?

Soledad: Anyone's would in that situation. And he was only 18 years old.

José: I mean, did he resign himself?

Soledad: No, never, neither did I.

José: So, it's not true that death is nothing. That it doesn't exist while we're alive. And that when it comes, we're the ones who don't exist. It's not true that it has nothing to do with the living nor with the dead.

Soledad: No, it's not true.

Soledad answers, "No, it's not true" in the end of this conversation. Is this to disagree with José or to emphasise an agreement with José? Assuming it as the answer in the affirmative, this might be a change of José's thinking to look on the bright side of life and to believe that life and the death coexist in this moment. During a party at the palace in the night, the old pianist Julio seduces José in the garden like Pedro and José did 40 years ago. Julio comes to see José off at

the station of Granada and presents a bunch of flowers, avoiding the attention of other passengers (Figure 12).

In his bedroom in Madrid José puts up the photo of Pedro that he stole from the castle. In the final scene of the film, José immerses himself in the poetry of Lorca, listening to a tape-recorded reading of



Figure 12

‘Oda a Walt Whitman’. His boyfriend Miguel is standing and looking at José on the bed. The photo of Pedro was usually hidden when Miguel came, but this time it is left unchanged. José is totally into the poem and whispers, “Sleep, nothing remains” as if he achieves a

state of happiness with memories of Pedro and the poem of Lorca.

This film consists of plenty of impressive mindscapes and memories.

During the dictatorship of 36 years, José becomes old and tired. José might place his desire in Lorca's poem which is presumed to speak for José's solitude and modest desire for homosexuality. His desire seems to be drawn into memories which disappear into nothing.

In *A un dios desconocido*, José's desire aims into his memories and Lorca's poem. Living every day with a feeling of loneliness, he also finds a little motivation in life in taking the role of the father. He also discovers a ray of light to avoid the nothingness of queer desire.

3.3 Does queer theory discover the subject?

Previously, I have discussed Freudian concept of 'death drive' which

is highly connected to deletion discourse in identity theory and one of the key film titles of the Spanish Transition – *Arrebato*. This film also shows the inability to identify sexual desire. I would like to analyse now a case of a transvestite performer in Barcelona to prove there was a performance of queerness.

The Spanish gay movement started in Barcelona, having been influenced and motivated by similar ones in the US, the UK and France. However, Kerman Calvo points out that there was a chasm between gay liberation activists and ordinary gay and lesbian people in Spain. The gay liberationists sought a political agenda, but the majority of gays and lesbians wanted better conditions to have sexual activities without prejudice, discrimination or police intervention. Calvo makes the criticism that homosexual liberation in Spain “involved a conscious ‘desexualisation’ of gay collective protest” and “did not seek to guide ‘down to earth’ homosexuals as to how to live and cope with a shifting social and political environment” (Mérida

Jiménez et al., 2014:19). Here, I am going to discuss José Pérez Ocaña, a painter and activist based in Barcelona. Ocaña and his friends made a break with liberation activities and made queerness visible in Spain.

Ocaña was born in the town of Cantillana near Sevilla and came to Barcelona for his art activities. He lived in a flat in Plaza Real along the high street of Barcelona – La Rambla, and made various performances with his artist friends Camilo and Nazario. After leaving his hometown in Andalucía, he went to Madrid, but his performance was not well accepted by people in the capital and he came to Barcelona seeking a different world. Ocaña wanted to become a professional painter and produced many paintings, but he also exercised his talent as a performing artist. His documentary film *Ocaña, retrato intermitente* (Ocana, an Intermittent Portrait, Dir. Ventura Pons 1978 Spain) portrays his street performance in La Rambla very well. He dressed up in women's clothes like the

Framenca in the spring festival in Sevilla. He walked in the middle of the street with Camilo and Nazario together, provoking people around (Figure 13).



Figure 13

He chats with an elderly man who is relaxing in the sun, exposing his hip and penis occasionally. A lot of people come to follow them to watch their street performance. People in the street curiously approached them. It is possible to observe that their performance received affection from passers-by. Nevertheless his performance at

the International Liberation Conferences¹¹ organised by the labour union CNT (Confederación Nacional del Trabajo, National Confederation of Labour) was more furious. On the concert stage, he declared that he was no longer a member of the anarchist union nor a man covered with a label:

Long live Catalonia and Spain! I'm a libertarian from the anarchist union. But I've left the union at home and have lost my union ID card. I don't like labels. (...) I want to be naked like the trees in autumn. What good are clothes to me if I was born naked [*sic*]. Why did the repression give me these dirty rags? I don't want clothes. I offer them to my audience. Here I am. I am naked.

At the beginning, Ocaña stated both Catalonia and Spain, perhaps because his respect for the land with a solid Catalanian identity



Figure 14

where his performance was accepted and his affection to his birth place Andalucía, another region of Spain. It is important to note that it was still not always safe to conduct a transvestite performance on the street. Despite his enthusiastic performance activities, he maintained a certain distance from gay liberation movement. The mayor of Barcelona, José María Socías, proceeded to maintain public security and carried out raids in La Rambla. In August 1978, Ocaña and Nazario were beaten up on the terrace of Café Ópera along La Rambla and taken to the police station and tortured by the local police (Figure 14).

This was an incident which indicated that the authority conducted violent eliminations of non-heterosexuals. It was provocative to break away from the Union at the stage of the conference. He recalls that the anarchist union was good at the beginning, but when they realised Nazario, Camilo and him were real anarchists and authentic libertarians, the Union displayed wariness over their queer performance. He realised that the anarchist union did not actually admit queerness in their practice and manifesto. He implies that he lost his identification to the Union and shed any identity in order to get on with his life and work. At the end of the film, he goes back home, walking along La Rambla at dawn. He looks like a regular young man. It is surprising to see that the normal young man is the same person who dressed as a woman and said goodbye to the Union and identity proudly. He could be a painter, a performer in woman's clothes or a member of a liberation activist group. However, he did not want to be labelled and he never defined his artistic vocation or his sexuality. Likewise, his ever-changing posture would fit into the

agency which Judith Butler proposed. He cites traditional styles of folkloric dance, wearing a traditional Flamenca costume, but he does not define himself as an Andalucian dance performer and continues his performance many times deforming these traditions. His performance is as if to slide a traditional norm into queerness.

The disappearance of the subject is a serious question in queer theory. The polemic writer of queer theory David M. Halperin argues that binarism of male/female or heterosexual/homosexual is homophobic:

Each consists of two terms, the first of which is unmarked and unproblematized – it designates “the category to which everyone is assumed to belong” (unless someone is specially marked as different) – whereas the second term is marked and problematized: it designates a category of persons

whom *something differentiates* from normal,
unmarked people. (Halperin, 1995:44)

In a dualistic understanding, the homosexual is defined by contradiction and opposition to the heterosexual. If you are not marked as the heterosexual, you are the homosexual even if you consider yourself as bisexual or those undefined who feel marginalised. Halperin defines queer as “an identity without an essence” which is not positivity but positionarity. Furthermore, he believed that it could be a resistance against normative discourse (Halperin, 1995:61-2). Although he disapproves of the homosexual subject that has been constructed by a discourse, it also means that the subject to stand against hetero/homosexual dualism and to continue with liberation activities can be erased. This double bind of the subject is one of the questions of queer theory, especially in the context of politics.

The performance of Ocaña did not aim to affirm his taste for drag¹². Ocaña's performance might be an answer to the contradiction of queer theory – erasing the subject constructed by the discourse concludes the disappearance of the subject needed to stand against heteronormativity. Ocaña sought to prove the limitations of social and cultural acceptance and maximise his pleasure and representation as an artist.

Ocaña separated his performance in the street and in the private space. In public space, Ocaña enjoyed provoking people by employing the recognisable form of drag. On the contrary, Ocaña's queer performance in the private space was very ardent and often out of line as he believed himself to be an anarchistic libertarian. Taking another example of street performance in Barcelona, Lazlo Pearlman¹³ many years later conducted an anarchistic performance. Pearlman's queer performance did not differentiate his representation of desire. The narrative film *Fake Orgasm* (Dir. Jo Sol

2010 Spain) portrays another queer performance conducted by Pearlman in Barcelona in the late 2000's. He proudly showed his naked body without a penis, and everyone felt astonished by the difference in its appearance. He enjoyed watching the reactions of audiences, but he also seemed to be extremely tired of it. He rejects the fixed binaries of life, sex, race, political ideas and so on, which are for him "potential for destruction" and he continues his "serious gesture" not to "take a package" of a fixed binary view of identity. His denial of the package which masked him motivates his endless gender performance. However, it did not always entertain the audience. At the end of the film, he conducted a street performance being entirely naked and walking along Passeig de Gràcia towards Plaza Catalunya – another big street in Barcelona. He put on a smile, but the passers-by were scared of watching him. Pearlman did not give a lot of entertainment to people in the street. In contrast, the street performance of Ocaña, Camilo and Nazario found acceptance from people in the street because they employed a presentation of

drag. The passers-by might be able to understand and accept it because they had knowledge of how a drag queen performed. Pearlman conducted his performance alone and it was too adventurous to receive empathy from the other. He exposed his real self, being totally naked in the public space¹⁴. In this, he might want to prove that his body is not divided in a binary way. In the film, he showed his struggle – he was tired of playing with people's expectations by surprising them, but he wanted to act to protect fragile feelings. In the end, he concluded that action to protect fragile feelings is a true pleasure and he called it a fake orgasm. Pearlman played his queer performance to make gender an illusion.

Pearlman's endless journey to provoke people who have heteronormative expectations on gender reminds me of continuous rejection of the self who cannot be defined by binarism. Like a non-identitarian, he does not want to label himself. His motivation of presenting his performance might be a protection of fragile feelings

of queer sensitivity. For this purpose, he constantly deconstructs himself, avoiding dualistic binary oppositions. Although his performance did not entertain the audience very much because of disregard for forms, spaces and audiences, he was a real anarchist as well as Ocaña and friends.

Leo Bersani proposed the deletion discourse of homosexual identity.

The American literary researcher Lee Edelman inherited the deletion discourse from Bersani's discussion and developed the concept of 'sinthomosexual'. The person who is sinthomosexual is non-heterosexual, therefore, a sinthomosexual person is not reproductive and then loses interests in the futurity of human beings and responsibilities for social forms. However, it is not easy to define sinthomosexuality as a negative term. The prefix of sinthomosexuality, *sinthome* (symptom), is the term which Lacan redefined in his seminar. Žižek deciphers the symptom as "Why is there something instead of nothing?" This 'something' which 'is'

instead of nothing is precisely the symptom” and it is “the way we – the subject – ‘avoid madness,’ the way we ‘choose something (the symptom formation) instead of nothing (radical psychotic autism, the destruction of the symbolic universe)’ through the binding of our enjoyment to a certain signifying, symbolic formation which assures a minimum of consistency to our being in the world” (Žižek, 2014:204,207). I agree with Žižek’s interpretation and the meaning of simthomosexual might not be a sense of abandon, but a hope to avoid a feeling of emptiness that is the end of a life cycle without the reality of reproduction. In other words, the symptom positively leaves a presence of ‘something’ denying its death drive to ‘nothing.’ It might be able to find a hopeful sign to stand against madness and nothingness.

Ocaña, Camilo, Nazario and Pearlman were anarchists who deconstructed heteronormativity. Ocaña and friends fought against oppressions and prejudices. It might be considered as a resistance

against disappearance of queer desire.

Here, it would be difficult to apply the theoretical frame which was developed in USA to the cases in Spain. Edelman's conclusion has a point, but might inspire a feeling of emptiness without respect for the dignity of the human person because Edelman ignored non-heterosexuals who want to reproduce by having or adopting a child or to make a contribution to the next generation. Furthermore, a sense of abandon which is Edelman's understanding of sinthomosexuality cannot explain the queer performance of Ocaña and friends. They headed for nothingness where the real anarchist wants to reach, but desired queer performance as 'something' to make a gender norm unclear.

The Spanish anthropologist and gay activist Alberto Cardín Garay complained that gay culture which came from the US was a mass culture and its liberation movement aimed to put political power in

the hands of homosexual people. For liberation activists, politics were extremely important to secure positional power and racial equality. David Vilaseca asserts that Cardín “rejected politics because as a *sinthomosexual* in the Spain of his time (as both ‘diabolical saint’ and ‘sinner’, ‘Sacred’ and ‘damned’), he stood for what stirred and ultimately unravelled any idea of ‘community’ or any form of social order” (Vilaseca, 2010:212). What Cardín and Ocaña had in common is that they kept a certain distance from organised and militant gay liberation activities. But, Mira observes that Cardín thought “homosexuality as fundamentally transgressive and anti-institutionalistic, and in his life he seems to have shown contempt for any assimilationist agenda” (Mira, 2001:77). The solitary thinker¹⁵ Cardín seems to be caught by a trap of ‘nothing,’ in contrast with Ocaña and his creation of ‘something’ by his desire for self-expression.

Ocaña was a passionate queer activist and died at the height of his

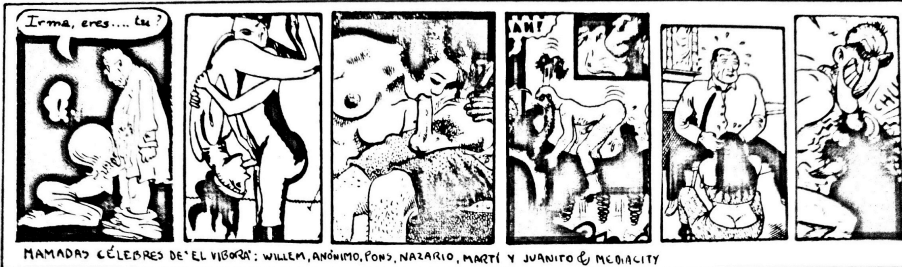
career at the age of 36. His performance was successful, thanks to his friends Camilo and Nazario. Camilo was a handsome young twink and always a beautiful decorative figure in Ocaña's performance although Nazario recalls that Camilo was not as creative and mad as Ocaña (Institut de Cultura de l'Ajuntament de Barcelona, 2011:453). It is reported that Camilo passed away because of AIDS. After Ocaña's accidental death¹⁶, the avant-garde cultural TV programme *La Edad de Oro* did homage to Ocaña¹⁷. The programme introduced many of his paintings rather than his performances. It was dedicated to Ocaña as a painter¹⁸. Although he was not very good at painting, his motif came from images of his early life in Andalucía and often from an icon of the Blessed Virgin Mary. The independent production group Video-Nou¹⁹ documentary film *Ocaña. Exposició a la Galeria Mec-Mec* (Ocaña. Exhibition at the Gallery Mec-Mec, Video-Nou / Servei de Vídeo Comunitari 1977 Spain) captured his exhibition titled *Un POCO de Andalucía* (A bit of Andalusia) at the Gallery Mec-Mec. His paintings and interior decorations came across like the

Catholic Church with flowery embellishment. Another film of Video-Nou, *Actuació de les artistes Ocaña i Camilo* (Performance of

DE COMO MAMAR UNA BUENA PULLA

TEXTO: OCAÑA
DIBUJO: NAZARIO

MAMAR POLLAS ES UN DEPORTE AMENO Y DIVERTIDO QUE CADA DIA ESTÁ ADQUIRIENDO MÁS ADEPTOS HASTA TAL PUNTO QUE LA FEDERACIÓN NACIONAL DE DEPORTES QUIERE INCLUIRLO EN LAS PRÓXIMAS OLIMPIADAS DE NUESTRO PAIS. ESTE DEPORTE ES TAN FÁCIL QUE HASTA UN NIÑO DE CORTA EDAD PUEDE PRACTICARLO. NO OBTANTE, PARA CHUPAR BIEN UNA POLLA, ES NECESARIO MUCHA PRÁCTICA Y UN CIERTO ARTE. UNOS NACEN YACON ESE ARTE, OTROS LO ADQUIEREN CON LA PRÁCTICA Y MUCHA ENTREGA Y OTROS COMO OLANA LO RECIBIÓ POR INSPIRACIÓN DIVINA EN UN ARREDRO. MADAM OCAÑA NOS DA AQUÍ UNA SERIE DE CONSEJOS PRÁCTICOS PARA HACER UNA BUENA MAMADA. ¡ÁNIMO, SI LOS SIGUES AL PIE DE LA LETRA, PUEDES HACER DETI UN CAMPEON Y CONSEGUIR UNA MEDALLA DE ORO PARA NUESTRO PAIS! ¡EL 82 NOS ESPERA!



MAMADAS CÉLEBRES DE 'EL VISOR': WILLEM, ANÓNIMO, FONS, NAZARIO, MARTÍ Y JUANITO & McHACITY

PRIMERO SE ABRE BIEN LA BOCA, ASÍ, Y SE METE TODO LO QUE QUEPA ADENTRO, CERRANDO LOS LABIOS BIEN MOJAITOS DE SALIVA Y SIN TOCARLA CON LOS DIENTES!
ESO DE LOS DIENTES ES IMPORTANTÍSIMO. EN UNA BUENA MAMADA LOS DIENTES NO SIRVEN PARA NADA. LO IDEAL SERÍA NO TENER DIENTES, PERO NENA,.... YO PIENSO QUE UNA PERSONA DE SESENTA Y TANTOS AÑOS, DE ESTAS QUE DEJAN LA DENTADURA EN LA MESILLA DE NOCHE, SERÍA LA MAMADORA IDEAL.
BUENO PUES, LUEGO, UNA VEZ DENTRO, SE VA PASANDO SUAVEMENTE LA LENGUA POR LOS REBORDOS DE LA SETA; SE METE LA PUNTITA DE LA LENGUA POR EL AGUJERITO, Y SE METE Y SE SACA, SE METE Y SE SACA, COMO SI SE LE ESTUVIERA SACANDO BRILLO.
MIENTRAS SE ACARICIAN LOS GÜEVOS,

SE METE UN DEDITO CON UN POCO DE BAYONESA POR EL MOJINO, SE PELLIZCA UNA TETILLA O SE AGARRA BIEN LA POLLA FROTÁNDOLA AL MISMO RITMO QUE EL VA Y VIENE DE LA BOCA. TODO ESTO EN PLAN ACOMPAÑAMIENTO.
¡AH! NO TE LA SAQUES DE LA BOCA POR NADDEL MUNDO PORQUE MIENTRAS, PUEDE LLEGAR OTRA BOCA Y QUITARTE EL SITIO.
CUANDO SIENTAS LAS VENAS QUE PARECE QUE VAN A REVENTAR; Y AQUELLO CADA VEZ MÁS DURO Y MÁS GORDO; Y CADA VEZ MÁS VENAS; Y EL TIO TE PEGA TIRONES DE LOS PELOS Y EMPUJA TU CABEZA PA QUE TE LA METAS MÁS ADENTRO.....
ENTONCES DI TÚ "ESTE SE VA A CORRER DE UN MOMENTO A OTRO".
ESTE ES EL MOMENTO MÁS IMPORTANTE

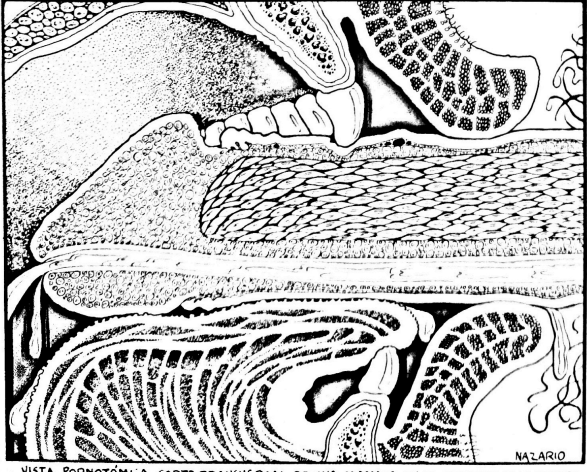
Y EN EL QUE TIENES QUE PONER LOS UNDO SENTIDOS PARA PROUCURAR UNA BUENA CORRIDA. ENTONCES TE TIENE QUE ENTRAR ALGO ASÍ



COMO UN FRENESÍ; PA DENTRO PA FUERA PA DENTRO, PA FUERA, PA DENTRO HASTA LA LAMPANILLA QUE CASI TE AHOGA PERO TE DA IGUAL PA FUERA Y LA SIGUES CON LA LENGUA SIN PARAR, Y SE TE PONEN LOS OJOS EN BLANCO, Y... ¡AAAAAAH! ¡ESA CANTIDAD DE LELHE CALIENTE QUE TE ENTRA A CHORROS POR LA GARGANTA, Y LOS CALAMBRES DEL TIO, Y LOS TIRONES DE PELO, Y LOS AAG, Y LOS MMMH, Y.... BUENO, TAMBIEN PUEDES SACARLA Y QUE TE LELHE LA LELHE POR LA CARA, POR LOS OJOS... PERO YO MIENTRAS PUEDA, LA LELHE ME LA TRAOO COMO DIOS MANDA, QUE, A PARTE DE ENLANTARME, UN MÉDICO AMIGO MIO ME DIJO QUE ES DIVINA PA CURAR LOS PIES PLANOS.

COMO LOS CONSEJOS NO SIRVEN PARA NADA, MADAM OLANA HA ABIERTO EN SUS GRANDES SALONES DE LA PLAZA REAL, EL PRIMER Y ÚNICO TALLER DE MAMADORAS DE ESPAÑA EN DONDE, EN POHAS SESIONES PODRÁ CONVERTIRSE EN CINTURON NEGRO DEL MAMONEO.

SI ERES HOMO, BI, HETER, HIDRO, HOMOGRE, MUJER O BOXER, FORMAL, SERIO, BIEN DOTADO, CON O SIN DIENTES, SI NO SUELTAS MÁS DE LAS PLUMAS NORMALES, Y NO SADES CHUPAR UNA POLLA COMO 'IL FÓ', NO DUDÉS EN ACUDIR AL TALLER DE MAMADORAS MADAM OCAÑA
SERVICIO SERIO Y MÁXIMA DISCRECIÓN
CONTACTAR CON 'EL VISOR'



VISTA FORTOTÓMICA. CORTE TRANSVERSAL DE UNA MAMADA EN EL MOMENTO DE LA CORRIDA

Figure 15

artists Ocaña and Camilo, Video-Nou / Servei de Vídeo Comunitari, Spain 1977), captured dance performance by Ocaña and Nazario in a room. It seems like a private gathering and some of the audience, both women and men, including Nazario lay down on a big mattress together and smoked joints, felt each other up, having a presentiment of sexual orgy. These productions by the Video-Nou were not made for showing at the movie theatre. They recorded memories of queer performances which slipped back into the obscurity. Nazario participated in Ocaña's performance very often and they made a comic together. Nazario drew a homoerotic piece *De Como Mamar Una Buena Polla* (How to Suck a Nice Cock) in Barcelona's alternative comic magazine *El Víbora* in collaboration with Ocaña (Figure 15).

As seen in its title, the comic explains how to give pleasure to men and how to feel a pleasure by tasting the cock. Nazario frankly displayed his sexual desire in the underground comic market²⁰

which was, exceptionally, allowed to express it. Nazario also contributed his comic strips to magazines, but they were often rejected because editors considered that he was a suspicious character and illustrated for homosexual readers²¹. Looking at one of his outstanding works *Anarcoma*, the transvestite detective Anarcoma and a leather man robot XM2 try to get back a stolen machine. It seems that the plot was less important than the graphic which was too explicit in portrayal of male sex. Although the author intended to portray relations between homosexuals (Nazario, 2016:11), it might be possible to read that Nazario disordered typical images and roles of the transvestite and the leather man from a contemporary viewpoint²².

During these years, the British dancer Lindsay Kemp moved to Spain in 1979 and bought a flat on the Plaza Real located in the historical centre of Barcelona. He used the flat as an office when he returned from a theatrical tour (Nazario, 2006:142-3). Kemp taught



Figure 16

dance and stage performance to famous musicians David Bowie or Kate Bush before coming to Spain. He worked on the stage of *Flowers: A pantomime for Jean Genet* that was adopted from Jean Genet's explicitly homosexual novel *Notre Dame des Fleurs* (Our Lady of the Flowers) which was written when the author was in prison on the charge of theft and published in 1943 (Figure 16) ²³.

This is a story of people at the bottom of the social scale in France. The protagonists are: the transvestite prostitute Divine, his boyfriend Mignon and a beautiful boy namely 'our lady of flowers.' The play got a favourable reception across Spain. It is conceivable that Kemp influenced and encouraged representation of homosexuality in Spain by raising it to theatrical art. In Valencia, the performer Rampova (Rampova Natacha) organised along with other people the *Ploma 2* – acid cabaret against a hypocritical society, and many years later, the first Spanish gay rock group *Gore Gore Gays*. Rampova grew up with harsh sexual experiences. He was arrested and sent to a detention centre three times when he was 14, 15 and 17, accused of violation of the law. During his confinement, he was raped by other prisoners and received electric shocks under the name of medical treatment to cure his homosexual propensity. He met Ocaña in December 1981, but they did not achieve friendly relations. He did not look kindly upon Ocaña's uncultivated language (Rampova, 2017). Rampova developed his anti-establishment

performance, influenced by radical feminism. He mimicked a gesture of the German actress Marlene Dietrich and performed a graceful dance (Figure 17).



Figure 17

Ocaña maintained a distance from political activities, but, on the contrary, Rampova believed that gender politics might enable sexually marginalised people to become free from hetero-normative

society. In this sense, Ocaña centred on delivering queer performance individually and Rampova worked together with liberation activists as a means of freedom from gender prejudice.

The film and theatre director Celestino Coronado born in Extremadura worked for the Lindsay Kemp Company and made the art film of the theatre performance *Hamlet* (Dir. Celestino Coronado 1976 UK). Many camp characters appear on the scene and it projects sexually neutralised the masculine bodies of protagonists (Figure 18).



Figure 18

So far, what I have discussed about the death drive is abundantly

connected to the deletion discourse of some queer theories. Queer desire could be observed in ambiguous sexual representation, taking as examples the protagonists of the film *Arrebato*, Ocaña and artists around him. Ocaña succeeded in describing the queer desire to act as a transvestite. He also separated his performances in the private space where he made radical and explicit actions and the public space where he created a pleasurable experience for the audience while being aware of the strict surveillance of the police. The transvestite was one of the ways in which a sexual desire could be expressed. The transvestite was a convenient figure to make sexual dualism queer, blurring a dividing line of male/female and homosexual/heterosexual. However, José Miguel G. Cortés points out that there was self-contempt in heteronormative Spanish society of the time making compulsory to be a woman if you like a man. (Aliaga & Cortés, 2000:129). A man who likes a man was described as a feminine and cowardly person. Nazario also notes that, when he was at school in his hometown Castilleja del Campo near Sevilla, his

friends thought that his homosexual behaviour was a fashionable attitude and did not see him as a homosexual because they considered that the homosexual should be effeminate (Canibaaal, 2013:14). Alberto Mira observes that frequent appearance of the transvestite in the transition period is a sign of liberation and resistance to assimilation pressures to a heterosexual value judgement (Mira, 2007:438). Rafael M. Mérida Jiménez notes that it is important to distinguish the transvestite and the transsexual. Many transsexuals with gender identity disorder could not afford a physical transsexual operation and they were thrown into the same category of gay and lesbian in 1970's Spain (Mérida Jiménez, 2014:180), (Mérida Jiménez, 2016:113). He also explains that the transvestite appeared on the cabaret stage to reproduce a conventional model of hyper realistic and heterosexual 'feminine beauty'. In the film *Cambio de Sexo* (Change of Sex, Dir. Vicente Aranda 1977 Spain), 17-year-old boy José María (Victoria Abril) has a sense of discomfort about his sexuality. He looks like a girl and is

sexually attracted to a masculine male. When he masquerades and has a date with a macho man, this man finds José María is a boy and gives him a hard slap across the face, abusively saying ¡maricón! (faggot!). The aggressive man confuses homosexuality with transsexuality. This is an example of a conflict between the stereotyped notion of homosexuality and queerness. José María just wants to love a man by being a woman. His father discovers his sexual propensity and repudiates him. He gets an opportunity to disguise himself as a woman and plays at a cabaret (Figure 19).



Figure 19

José María gains much popularity through his stage performance as a transvestite and finally achieves his sex-change operation. This is the story and the dream that many transsexual people could not actually realise in the 1970's.

In *Mi querida señorita* (My Dearest Senorita, Dir. Jaime de Armiñán 1972 Spain), Adela (José Luis López Vázquez) has grown up as a woman but realises she was a man in her/his forties (Figure 20). She



Figure 20

starts a new life in Madrid as a man calling himself Juan. While making a living by his sewing skill, he has a reunion with his ex-housekeeper Isabelita and falls in love with her. They end up together happily in the end of the film. This is a unique film that shows a man who does not recognise his gender until he gets diagnosed by a doctor. In Madrid, Juan looks confused at how to act as a man, but he gradually becomes confident to love Isabelita thanks to her patience. The ending scene looks happy because they accomplished heterosexual love. At the beginning of the film, Adela persistently attacks a boyfriend of Isabelita and looks angrily at young girls. Adela is not a transvestite because she believed that she was a woman. Representation of sexual orientation during the Franco regime was very limited, but this film raised a possibility of changing gender during a lifetime.

The figure of the transvestite has plural functions to protect the subject from the threat of its disappearance. Ocaña used

transvestism as a style to achieve queer desire and José María (who is a fictional character) borrowed the figure of a transvestite to become a woman. Queer theory certainly discovers the subject, but at the same time, it dissolves the subject.

Chapter 4

Queer desire and oppression

Chapter 4 – Queer desire and oppression

4.1 Is desire revolutionary in its essence?

In the previous chapter, I have suggested, taking as examples *Arrebato* and *A un dios desconocido*, that the death drive was connected to the murkiness of the transition period of Spain and the subject was in crisis to the point of its disappearance. In this chapter, I am going to focus on how queer desire has been expressed after the death of Franco. When talking about desire, it is essential to pay attention to the relationship between desire and its suppressor. First of all, I would like to start with a brief review of the concept of desire discussed in France – the neighbour country of Spain.

Some years before the demise of the Franco regime, the Events of May 1968 in France became known throughout the world. They

started as student activism, but aroused a tidal wave of anti-establishment movements, workers' strikes, general strikes and protests against the Soviet Intervention in Czechoslovakia and the Vietnam War. This political struggle left a sense of exaltation. Although students opposed the authoritarianism of the state the protestors were repressed by the exercise of public authority by the state. However, in the end, society chose not an effusion of desire but a social order. The question raised by the Events of May 1968 is about social oppression and self-repression of desire – why this society wished to control the behaviour of individuals and why a large majority of people autonomously submitted themselves and allowed themselves to be dominated by the power.

Louis Pierre Althusser questions how the world reproduces itself – why the individual voluntarily obeys the power. He reveals that the nation has oppressive functions such as the police, the military or the judicial branch to force the subject to obey. At the same time, it has

ideological functions such as the school, the culture or the religion. These do not repress the subject violently, but induce the subject to obey autonomously. Althusser points out four characteristics of ideology in general as follows. He quotes Lacan's terminology of 'Subject' with a capital 'S' which means that an essential subject in the Imaginary who is the third person to communicate through a linguistic activity:

- 1) the interpellation of 'individuals' as subjects;
- 2) their subjection to the Subject;
- 3) the mutual recognition of subjects and Subject, the subjects' recognition of each other, and finally the subject's recognition of himself.
- 4) the absolute guarantee that everything really is so, and that on condition that the subjects recognize what they are and behave accordingly, everything will be all right: Amen – 'So be it'.

(Althusser, 2014:268-9)

Through these functions of ideology, the subject willingly obeys and underpins the power. However, is there no alternative but to submit to the power and to reproduce the social order? This question is passed to the Post-structuralists. According to Foucault, resistance to the power is an expected circumstance within the power structure. In other words, strife against the power is one of the matters of power relationship and it has no chance of winning. Gilles Deleuze explains this dead-end situation as follows:

Foucault had up to that point analysed formations of knowledge and apparatuses of power (...) establishing the corpus of utterances relating to sexuality in the nineteenth and twentieth centuries, and ascertaining around which foci of powers these utterances take shape, either normalizing or, conversely, challenging

those powers. The first volume thus remains within the method Foucault had earlier managed to establish. But I think he must have come up against the question of whether there was anything “beyond” power – whether he was getting trapped in a sort of impasse within power relations. He was, you might say, mesmerized by and trapped in something he hated. (Deleuze, 1995:109)

However, Foucault did not answer this proposition of the power in his continued publications *History of Sexuality II and III*. He insisted about the death of the subject in his previous studies, but he returns to potency of the subject, again focusing on aesthetics of existence of the subject that is formed and deformed creatively. He did not provide a clue to help solve the question of whether the subject exists or disappears under control of the power. He died of AIDS in 1984.

The subject of a revolutionary movement is, for example, a worker for class strife, an ethnic minority for a national liberation movement, a non-heterosexual for a gay liberation movement. The subject of the Events of May 1968 in France was a person who had a little desire. The event started with a small demand to walk freely through gender-segregated halls of residence of a university and getting boys and girls together. The subject stood in open rebellion to the university, society and the nation being inspired by a release of desire and a freewheeling lifestyle²⁴. However, after the Events of May 1968 the majority of French society calmed down because the people in general demanded the reestablishment of social order rather than unrestricted release of desire. In their publication *Anti-Oedipus* in 1972, Gilles Deleuze and Félix Guattari asked how desire finds a way to oppress itself despite the fact that desire is supposed to develop flexibly to maximise pleasure. They criticised the Oedipus complex and the Freudian idea that desire stemmed from a gap and a lack. They thought that desire works as

'desiring-machine' that connects and disconnects another. The desiring-machines create flows of desire when they are connected. The flows move on to various directions because there is nothing to regulate their directions, expansions or consequences. For Deleuze and Guattari, "desire is revolutionary in its essence" (Deleuze & Guattari, 2000:118) because the flow of desire cannot be shaped and stemmed by the code which controls directions or connections of desire. Desire could be oppressed, restricted or disapproved by the society if it deviates from the social norms. They noted that desire had been considered as a negative action to gain lacks of desire like Freud's Oedipus complex and suggested the Anti-Oedipus lifestyle that accepts ruleless desire. Deleuze and Guattari used three theoretical dimensions to examine why desire finds a way to oppress itself. Firstly, they explained it using the psychoanalytic binary concepts of Schizophrenia and Paranoia. Schizophrenia produces revolutionary desire because it does not concern social norms to limit the desire. On the other hand, Paranoia makes rebounding desire for

oppression and the reactionary desire oppresses the revolutionary desire. Secondly, they pointed out a conflict between irresistible desire and society's wish to contain desire. Thirdly, the death instinct makes the desire to oppress desire itself because "the death instinct lays hold of the repressive apparatus and begins to direct the circulation of the libido" (Deleuze & Guattari, 2000:337). These cases seem plausible enough, but unfortunately there might not be an answer to the proposition. Firstly, it is not clear why originally revolutionary desire can produce reactionary desire to oppress desire itself. Secondly, if the society inhibits desire, the oppression comes from outside of the subject. This cannot explain the intrinsic desire of the subject. Thirdly, they did not evidently explain why and how the death instinct becomes the repressive apparatus and where it comes from.

In *A Thousand Plateaus*, published in 1980, they reached a sudden conclusion that "Desire stretches that far: desiring one's own

annihilation, or desiring the power to annihilate. Money, army, police, and State desire, fascist desire, even fascism is desire” (Deleuze & Guattari, 2005:165). Desire goes in too many multifaceted directions. However, this seems a tautology and does not answer the original question raised in the Events of May 1968 – why desire finds a way to oppress itself. Instead, they continue to discuss how desire becomes functional. The authors presented an alternative concept of ‘assemblage’ instead of the ‘desiring-machine’ that was presumed in *Anti-Oedipus*. The assemblage is a formation of desire to make desire available. For example, to realise desire to sleep, it is necessary to made up assemblages such as an appropriate place to lie down, comfortable temperature, enough time etc. The authors designed it not as a machine, but as a plant. The assemblage makes desire work and develop in the underground stem ‘rhizome’ and desire freely develops itself connecting and disconnecting like innumerable roots of the tree.

Once a rhizome has been obstructed, arborified, it's all over, no desire stirs; for it is always by rhizome that desire moves and produces. Whenever desire climbs a tree, internal repercussions trip it up and it falls to its death; the rhizome, on the other hand, acts on desire by external, productive outgrowths.

(Deleuze & Guattari, 2005:14)

Furthermore, the authors believe that the rhizome is “a liberation of sexuality not only from reproduction but also from genitality. Here in the West, the tree has implanted itself in our bodies, rigidifying and stratifying even the sexes” (Deleuze & Guattari, 2005:18). It has a particular affinity for queerness which is a non-definable sexual drive to develop itself without bounds and specific directions. They suppose that a tree (which is hierarchic, sedentary and territorialised) and a rhizome (which is anarchic, nomadic and deterritorialised) are continually converted into the arboreal

structure. The authors believe that the rhizomatic way of life affirming a free development of desire. They answered to the question 'how' desire finds a way to oppress itself by the conversion from rhizomatic desire to arboreal desire. However, it is still not clear 'why' desire is converted into oppression of itself. They have left the solution in the proposition²⁵, but discussion of desire has focused on how to release its dynamic progress and how to deal with oppression of the desire.

Queer theory might have a similar consciousness of desire. It also seeks 'something' positive avoiding 'nothing' of the capability of human reproduction. It might also be able to say that queerness is like an anarchic, nomadic and deterritorialised rhizome, and on the contrary, established identity categories such as lesbian, gay, bisexual, transgender are like a hierarchic, sedentary and territorialised tree.

The French philosopher Guy Hocquenghem wrote *Homosexual Desire* in 1972 under the influence of Deleuze and Guattari. Hocquenghem brought up problems of desire and identity specially in opposition to psychoanalytic understandings of sexual desire related to the Oedipus complex which Freud and Lacan developed. He points out that “homosexuality is regressive because it is the form which Oedipalization attributes to homosexual desire as an expression of the libido’s temporal (and unacceptable) ignorance” and continues:

Homosexual practices are considered as a non-sexuality, as something which hasn’t found its form, for sexuality is exclusively heterosexual. Treating these forms of pleasure with contempt and enforced oblivion is a good way of making them disappear. Homosexuality is reduced to non-sexuality because real sexuality is the sexuality of identifiable persons, of the Oedipus complex. And it is here that

the frightening non-humanity of homosexual desire
appears. (Hocquenghem, 1993:109,148)

Hocquenghem clarifies that, in heteronormative society, homosexual desire was ignored because it was unprofitable and non-contributory for procreation. Instead of disappearance of homosexual desire, Hocquenghem suggests a possibility of anal desire which might dissolve sexual differences because everyone has the anus and it is not a substitute for the vagina. He believes that the anus is a very private organ of the body. Referring to Freud's psychosexual development stage 'anal stage,' Hocquenghem interprets that the anal constitutes the individual person and the phallus constitutes public person.

Paul B. Preciado regards Hocquenghem highly as the first queer theorist and organises the concept of anal desire into five elements. Firstly, the anus is a non-identitarian organ because everyone has it

regardless of sexual differences. Secondly, the anus is a connection point to the external world of the body. It dissolves binary oppositions such as hetero/homosexual, active/passive, or penetrating/penetrated. Hence it would erase lines of gender, sex and sexuality. Thirdly, the anus would reterritorialise the heterosexual body. Fourthly, the anus is an excretory organ and does not create a living substance. Fifthly, the anus is an organ which desires to be fulfilled and penetrated (Preciado, 2009:161,170-2). Preciado refers to these characteristics of anal desire as 'anal utopia' which desexualises the body and dissolves sexual identity.

4.2 Oppressions of desire in the Spanish Transition

The discussion of desire also includes the liberation of sexuality. The reality proved that things were not going well or easily because the oppression of desire was still powerful and effective in maintaining

public order and heteronormative values in the Spanish Transition, however, there were some attempts to express queer desire in visual products.

Silencis (Silences, Dir. Xavier-Daniel 1982 Spain) was originally made in the late 1970's without official permission. It was invited to the film festival²⁶ in Berlin and came to attention in Spain. An authoritarian soldier (Adolfo Myer) becomes attracted to his son who has left the military and enjoys a liberated life. He is oppressed by norms of a family, the military and the church, but finally releases his homosexual and incestual desire. *Silencis* includes various taboos in its short product of 14 minutes. Ocaña plays the faithful wife of the soldier and is challenged to perform not as a transvestite, but as a woman. When the soldier takes his military uniform off and starts masturbating in front of a big mirror and a photo of his son, he imagines various erotic scenes such as his wife's masturbation with a gun receiving a caress from her husband (Figure 21) and a molesting

priest of the church who suddenly kisses a girl leaning on his knee.



Figure 21

The film shows his hidden incestuous and homosexual desire clearly.

In other scenes, his son takes a shower with his black tennis partner after a match in a shower room and the camera zooms in on scenes of changing clothes and washing bodies contrasting two bodies of black

and white individuals. His two sons invite homosexual friends to their house and enjoy foreplay in front of other guests. He also aims a gun at his wife as if she is like an obstacle to fulfilment of his desire. His son witnesses his masturbation from a corner of the room and understands his incestual desire by a meaningful gaze at the dinner table. In the end, the soldier goes to the same bed with his son. There is nothing to repress his desire and all desires come true in the film. These are most unlikely circumstances, but the motivation to make this film with no official permit could be inferred from the remark of Deleuze and Guattari – desire is revolutionary in its essence. *Silencis* shows the existence of hidden sexual desires under the patriarchal structure of the Franco regime, desires which should keep silence as the title suggests.

These are other examples of works which captured non-heterosexual desire. The filmmaking group Els 5QK's in Barcelona produced short and mid-length films which inserted queer characters in the main

plot. Although these might be produced as non-commercial works which were screened in the street, a café or a cabaret, protagonists are neither always feminine nor unexceptionally good looking. Alberto Berzosa Camacho points out that the film products of Els 5QK's substituted gender roles through provocation and subversion of dominant patterns of representation. Also, Els 5QK's questioned male-centred ideology which encourages a patriarchal system and homophobia. (Berzosa Camacho, 2014:135-136). Taking concrete examples, *Cucarecord* (Dir. Els 5QK's 1977 Spain) consists of some fictional advertisements for commercial products. For example, the



Figure 22

lubricant K-Y is inserted into the opening of the door as a metaphor for opening up an asshole (Figure 22).

Three transvestites introduce the perfume called 'Maricón Dandy' (Queer Dandy) and attract men in a camp attitude. A bottle of whisky is introduced to play with, its bottleneck implying insertion into an asshole. These parodies convert the products which are consumed by heterosexual men into ones for different queer uses. In *También encontré mariquitas felices* (I also found happy fairies, Dir. Els 5QK's 1980 Spain) presented the group called 'Mariconas street band' which hunts homophobics (Figure 23).

It includes sexually explicit scenes between men, and transforms a structure of victimisation of majority/minority of gender. These products by Els 5QK's²⁷ are, in a strict sense, a bit amateurish and rough around the edges, but enjoyable especially for non-heterosexual audiences. Their films were screened at movie fan



Figure 23

clubs and small cinemas called Arte y Ensayo (Arthouse cinema)²⁸ such as Maldà and Arkadin in Barcelona and Alphaville in Madrid where many independent experimental films were screened, and some political scenes such as film events organised by the FAGC and Las Jornadas Libertarias Internacionales (The International Libertarian Conferences) which Ocaña, Nazario and their friends also attended (Berzosa Camacho, 2017).

In the late 1970's, it was possible to express unconfined queer desire in the independent films like *Silencis* and works of Els 5QK's.

However, there might be more difficulties involved in making queer-centred commercial films because the producer must consider the general audience which is composed mostly of heterosexuals. Some commercial films boldly represented non-heterosexual characters in the centre of stories in Spanish transition. For a brief example, *Un hombre llamado Flor de Otoño* (A Man Called Autumn Flower, Dir. Pedro Olea 1978 Spain) highlights the life of Lluís de Serracant (José Sacristán) – the young lawyer from an upper-class Catalan family who has a nightlife persona as the famous transvestite cabaret performer called ‘Autumn Flower.’ Lluís is anarchist and also under suspicion of the murder of another transvestite performer. He escapes from being unmasked as a transvestite and being arrested on suspicion of the murder or his anarchistic activities. Finally, he plans to blow up the train that the dictator Primo de Rivera is on board of and is punished by the death sentence. The background of this story is in 1920’s, but many directors started to produce non-heterosexual-centred films at the

end of the 1970's. The film equates two main transgressions, anarchism and cross-gender. Here, I would like to take concrete examples of film directors Imanol Uribe and Eloy de la Iglesia.

La Muerte de Mikel (Mikel's Death, Dir. Imanol Uribe 1983 Spain)

was one of the Basque trilogy²⁹ by the film director Imanol Uribe.

Mikel (Imanol Arias) is a young pharmacist who lives in a coastal town in the Basque country. He disrupts his marriage because he cannot enjoy genital penetration with his wife and he bites³⁰ her sexual organ during oral sex. He starts to take therapy in the city of Bilbao, and he meets a transvestite singer called Fama (Fernando Telletxea) and ends up by sleeping with her. Granted that he was drunk, he feels regret and attempts suicide by driving on the wrong side of the motorway. Fama gets to visit Mikel frequently. Although this is not comfortable for Mikel and he rejects her by giving her a slap at the beginning, one day Mikel gives her a kiss, instead of a handshake, in public when she is about to leave his home town by car

(Figure 24).



Figure 24

Mikel becomes honest then and shows his love naturally. He tells his good friend Martín in the radical Basque nationalist political group Herri Batasuna (Popular Unity)³¹ his love for Fama, but Martín acts distant because Martín does not like Mikel's homosexuality. Mikel is on the list of candidates for a municipal election, but his name is dropped because there is a rumour circulating that he goes with the transvestite and he is considered as an unsuitable candidate. His mother cannot accept his public behaviour, the way he shows his love

to the transvestite. Mikel loses his place in both in his political group and his family, and after suffering from these twin oppressions, he is found dead in his room.

Santiago de Pablo read that *La Muerte de Mikel* was “a social drama about intolerance and homosexuality in which the political situation of the Basque Country is simply the backdrop of the action that unfolds” (De Pablo, 2012:238). However, it is inevitable that we pay attention to politics in a film set in the Basque country because protagonists are extremely affected by politics and often must make their position visible whether they like it or not. Uribe made the Basque trilogy to question the ideology and identity of a politics which utterly divided individual, family and society in the Basque country. It looks as though Mikel’s mind is somewhere else when he attends political meetings. It is questionable whether Mikel is really fascinated by the political activities and establishment of identity as a Basque citizen. However, the political environment³² of Mikel is

one of the assignable causes of his death. The Basque country was fully engaged in political struggle during the time of the transition period. For example, Iñaki, the brother of Mikel, who belongs to another moderate political party the EAJ-PNV (Partido Nacionalista Vasco, Basque Nationalist Party) complains about Martín's demonstration during Mikel's funeral in a church. Politics splits the family up in the Basque country. The death of Mikel is also used as a tool to justify the manifesto of the Herri Batasuna to which Mikel belongs. The viewer might be able to read this film as being about the individual who is sacrificed on the altar of the politics and hypocritical and homophobic attitudes of activists who pretend to take the part of minorities.

Furthermore, there is another question as to whether this film is about homosexuality. Isolina Ballesteros conducted an interview with the director and Uribe told her that it was not a film about homosexuality, but one which described a marginalised person³³

(Ballesteros, 2001:138). Homosexuality was one of the key elements of marginalised people of the time, but the film does not assume that Mikel is fully aware of his sexual orientation as homosexual. He coincidentally loved Fama and it was, by chance, a queer love.

Alberto López Echevarrieta believes that *La Muerte de Mikel* was success because Imanol Arias who played Mikel was the popular actor on television, and the film left a big mystery – Did his mother kill Mikel? (López Echevarrieta, 1984:240). Mikel's mother is very religious and strictly concerned with appearances, so she cannot stand Mikel's desire for the transvestite. Her lack of facial expression leaves the impression that she is liable to make a mistake, even killing her son if she thinks it is the right thing to do. This question of the sad ending scene is left up to the audience. However, Mikel's modest desire and love for Fama was rejected by social and political oppressions and it sent Mikel over the edge and he miserably ended up dead. This reminds us that Foucault mentions the impasse where

power places us. Deleuze interprets that: “in both our lives and our thoughts (...) we run up against it [power] in our smallest truths” (Deleuze, 1988:96). In the film, in a small village in the Basque country there was neither means to break the impasse nor an emergency evacuation space.

There are more significant examples which made homosexuality visible in Spanish film. The film director Eloy de la Iglesia produced many queer-themed films. Stephen Tropiano observes that “by politicizing homosexuality the writer/director broadens the appeal of a subject matter that had been virtually absent from Spanish cinema until the early 1970s” (Tropiano, 1997:158). Indeed, the films of de la Iglesia are often politicized. Taking a clear instance, he employs clear oppositions such as female/male, rich/poor, young/old, or resident/immigrant.

Los Placeres Ocultos (Hidden Pleasures, Dir. Eloy de la Iglesia 1977)

Spain) is a story of an upper-class banker Eduardo (Simón Andreu) and a male college student Miguel (Tony Fuentes). Eduardo is sexually attracted to young boys and enjoys buying male prostitutes. He sees Miguel, who is looking into the window of a motorbike shop and starts to talk to him. He falls in love with Miguel who is from a poor fatherless family but lives honestly. Eduardo proposes a job and buys a motorbike for Miguel. Eduardo wants to approach Miguel but Miguel has a girlfriend, so he decides to spend a fun time with Miguel and his girlfriend (Figure 25).



Figure 25

In the meantime, Eduardo's mother who knew and concealed her

son's homosexuality passes away and Eduardo is blackmailed by a group of delinquents. Miguel gets dumped by his girlfriend because the rumour goes around that he is in a homosexual relationship with the older man. Miguel visits the bank where Eduardo works and embarrasses him by exposing his homosexuality in front of his colleagues and customers.

Eduardo is rich and has a large flat. Therefore, he can buy young prostitutes to fulfil his desire easily. At the same time, homosexuality is an inconvenient fact for him as a man who wishes to maintain his social life, family life and work life. The group of delinquents use this weak point to blackmail Eduardo because they think that homosexuality is something that should be hidden in order for someone to have a normal lifestyle. This shows a structure about how sexual desire is satisfied and yet also victimises in capitalistic and homophobic politics. No less important is the fact that Eduardo desires Miguel as a sexual object and as his imaginary

son (Figure 26).



Figure 26

On the other hand, Miguel is attracted to Eduardo's fatherliness. Tropiano's analysis suggests that the Freud's Oedipus complex would be able to explain the relationship between Eduardo and Miguel:

A homosexual variation of the Spanish oedipal narrative focuses on the relationship between the son and his surrogate father, who is both a desirable and a threatening figure. (...) The father is desirable because

he provides the son's entrance into the patriarchal order via economic stability and by offering him a place within a family unit, which is often mimetic of the traditional nuclear family structure. On the other hand, the father is a threatening figure because he unleashes the son's repressed homosexual desire, which will prove to be a barrier in the son's entrance into the patriarchal order. (Tropiano, 1997:161)

One problem is that the surrogate father Eduardo has a homosexual desire for his substitute son Miguel. Following Freud's hypothesis, Eduardo should be the threatening figure because the father Eduardo disturbs Miguel's desire to possess Miguel's mother who is owned by Eduardo playing the father role. This is a fear of castration by the father. Miguel then gives up his desire to have his mother and finds a substitute woman towards whom he can direct his desire. At this stage, the concept of the Oedipus complex would assume that the

son Miguel wanted to become like his father Eduardo. In the case of Eduardo and Miguel, this stage of identification, where the son becomes the father, works only for the son Miguel. Miguel is attracted to Eduardo's fatherliness so as to become a father who desires a woman who is not his mother. However, Miguel's identification with the father Eduardo who is homosexual is different from the Miguel who wants to desire the woman. In this point, the Oedipus complex is a valid explanation of the mechanism by which the son wants to become like his father. However, for Freud the Oedipus complex was only applicable to a case of heterosexual family structure. Miguel's confusion and violent resistance to Eduardo at the bank is interpretable along this line of thinking. In other words, Eduardo cannot assume the role of the father and Miguel cannot either identify with the homosexual desire of the father. Miguel is attracted by the fatherliness of Eduardo as long as they confirmed they are friends. Eduardo's attempts to mimic a nuclear family with Miguel and his girlfriend are also unsuccessful. In the scene of the

insult at the bank, Miguel claims that “you took me away from my environment, my world (...) and dropped me into yours” (Tropiano, 1997:169, cited and translated by the author). After the scene of the denunciation in the bank, the film continues when ‘someone’ rings a bell of the Eduardo’s flat. Eduardo looks at ‘someone’ through the spyhole in the door and puts his hand on the knob with a delighted expression on his face. The audience cannot see who this ‘someone’ is, but it would probably be Miguel. It is not clear whether Miguel just came to apologise to Eduardo or whether he accepted Eduardo’s homosexual desire, regardless of whether he was carrying on an affair with Eduardo. Tropiano concludes that the director “threatens to destabilize the clear-cut binary opposition between heterosexuality and homosexuality” (Tropiano, 1997:171). Although an economic hierarchy maintains the relationship between Eduardo and Miguel at first, de la Iglesia might leave a little piece of possibility of queer desire between heterosexual and homosexual, taking the case of the surrogate son and father. Here, the ‘someone’

might also be a clue to avoiding the death drive of being non-heterosexual by taking 'something' instead of 'nothing.' As a sharp contrast to *La muerte de Mikel*, Eloy de la Iglesia indicates a positive possibility of queer desire.

The film *El Diputado* (Confessions of a Congressman, Dir. Eloy de la Iglesia 1979 Spain) was made two years after *Los Placeres Ocultos* and is counted as one of the portraits of society and politics in the Spanish Transition. In *El Diputado*, the narrative structure of *Los Placeres Ocultos* is more developed and more connected to politics³⁴. Roberto Orbea (José Sacristán) is a promising member of the communist party and is expected to become the secretary-general of the party. He is a homosexual and because of this he is risking his political career. He meets Nes, who is a young male prostitute, and Nes introduces another boy Juanito (José Luis Alonso). Roberto is married to Carmen (María Luisa San José), but she accepts his homosexual desire for the young boy and she agrees to share love and

life together with Juanito (Figure 27).



Figure 27

This is an example of queer relationship which did not last for a long time. The simulated family starts well, but soon after, neo-fascist plots to bring an end to Roberto's political career by threatening Juanito into betraying Roberto.

At the beginning of the film, Roberto confesses that he realised his homosexual interests at 15 and had sex with a boy during his military service at 19. However, he met his wife in the same political

party and understood that he could love a woman too. His sexual desire is not limited to homosexuality. This film implies that being non-heterosexual was a decisive scandal for a member of the congress in the Spanish Transition. Roberto mutters that he has nothing to fear, but he wonders what his police record is like. In fact, there is the file that has documented his personal history and a criminal record in the police station. In the film, the police investigate him in full detail from the file of personal records.

As was mentioned earlier, Foucault explored a solution to escape from the bio-power that intervenes in the life of people and controls and encourages them to shape their thought and behaviour. Also, Deleuze and Guattari left the unsolved question – why does desire find a way to oppress itself? On the basis of these unsolved propositions, Deleuze and Guattari attempt to find a solution about how to become free from the bio-power and oppressions of desire:

We're definitely moving toward 'control' societies that are no longer exactly disciplinary. Foucault's often taken as the theorist of disciplinary societies and of their principal technology, confinement (not just in hospitals and prisons, but in schools, factories, and barracks). But he was actually one of the first to say that we're moving away from disciplinary societies, we've already left them behind. (...) In disciplinary societies you were always starting all over again (as you went from school to barracks, from barracks to factory), while in control societies you never finish anything – business, training, and military service being coexisting metastable states of a single modulation, a sort of universal transmutation.

(Deleuze, 1995:174,179)

Roberto does actually have something to fear. It is his record which is

endlessly added to by the control societies which Deleuze and Guattari define. It means that once you are documented as non-heterosexual, it is impossible to erase the record. Roberto is a brave politician who has committed to underground political activities to realise his ideal – the society without discriminations and prejudices. In fact, the failure of the communist party which ignored the issues of sexual minorities is deeply affected the filmmaking of de la Iglesia who was a member of the Partido Comunista de España (Communist Party of Spain). A newspaper advertisement of *El Diputado* highlights two dimensions of the film – sex and politics. Taking an example from *Hoja del Lunes* in Barcelona, it says that the congressman shares two lovers, a woman and a young boy, but it rather emphasises the political situation of the time underlining the quotation by Georges Bernanos – “democracies cannot avoid being hypocrites as dictatorships cannot avoid being cynical” (Figure 28). José Sacristán who played Roberto in *El Diputado* gave an interview and stated that the fundamental



Figure 28

purpose of making such films [*Un hombre llamado Flor de Otoño* and *El Diputado*] were to bring everything to the world of homosexuality concretely, but rather to the world of sexual freedom, and of all kinds of liberties (Alvero, 1979:24). Here, the mainstream reading of this film was to emphasise the hope and failure of the Constitución española de 1978 (The Spanish Constitution of 1978) which accelerated democratisation of Spain.

In *Los Placeres Ocultos*, the surrogate family consists of Eduardo and his beloved heterosexual boy Miguel and Miguel's girlfriend. In *El Diputado*, it consists of Roberto and his wife Carmen and the young prostitute Juanito. *El Diputado* presents a new figure of family into which the couple adopts a young lover. Roberto can secure an appearance of a family and he can also fulfil his desire for Juanito and Carmen. It looks too convenient and beneficial for Roberto. He mimics nuclear family which is an unlikely combination³⁵. It is inconceivable, but Roberto and Carmen bring Juanito to a museum or a political meeting and watch over the growth of Juanito. About *Los Placeres Ocultos*, Paul Julian Smith reads that "male homosexual desire is presented as a disturbance in existing heterosexual and familial relations,' which prevents the 're-evaluation of female desire, whether hetero- or homosexual'" (Tropiano, 1997:175) (Smith, 1998:227). It is important to think why desire becomes the disturbance. Tropiano argues that de la Iglesia

“disrupts and reconfigures patriarchal institutions such as the family and heterosexual romance” (Tropiano, 1997:175). This is how queer theory questions heteronormativity. Male sexual desire in the films of de la Iglesia would be not only the disturbance of heteronormativity but also ‘something’ desired between a surrogate son and father. Moreover, the desire of these protagonists leads them to ironically reproduce heteronormative models of love and family. Therefore, desire becomes the disturbance and it is impossible to achieve. A serious concern is that there were no models of the subject, family or society which queer desire could aim at. The newspaper *ABC* accurately portrayed good qualities of the film because *Los Placeres Ocultos* depicted a homosexual man as a generous, intelligent and attractive person without ambiguity, idealisation or defence of homosexuality (P.C., 1977:63). The films of de la Iglesia often categorised as ‘Cine quinquí’ (Spanish Trash Cinema). In *Cine quinquí*, a young innocent man coincidentally commits a crime and it comes to a tragedy end. In *Colegas* (Pals, Dir. Eloy de la Iglesia 1982

Spain), José (José Luis Manzano) needs money for her girlfriend's abortion and becomes a drug runner. He hides drugs in small rubber balls hiding in his ass. He also tries to make money by selling his body in a gay sauna. In *Los Placeres Ocultos*, Miguel was an innocent boy in a fatherless family before Eduardo desires him. In *El Diputado*, Juanito worked as a rentboy but becomes a victim of a political conflict in which Roberto was involved. The young men in the films of de la Iglesia often have queer experience in the context of the Cine quinquí.

In *La muerte de Mikel*, Mikel's queer desire is denied socially and politically. He shows his desire for Fama without fear, but his rhizomatic desire has no space to grow and is immediately obstructed and arborified. Deleuze and Guattari expected to bring rhizomatic release of desire. However, they explained how rhizomatic desire turns into the tree and did not solve the problem – how the person who is tied down in the arboreal structure can escape and grow

desire in the rhizomatic space. Mikel's death remains a mystery, whether he committed suicide or he was killed, but his subject and desire disappeared into the death. In the films of de la Iglesia, protagonists follow their desire honestly and enjoy it as hidden pleasure which cannot be announced openly. They tried to build up different figures of family which do not fit into a traditional heterosexual model which is new, therefore radical. These commercial films depict both sides of desire which Deleuze and Guattari presume – nomadic desire and arboreal desire. However, as well as *La muerte de Mikel*, social and political oppressions of desire in Spanish transition period did not allow nomadic queer desire, although de la Iglesia depicted a likelihood of queerness in a father-son relationship in *Los Placeres Ocultos* and a radical family relationship in *El Diputado*. In an interview conducted in the 1990's, de la Iglesia remarks that he was more openly able to express queer desire years after he made the film. However, he admits that in a film like *El Diputado* it is impossible to materialize it because he was

under the influence of an internalized censorship and the representation comes under control of an unwritten agreement on what can be said or not (Aguilar et al., 1996:140). He mentions that desire of representation is also oppressed because desire finds a way to oppress itself due to social norms.

Chapter 5

Non-identitarian Almodóvar and La Movida Madrileña

Chapter 5 – Non-identitarian Almodóvar and La Movida

In the previous chapter, I have introduced Deleuze and Guattari's discussion about the concept of desire. According to them, desire is revolutionary in its essence, but desire does not grow freely like the rhizome because, according to them, desire is forced to be a tree in the hierarchic, sedentary and territorialised space. Desire often finds a way to oppress itself due to social pressure. The protagonists of the commercial films in the previous chapter are suffering from oppressions of being non-heterosexual, but there are some attempts to escape from the meaninglessness which comes from the inability to reproduce. Here, I would like to discuss desire and the subject after the Events of May 1968 and positive development of queer theory. Thereafter, I would also like to find concrete examples of representations of desire in the films of Pedro Almodóvar and visual arts of Spanish transition period.

Getting back to the topic of desire and the subject, Michel Foucault declared that the autonomous and free subject was dead under the system of observing and controlling us by the bio-power.

Luc Ferry and Alain Renaut reviews the meanings of the Events of May 1968 and points out that:

What still seems to us today to be the real problem is the meaning attributed to the events of May with respect to the question running all through “68 philosophy,” the question of humanism. (...) Today [*in 1985*], as everyone knows, the spirit of the 1980s is thriving on rediscovering the virtues of “subjectivity”:

Whether it is the rediscovered consensus around the morality of human rights, or the growing demand even on the left for individual or social autonomy from the

state, everything seems to confirm the current revival of a number of values that seem to be in opposition to '68. And yet, is it not true that a closer look reveals one of the leitmotifs of May to be the defence of the person against the "system"? (Ferry & Renaut, 1990:xxi)

The Events of May 1968 were not a failure because they clarify that the 'system' threatened the human being. Furthermore, this became an opportunity to reevaluate the value of the subject. Jean-Luc Nancy edited the book titled *Who Comes after the Subject?* in 1991 and held an interview with Jacques Derrida. Nancy questioned, "who' designated a place, that place 'of the subject' that appears precisely through deconstruction itself. What is the place that *Dasein*, for example, comes to occupy?" and Derrida answered, "in lieu of the 'subject,' there is something like a place, a unique point of passage. (...) How might one name this place? The question 'who' seems to

keep something of the subject, perhaps...” (Nancy, 1991). Derrida clearly denied that the ‘who’ is the subject as ‘the author’. The ‘who’ for Derrida might be like an existential position which is a temporary place on a point of passage.

The Cuban academic José Esteban Muñoz also developed a queer concept of the subject in a similar way. Muñoz suggested that a process of disidentification would bring a significant meaning to the development of queer theory.

Disidentification is about recycling and rethinking encoded meaning. The process of disidentification scrambles and reconstructs the encoded message of a cultural text in a fashion that both exposes the encoded message’s universalizing and exclusionary machinations and recircuits its workings to account for, include, and empower minority identities and

identifications. Thus, disidentification is a step further than cracking open the code of the majority; it proceeds to use this code as raw material for representing a disempowered politics or positionality that has been rendered unthinkable by the dominant culture. (Muñoz, 1999:31)

The concept of disidentification was originally proposed by the French philosopher Michel Pêcheux. Summing up Muñoz's descriptions, Pêcheux introduces three methods of construction of the subject by ideology. Firstly, the subject is formed by identification. He separates good and bad subjects and explains in the following way. The good subject identifies with ideological figures in such a way that "interdiscourse determines the discursive formation with which the subject identifies in his discourse, and the subject suffers this determination blindly, i.e., he realises its effects 'in complete Freedom'" (Pêcheux, 1982:157). Secondly, counteridentification is the

process in which the bad subject struggles with “the images and identificatory sites offered by dominant ideology” (Muñoz, 1999:11).

Thirdly, disidentification is the way to dispute subjectification of the subject and to make resistance to dominant ideology. Furthermore, Muñoz points that Judith Butler and Pêcheux suppose the subject as ‘inside’ ideology, quoting an argument between Butler and Slavoj Žižek. Butler questioned “What are the possibilities of politicizing disidentification, this experience of misrecognition, this uneasy sense of standing under a sign to which one does and does not belong?” and noted that “it may be that the affirmation of that slippage, that failure of identification is itself the point of departure for a more democratizing affirmation of internal difference” (Butler, 1993:219).

In response to this, Žižek remarks “the Lacanian answer to this is clear – to desire something other than its continued ‘social existence’ and thus to fall ‘into some kind of death,’ that is, to risk a gesture by means of which death is ‘courted or pursued,’ points precisely towards the way Lacan reconceptualized the Freudian death-drive as

the elementary form of the *ethical act*. Note that the act, insofar as it is irreducible to a 'speech act,' relies for its performative power on the preestablished set of symbolic rules and/ or norms" (Žižek, 1998:6). In short, disidentification is misrecognition and a failure of favourable identification, and Muñoz believes that this process is inevitable in the discovery of and resistance to the dominant heteronormative discourse.

Muñoz also gives a different meaning of queerness on the basis of past achievements of queer theory, especially responding to Lee Edelman's *No Future*³⁶:

Utopian and wilfully idealistic practices of thought are in order if we are to resist the perils of heteronormative pragmatism and Anglo-normative pessimism. Imagining a queer subject who is abstracted from the sensuous intersectionalities that

mark our experience is an ineffectual way out. Such an escape via singularity is a ticket whose price most cannot afford. The way to deal with the asymmetries and violent frenzies that mark the present is not to forget the future. The here and now is simply not enough. Queerness should and could be about a desire for another way of being in both the world and time, a desire that resists mandates to accept that which is not enough. (Muñoz, 2009:96)

Muñoz criticizes the ontological certitude of the subject and brings up the concept of queerness as “not yet here” in association with time and space of “then and there” towards queer futurity avoiding continuity and coherence of “here and then.” Muñoz’ definition of queerness is, as he admits, utopian. However, he suggests something on the horizon. Here, I am going to demonstrate how queer desire is represented without social norms, taking examples of the first and

second commercial films of Pedro Almodóvar – *Pepi, Luci, Bom y otras chicas del montón* (*Pepi, Luci, Bom and Other Girls on the Heap*, Dir. Pedro Almodóvar 1980 Spain, hereinafter referred to as *Pepi, Luci, Bom*) and *Laberinto de pasiones* (*Labyrinth of Passion*, Dir. Pedro Almodóvar 1982 Spain) – and relevant visual arts by different authors.

Pepi, Luci, Bom is Almodóvar's first commercial film. The policeman (Félix Rotaeta) finds pots of cannabis in the flat opposite and issues a threat against the young inhabitant Pepi (Carmen Maura). She asks him to overlook the illegal growth of cannabis and offers him a blowjob, but the policeman rapes her and she loses her virginity. Pepi finds the policeman in the street and asks her housemate Bom (María Olvido Gara Jova, known as the singer 'Alaska') and her rock band members to beat him up. The next day, Pepi finds that by mistake they got the wrong man and injured the policeman's twin brother. Pepi talks to Luci, the policeman's wife, and asks Luci to

teach knitting at Pepi's house. When Luci and Pepi are knitting together, Bom comes back home and urinates on Luci. Luci feels good and becomes a girlfriend of Bom. Luci leaves the policeman and starts to live together with Pepi and Luci. They enjoy parties and nights out with Bom's band members and Luci is requested to suck a cock of the winner of the biggest cock contest "General Erection" at a gay party. Pepi's father stops sending money to her and she starts working as an advertising copywriter. Her invention of a multipurpose panty for a leaking of urine and a vaginal discharge becomes a popular product. One evening, they go to a disco. When Luci is outside alone, she is found by her husband and he physically assaults her and Luci discovers again the joy of the masochistic pleasure of being beaten. In hospital under the eye of her husband, Luci declares to Pepi and Bom that she is going back to her life with her husband. Pepi and Bom walk along a footbridge in the suburbs of Madrid and persuade themselves that their future is all right.

It is not easy to give an outline of this film because it seems that various desires move around and make up the whole film. As a slapstick comedy, the film shows sign of age in Madrid, especially La Movida Madrileña. For example, the policeman asked his colleague how to bring his wife back to home and he gives advice that “if it came to court, we would have every feminist in the country on our backs”. This is a proof that the voice of feminists was stronger and unavoidable in the late 1970’s. Ernesto R. Acevedo-Muñoz notes that “Luci’s policeman husband is a devout misogynist with a ‘Franquista’ past and has a particular distaste for ‘independent woman’” and Acevedo-Muñoz explains that the film illustrates “an exaggerated portrait of what ‘freedom’ and ‘so much democracy’ meant for his generation, whose members grew up traumatically repressed yet were to attain all sorts of personal and public freedoms” (Acevedo-Muñoz, 2007:14). Although the protagonists behave in an erratic way, it might not be much of an exaggeration of actual scenes of La Movida. Luci becomes conscious of her sexual desire as a

lesbian by being pissed on by Bom. Acevedo-Muñoz also points out that the relationship between Luci and Bom is related to violence because Bom sings about Luci as “I love you for being dirty, a slut, a whore, and you adulate me, the most obscene woman in Murcia, and entirely at my command (...) I stick my finger in your crack, I give you a pair of blows, I force you to jerk me off, I’m more violent than a bully,” and insists that Almodóvar’s frequent expressions of physical and sexual abuse are metaphoric representations of oppressions under the Franco regime (Acevedo-Muñoz, 2007:21-2,24, cited and translated by the author). Luci is obedient and innocent in her desire. When the winner of ‘General Erection’ requests Luci to suck his cock, she does her best to give him pleasure. In the end of the film, Luci does not deny the violent abuse and domination of the policeman husband. Does she get accustomed to being dominated in a male-dominated environment influenced by the dictatorship? It looks as though she adores being dominated, as if her desire finds a way to oppress itself discovering that the domination is pleasurable. Alaska

(who played Luci) gave an interview in *Ajoblanco* and said that “the punk principle of ‘do it yourself’: what you want doesn’t exist, you don’t have what you want, just do it... the [technical or financial] means matter less than the way in which you act” (Smith, 2000:19, cited and translated by the author), (Ribas, 1992:46). Here, Alaska mentions that the subject actions seem less important than the speech act. Luci might be a metaphor for the subject who has desire for the rhizome model and tries something new. The director also has a very similar attitude. When Almodóvar was requested to write his autograph, he wrote a message like “Don’t be afraid of pleasure” because for him, “pleasure isn’t an ideology or anything to be militant about, but simply a permanently unsatisfied desire. Lately this autograph idea has given me an idea for a screenplay” (Almodóvar, 1992:103). His expression of the permanently unsatisfied desire reminds us of Muñoz’s understanding of queerness – not yet here. The protagonists follow their desire without considering the consequences. As if on cue, Pepi and Bom make a

positive promise:

Pepi: A new life is dawning ahead of you.

Bom: Ahead of you too.

Pepi: That's what I'm hoping.

They are in the middle of a pedestrian bridge across a busy motorway that overlooks the city of Madrid and utter these commonly used words. However, this short conversation might have important meanings because it might be able to associate with Muñoz's 'not yet here' and queer futurity on the horizon. The new life is certainly dawning ahead of both Pepi and Bom because they utter these words to start acting the new life. Following the speech act theory, their expressions of desire make their subjects act³⁷. Pepi and Bom on the bridge would be 'not yet here' of queer futurity. Luci chooses to have a life under the oppression of her husband. It is also notable that *Pepi, Luci, Bom* indicates a different style of family. Pepi is thinking

about making a film about three girls. Bom asks Pepi how to conclude the film:

Pepi: You and Luci got married, both in white, and I had a child by the policeman. You come and see me at the hospital and I give you the baby, because you've set up home together.

Bom: What an imagination you have.

Pepi: I had to have something. But I don't know. I'd like something more realistic.

Pepi's future vision of the family is realistic when she achieves her desire to set up her life with Luci and Bom. There is no attention to traditional norms of the family except the relationship between Luci and her police husband. Pepi imagines enjoying lesbian marriage and having an extramarital birth. The baby would be shared in the communal life of the three girls. In addition to the new shape of

family which Eloy de la Iglesia presented, Almodóvar describes a family model which is freed from the constraints of patriarchy.

Laberinto de pasiones is Almodóvar's second commercial film. This is also a slapstick comedy which shows unfettered queer desire. The member of a rock band Sexilia (Cecilia Roth) is a nymphomaniac whose father, Dr Roberto de la Peña (Fernando Vivanco), is a famous doctor who performs artificial insemination. Sexilia's psychotherapist Susana (Ofelia Angélica) wants to have sex with her father, but he is sexually impotent. Riza Niro (Imanol Arias), the son of the emperor of the fictional country 'Tiran,' goes to Spain and enjoys his gay life in Madrid. Traya (Helga Line), the former empress of Tiran, wants Riza's semen because she wants to get pregnant through artificial insemination. But, Riza always disguises himself and gets away. When Riza visits a concert by the rock group *Ellos*, he coincidentally sings instead of an injured vocalist. Riza meets Sexilia there and falls in love with her. They decide to run away to Panama

to create a new life together. The laundry shop assistant Queti (Marta Fernández Muro) is oppressed and raped by her father. She is fascinated by Sexilia's bohemian lifestyle and has plastic surgery to become a different person and to escape from her circumstances. After the surgery Queti becomes much like Sexilia. Riza sleeps with Sadic (Antonio Bendas), who is from Tiran, without noticing that Riza is the prince of his own country. A Tiran dissident group tries to kidnap Riza, but Sadic eventually helps Sexilia and Riza to take an aeroplane to Panama. In the aeroplane, Sexilia and Riza have sex for the first time.

Like *Pepi*, *Luci*, *Bom* this is also a fast and furious story. The desires of the protagonists are at full throttle again. Through psychotherapy, Sexilia discovers that her nymphomania has been caused by the trauma of her childhood experience. 15 years previously at the Costa del Sol on the southern coast of Spain, the emperor of Tiran visited her father to consult about making half of the population of his

country his babies by artificial insemination. Little Sexilia wanted to play with the little Riza who was also on holiday with his family, but her father did not allow her to play with Riza and she was undressed by other boys playing at being a husband and a wife. There is an example of sexual trauma that can be discovered by the psychotherapy in the film. However, Susana's psychotherapy does not give a direct solution. Sexilia realises her desire for Riza and makes a getaway to their utopia, Panama. This action does not solve her nymphomania. Sexilia follows her desire and ends up together with Riza. The director claims that a symptom like nymphomania "has no explanation" and that "psychoanalysis is strictly parodic" in his film (Almodóvar & Strauss, 2006:25). In other words, the director is sceptical about psychoanalysis and uses it as an instrument to reconnect Sexilia's unsatisfied desire to Riza during her childhood with her desire at present.

Riza: I want you to know my past. I've had affairs and

I'd like...

Sexilia: I'd rather not know. I'd get very jealous. Leave the past behind. Yours and mine. I've had affairs as well. More than you, that's for sure. You know what? Let's think about the future.

Riza: The future. That's the problem. I can only offer you a future full of luxury and uncertainty.

Sexilia: But don't think about that now. Enjoy making your album and then we'll go to Contadora, and we'll see.

Here again, they speak out about an optimistic horizon of the future which would be realised. Riza honestly says that the future is a problem. He also promises a luxurious and uncertain future with Sexilia. The future in their vision is nomadic and rhizomatic. They end up having sex in the aeroplane flying to Panama. This is the first scene where Riza has sex with her. There is a boundary between

stories in Madrid and their future in Panama. Their spatial and temporal escape is like the 'then and there' of queer futurity that Muñoz defined. Riza enjoys gay sex before meeting Sexilia, but following to his desire, he can have heterosexual sex. This kaleidoscopic desire mentions that sexual desire might not be preceded by its clear course of hetero/homo sexuality but be a matter of whom you love or are attracted to.

Dr de la Peña has a conversation with his daughter Sexilia:

Doctor: I've never told anybody, but I feel frustrated with my job.

Sexilia: Why?

Doctor: There's no happiness in anything I do. Mari Carmen, the test-tube girl, is not normal. She's a monster. And the parakeets don't sing. If they don't sing, they aren't perfect. So I've done an imperfect job.

The doctor is suspicious of creating artificial conception without sexual pleasure and happiness. He has an affair with Queti who had plastic surgery and now looks like Sexilia. He satisfies his incestuous sexual desire for his daughter Sexilia by having sex with Queti who acts as Sexilia. The doctor says, “How could I dare talk about sex if I didn’t know what it was?” This clearly claims that sexual pleasure cannot be separated from reproductive behaviour. Maria R. Matz and Carole Salmon pointed out that “Almodóvar deconstructs the archetypical family pattern evolving around a married mother and father figure” (Matz, Salmon, & Epps, 2012:21). However, an ideal family figure³⁸ does not appear in these two Almodóvar films. *Pepi, Luci, Bom* represents the marital violence between Luci and her police husband. *Laberinto de pasiones* shows domestic and incestuous violence between Queti and Queti’s father. Luci chooses to go back to the previous relationship under the violence of her police husband, but Queti wants to become a person like Sexilia and escape

from her terrible circumstances. Pepi suggests that she can have a baby with Luci's husband and create a family with the lesbian couple, Luci and Bom. Almodóvar is closer to presenting a new image of family than a deconstruction of the archetypical family. This is because it seems that there is no representation that problematizes the formation of identity in Almodóvar's two films. In this respect, there is no subject who is disidentified by queerness. Almodóvar depicted a queer subject from the beginning.



Figure 29

In *Laberinto de pasiones*, Fabio (Fany McNamara), the member of

the rock group, looks like the queerest character. Fabio feels extreme pleasure when he is photographed having his body drilled (Figure 29). Fabio enjoys masochist pleasure in a gasping voice. Fabio kisses Riza after a short conversation:

Riza: Can we talk here?

Fabio: To love you and destroy you with a kiss of death.

Fabio feels ecstasy pretending to be killed when the electric drill tickles him. His bloody appearance looks considerably queer and vampiric. Riza and Fabio seduce Sexilia and start having threesome sex, but Sexilia does not enjoy it and leaves. Two boys attract then each other and Fabio starts sucking Riza. This would be a representation of queer desire which has developmental capability regardless of classifications of sexuality. Almodóvar and McNamara worked together as the rock duo and their stage performance was

popular at Rock-Ola³⁹, the famous music venue where various concerts by borderline artists (Figure 30) were organised. In *Laberinto de pasiones*, they sing their song *Suck it to me* (Suck me off) in which the lyrics mention blowjobs. They describe their sexual desire on the real stage too.



Figure 30

It is difficult to find the formation of identity in these two films by

Almodóvar because the protagonists give free play to their feelings and their desire is not restricted by social norms. Furthermore, they employ every possible means to achieve their desire. At this point, Almodóvar is describing rhizomatic desire which is another way of being, namely, queerness.

As well as *Pepi, Luci, Bom, Laberinto de pasiones* is also a collaboration by artists whose talents bloomed in the Spanish Transition. The painter Guillermo Pérez Villalta decorated rooms that appear in the film. The singer Carlos Berlanga who worked



Figure 31

together with Alaska designed costumes for the cast. Filming locations are often displayed using photos of Ouka Lele (Bárbara Allende Gil de Biedma). In these two films, these are some art works of La Movida. For example, in *Pepi, Luci, Bom*, Pepi and Bom's apartment is the actual flat of the painters Los Costus (Enrique Naya Igueravide and Juan José Carrero Galofré) at Palma Street No.14 in the Malasaña district of Madrid, a popular gathering spot for artist friends including the director. In a background of the film, it is possible to see many paintings by Los Costus (Figure 31).

The principal subject of their paintings was the male body. Their paintings were influenced by impressionism and pop art, represented



Figure 32

by refreshing bright colours such as blue, yellow and red (Figure 32).

The flat of Los Costus was the favourite haunt which inspires creativity. In addition to Almodóvar, Alaska and Fabio McNamara (Fabio de Miguel), photographer Pablo Pérez-Mínguez, the songwriter Tino Casal (José Celestino Casal Álvarez), the music



Figure 33

producer Capi (Miguel Ángel Arenas) gathered there too. Almodóvar's early films were made in friendship and cooperation with these artists without pay. Young talents around Almodóvar brought various representations of desire and formed his films. The illustrator Ceesepe (Carlos Sánchez Pérez) created the theatrical release posters of *Pepi, Luci, Bom* (Figure 33).

This poster consists of various frames of colourful comics. A violent act by Luci's police husband is illustrated below, but on the whole, the poster gives the impression that these three girls may play something unconventional in the film. Emanuel Levy points out that in the films of Almodóvar, "the women are not dependent on men to achieve happiness. The resolution presents friendship as a nobler value than romantic love or sexual fulfilment, be it heterosexual or homosexual" (Levy, 2015:17). The gazes of the three girls in this poster are sharp and somehow powerful. Ceesepe started his career in publishing underground magazines in Madrid and Barcelona.

Almodóvar recalled that those ideas, which were punk, aggressive, dirty and funny, then fashionable, were converted from Ceesepe's cartoons for the Barcelona based comic magazine *El Víbora* (Almodóvar & Strauss, 2006:11). Underground magazines and comics for adult readers were sold in rock concert venues, stalls in the street or alternative bookshops, but *El Víbora* was distributed at kiosks around the city. *El Víbora* carried representations of sex, violence and black humour and became popular among a wide range of readers. Almodóvar contributed photo-comic essays titled *Patty Diphusa* in collaboration with McNamara and Pérez-Mínguez in *El Víbora*.

The director of *Arrebato* and the illustration talent Iván Zulueta produced the theatrical release poster of *Laberinto de pasiones* (Figure 34). In the middle of the composition, there is a pair of buttocks and hips with an arrow through them. It is painful because the arrow penetrates a genital organ and implies impossibility of sex



Figure 34

and reproduction. At the same time, this hip looks like a heart. It also implies that the film has a heart-stopping story. A mouth on a crutch in the middle could be seen as a vagina or an anus or testicles, and it is not clear whether the hips are male or female.

The culture of La Movida influenced the whole of Spain. As seen in the previous chapters, Barcelona had already developed the

representation of queerness, especially in underground comic magazines and film productions. Another Barcelona-based magazine *Star* distributed comics and countercultural essays and interviews. These interviews with artists distributed new lifestyle and creative ideas. Take some examples, H. Buckinx contributed series of fantasies – *Titula* – and the story placed in *Star* No. 35 is about a man whose penis is growing in the forest and finally becomes a mushroom. It is worth noting that illustrations of interviews are associated with the contents. Ceesepe contributed his own

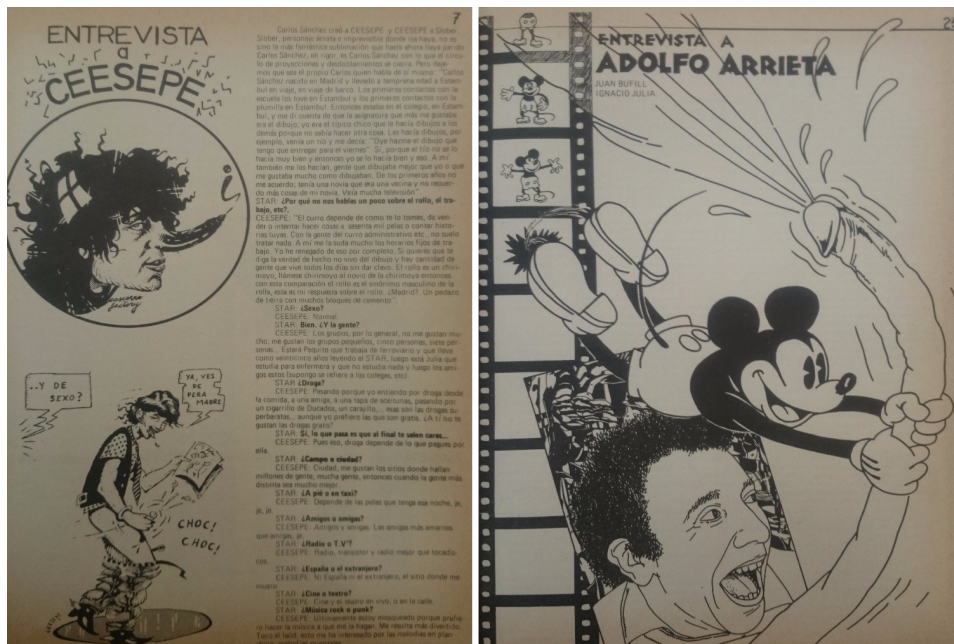


Figure 35

illustration in which he was masturbating. On the cover of the interview with the film director Adolfo Arrieta⁴⁰, Mickey Mouse jumps out of a celluloid film and rubs Arrieta's penis up (Figure 35).

With the impact of underground magazines in Barcelona, new magazines were launched in Madrid. *La Luna de Madrid* (The Moon



Figure 36

of Madrid) was the art magazine covering up-and-coming artists in literature, comic, music, photograph, architecture and cultural history. It introduced active artists of the time and scenes of urbanism in Madrid. In terms of queer representation, the magazine published some obviously gay illustrations and photos. The front cover of *La Luna de Madrid* No. 12 (special issue on El Espacio Radical (The Radical Space)) spotlights the fleshy, firm butt of a bullfighter (Figure 36).

This cover illustration by Fernando Vicente arouses queer gaze because of the butt in a tight uniform, a slender waist and monster fingers to tame wild animals. The series of the comic *Manuel* by Rodrigo illustrated the everyday life of the gay man Manuel. It captures various places in Madrid such as the metro, a street, a swimming pool, his bedroom and a gay sauna (Figure 37). *Manuel* visualised the solitariness and modest happiness of a gay man in Madrid.

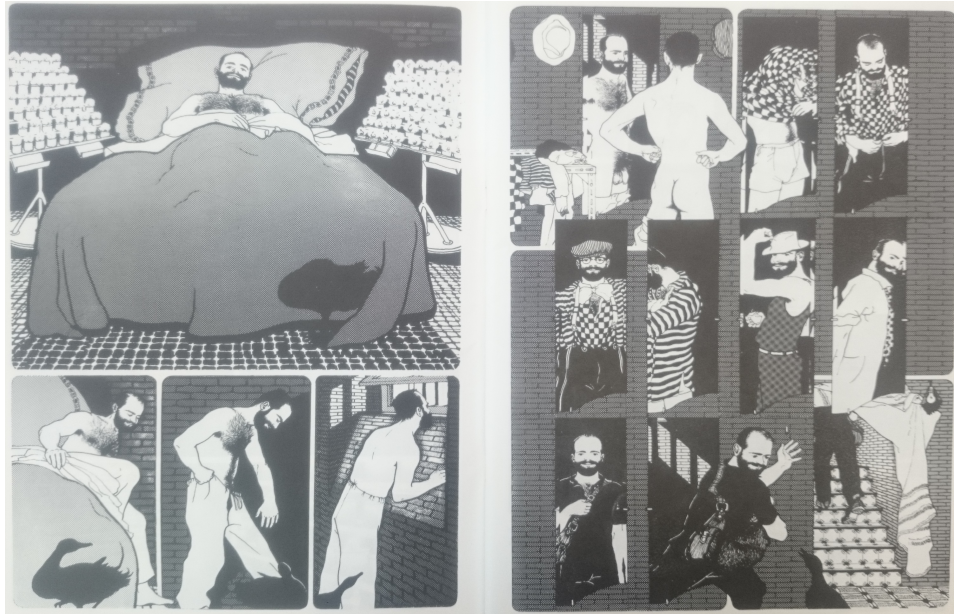


Figure 37

Madriz was published in 1984 as an official publication of the city hall of Madrid. It was also cultural magazine, but was often edited according to subject. Although the magazine was subsidised by the public authority, it contained some queer contents. The male nude photograph by Miguel Oriola openly evoked sex between men (Figure 38).

Almodòvar recalls “Madrid is as unembraceable as a human being. As contradictory and as varied. Just as people are composed of

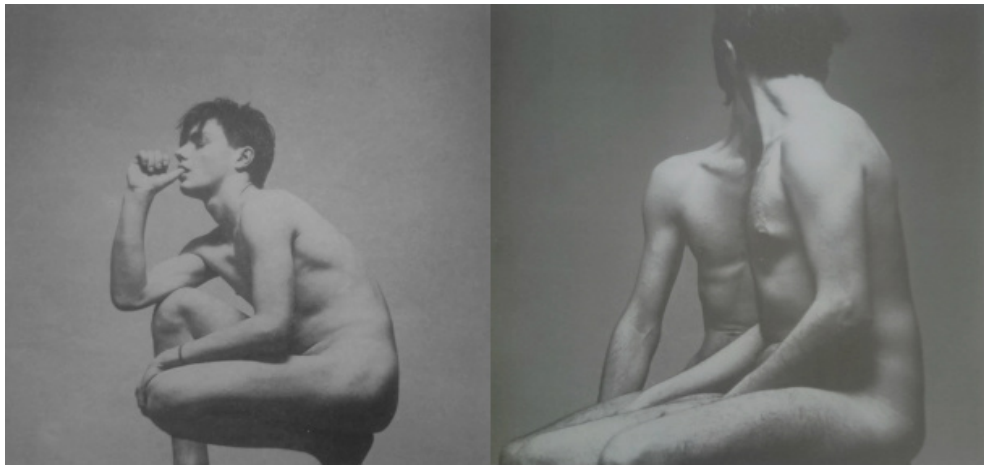


Figure 38

thousands of facts (many of them contradictory), for me this city contains a thousands [sic] cities in one” (Almodóvar, 1992:92). He understands that the human being consists of many contradictory aspects. His films and artistic representations in La Movida did not aspire to create an identity. Instead, these drew desire and the subject which grew spontaneously and influenced alternately. The culture of La Movida also had an effect on cities outside Madrid.

Vigo in Galicia is one of the cities which responded to the cultural influences of La Movida in Spain. There is a notable example of an erotic stage performance by Alberto Comesaña – the vocalist of the

Galician pop group *Semen Up*. Their signature piece *Lo estás haciendo muy bien* (You are doing it very well) clearly suggests a blowjob. He took off his clothes one by one on the stage and finally became naked, hiding his genitals to simulate a vagina. Their performance was called ‘porno pop’ (Figure 39).

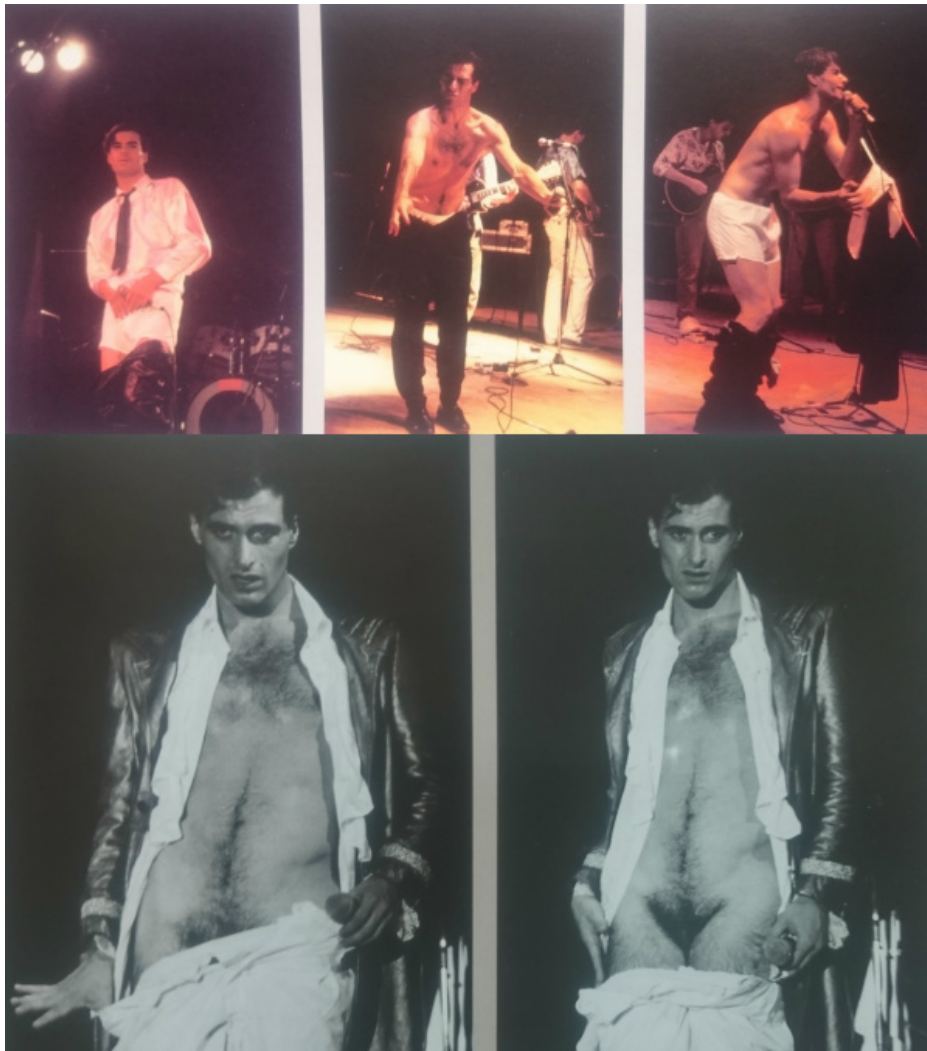


Figure 39

In Valencia, La Movida Madrileña stimulated dance music scenes and developed into the world-famous clubbing movement La ruta del Bakalao (The route of Bakalao). Bacalao with 'c' means a cod fish in Spanish. Bakalao with 'k' spoofs and mentions the Spanish techno music. In and around Valencia in 1980-90's there were many live music clubs and the overnight dance parties, favoured by the mild Mediterranean climate. It is also notable that music sounds from London and Manchester⁴¹ influenced these scenes and the use of drugs was particularly common. La ruta del Bakalao is also called La ruta Destroy (The route of Destroy). It implies that you are going to dance to the music until you destroy yourself.

Some songs of La Movida were also queer. The rock music band Alaska y Dinarama released a single *Un hombre de verdad* (*A real man*) which was included in the album *Deseo Carnal* (*Carnal Desire*) in 1984. This is a song which expresses sexual desire for a real man. The photos on the album cover are extremely sexual – Alaska is held

in arms of a very muscular man and two muscular men are wrestling.

Alaska holds up her fists to show off masculinity (Figure 40).



Figure 40

Kaka de Luxe produced the punk song *La Tentación* (*The Temptation*) in 1983. The lyrics of this song clearly describe a homosexual encounter with a young tall skinny man at a party. He

invites 'T' to his home after the party and seduces 'I.' He changes into black leather and punishes 'I.' "I was scandalized, but I accepted everything" – the punishment is not clearly mentioned but it is obvious that he has sadistic sex with 'I.' The pop music group Mecano released *Me colé en una fiesta (I sneaked into a party)* in 1982. The lyrics mean that 'T' sneaked into a party uninvited and timidly looked around, thinking how to have a conversational kicking-off point. Then I encountered a girl. Jorge Pérez indicated, "Any fan could fill in the gender gaps and silences of this song and make an interpretation of the uninvited guest as not inevitably masculine or heterosexual" (Pérez, 2013:144). The music video starts from the scene which the female vocalist Ana Torraja tries to get into the party (Figure 41).

Reading it queer, it might mention a girl-meets-girl story. Mecano also produced the song which described a lesbian love *Mujer contra mujer* (Woman against woman) in 1986.



Figure 41

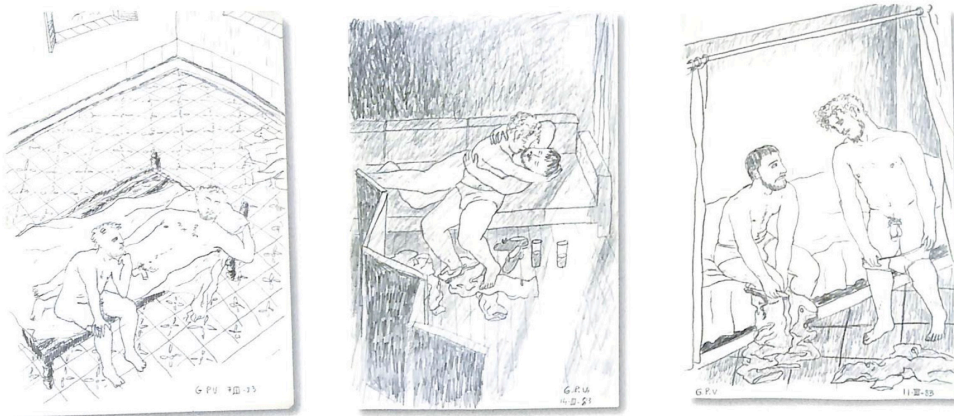


Figure 42

Taking now more examples of the artists who were active in La Movidia or even before, Guillermo Pérez Villalta made rough sketches

of sexual relationship between men in 1983 (Figure 42). These series of sketches describe a sexual act of two men as they relax in the bed. Pérez Villalta created many paintings in which male bodies appear. Juan Hidalgo is a music composer who organised the performance art and experimental music group ZAJ back in the 1960's. Hidalgo also produced artistic objects and photos. His composition photo

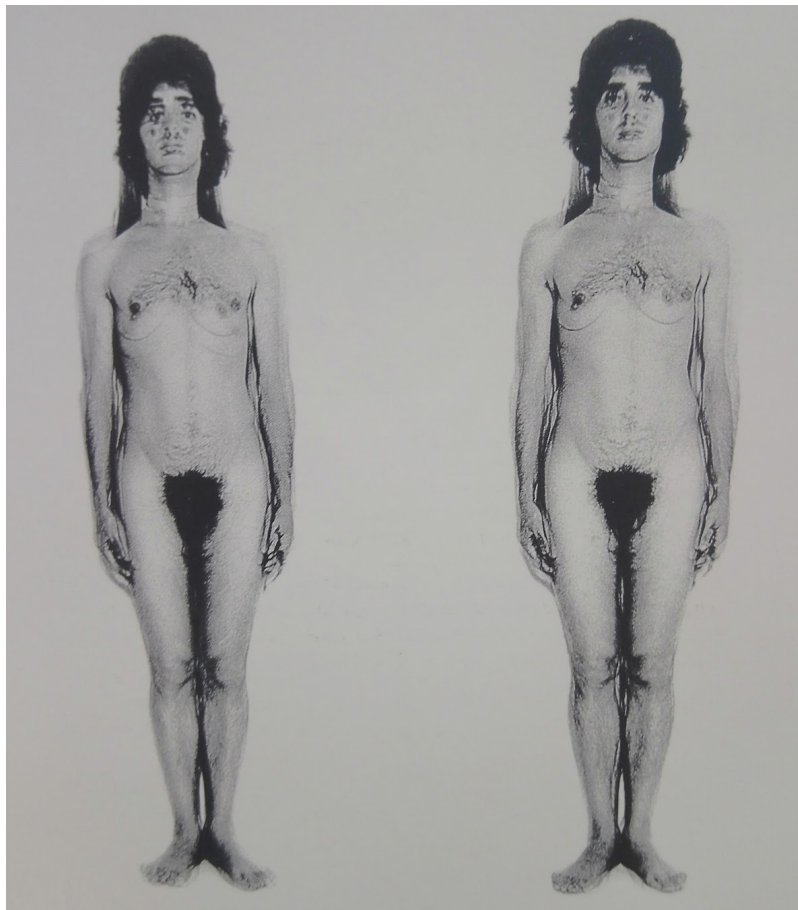


Figure 43

Biozaj Apolíneo y Biozaj Dionisiaco, 1977, is a unique work putting a man's naked photo and woman's naked photo together (Figure 43). It shows a new body composed of two intertwined sexes that are both very similar when two bodies are put upside down.

It seems that La Movida succeeded its representations of desire, but there are some critical views. In 1975, Eduardo Haro Ibars (Left on Figure 44) published the guidebook of rock music *Gay Rock* which



Figure 44

introduced musicians such as David Bowie, Lou Reed, Alice Cooper and Marc Bolan and sought queerness in their songs, makeups, dresses and stage performances. Haro Ibars noted that the gay rock in Spain in the middle of 1970's was completely artificial and imitation of foreign artists because there was no homosexual liberation groups that encouraged music activities to beat down sexual oppressions in Spain at that time (Haro Ibars, 1975:122).

Paloma Chamorro critically evaluates that La Movida was not a sociological phenomenon, but a fashion one as a cultural cliché in the interview with José Luis Gallero in 1990. In this interview titled "Todo es mentira (It's all a lie)," she insists:

Punk was no future. It belonged to the time when there was obviously no future, because too many missiles aimed at everyone's head. In Spain, we were playing no future, assuming the aesthetic of punk and

its radicalness but things were rather the other way around. We went from having Franco to not having Franco... In Spain, we like labels very much, even though there were badly used. (Gallero, 1991:185 translated [mine])

Kathleen M. Vernon and Barbara Morris add, “the young iconoclasts of the *Movida*’s first wave were spurred to try on and cast off identities with dizzying aplomb. Such celebratory displays of cultural transvestism, which the Spanish and international media would later conflate with postmodernism, were directly related to the euphoric sense of unlimited possibilities that came with ‘not having Franco’” (Vernon & Morris, 1995:7). It is true that La Movida produced representations of desire even if La Movida happened during the cultural transition under the favour of the “euphoric sense.” However, it would be reasonable to examine if the reality was somehow different from the memory of past glories and there are

critical feedbacks.

In this chapter, I have introduced the unsettled question of the subject, quoting the interview with Derrida and Muñoz's queer futurity of 'then and there.' Interestingly, in the two early slapstick comedies of Almodóvar, there are characters who follow sexual desire and pursue sexual pleasure without the oppression of norms. The protagonists of *Pepi, Luci, Bom* and *Laberinto de pasiones* do not have identity to deconstruct or to disidentify. They look like spontaneous free subjects who are moved by the arboreal/rhizomatic model of desire which Deleuze and Guattari designed because they are in the sanctuary of La Movida Madrileña and they are not observed and controlled by any kind of norms. Almodóvar and his talented friends influenced each other in Madrid and created queer representations in various ways. Their queer desire has no obvious limitations.

Conclusion

Conclusion

I would like to trace back the arguments so far. In chapter 1, I stated that labelling a ready-made category of sexuality is somehow convenient to get along in social life, but narrows a great deal of the human personality. In the Spanish Transition, non-identitarian representations of queerness cultivated tolerant understandings of non-heterosexuality in Spain. In chapter 2, I reviewed the historical development of identity theory. There was a pure motivation to analyse the development of human character, but identity theory has switched over to the discussion regarding how you functionally establish identity for integration to social roles and mask yourself to get along in life. In contrast, queer theory attempts to analyse marginalised sexual orientations from the perspective of the conception of sexual desire. It became a clue to dissolving heteronormative meanings and values. In chapter 3, I pointed out

that there was a gloomy desire for self-destruction and it might be connected to the Freudian death drive in the Spanish Transition, taking the example of *Arrebato* and *A un dios desconocido*. At the same time, the death drive could be considered something positive in the process of abandoning heteronormativity. Although queer theory confronts the negative failure of queer desire which does not contribute to human reproduction, it reveals that queerness has a positive role in questioning heteronormativity. Queer theory has been confronted with the 'sinthomosexual' which abandons the positive existence value of queer desire. Ocaña denied being tagged as homosexual because he did not assume gay identity. Queer performances of Ocaña, Camilo and Nazario showed that queerness could tease, irritate and question implicit assumptions of hetero-dominated society and sexuality. To borrow the words of Jack Halberstam, "queer negativity' here might refer to a project within which one remains committed to not only scrambling dominant logics of desire but also to contesting homogeneous models of gay identity

within which a queer victim stands up to his or her oppressors and emerges a hero” (Halberstam, 2011:149). However, queer theory remains a question of the subject. If queer theory dissolves the subject and supports the effectiveness of subjectivity and performativity, who/what desires? There is a pending question about the subject. In chapter 4, I discussed how desire was oppressed by the social norms, quoting the theory of Deleuze and Guattari. Their Anti-Oedipal theory encouraged the appearance of desire which was free from social, political, cultural norms. The filmmaking group Els 5QK’s made amateur films of queer narratives. The films of Eloy de la Iglesia openly visualised queer desire as hidden pleasure. These attempts at representations showed both rhizomatic and arboreal desire and portrayed conflicts of queer desire and oppressions. However, the argument on desire by Deleuze and Guattari is still unsolved. Although their hypothesis of rhizomatic and arboreal desires could explain figures of desires, it is not clear why rhizomatic desire changes into arboreal desire, and in the same way, why

arboreal desire changes into rhizomatic desire. Furthermore, rhizomatic/arboreal desire is a model of dualistic thought which Deleuze and Guattar might want to avoid. Further studies on desire are needed. In chapter 5, I demonstrated the rhizomatic model of queer desire in Almodóvar's two early films. There were sexual traumas, but oppressions by social norms were rarely described. According to Deleuze and Guattari, desire is revolutionary and aims to grow liberally like rhizomes. In this point, Almodóvar's optimistic comedy films noticeably expressed unfettered queer desire and pleasure. This chapter achieved my objective to observe kaleidoscopic queerness, but it requires additional explanations about my understandings on the Spanish Transition and La Movida.

The films of Almodóvar are influenced by his friends who are also avant-garde artists who made photography, music, painting and so on. La Movida terminated at the end of the 1980's when it became a media and market success. PSOE (Partido Socialista Obrero Español,

The Spanish Socialist Workers' Party) used youth as an icon for change and transformation of Spanish society. La Movida was an autonomous effusion of desire before it got caught in political power and economic activity. This is why I have concentrated on the subject, desire and queerness in the early transition period mainly between 1975 and 1985, aside from a couple of exceptions.

La Movida was not a totally innovative and original movement. It borrowed styles which were popular in other countries. As mentioned in the previous chapter, there is a criticism that a punk style of music specially from the UK influenced a lot to music scenes of La Movida. Madrid's leading nightclub and music venue Rock-Ola invited the American punk rock singer Iggy Pop, the Australian singer-songwriter Nick Cave and the UK pop rock groups such as New Order, Spandau Ballet, U.K. Subs, Simple Minds. There is almost no doubt that these musicians brought noises as means of resistance and offered an outlet for frustrations of young people. Film

works that described queerness across Europe also might have influenced on queer representations in Spain. In the UK, John Dexter made *I Want What I Want* (Dir. John Dexter 1972 UK, USA). It depicts a son of a military father who feels like he is a woman. He disguises himself as a woman and ends up cutting his penis by himself and taking a sex-change operation because, as he says, “I don’t want to live the rest of my life as a man... I want what I want... to be a woman.” The plot of this film is very similar to Vicente Aranda’s *Cambio de Sexo*. Pier Paolo Pasolini, an Italian film director, made controversial films. *Teorema* (Theorem, Dir. Pier Paolo Pasolini 1968 Italy) tells a story of a capitalist class family in Milano which is transformed by a sexually attractive young man (nameless character played by Terence Stamp). After a house party, a young man starts to live with the family and has sexual relationship with all family members one after another. After he leaves the house, they start to release self-destructive desire of sex and death. *Salò o le 120 giornate di Sodoma* (Salò, or the 120 Days of

Sodom, Dir. Pier Paolo Pasolini 1975 Italy) described that desire leads to nothing less than death. This is the specific context of fascism where bodies are used as objects. A fascist refugee government gathers beautiful boys and girls and forces them to comply with the kinky sexual desire of governors. The situation escalated to the point where the victims are tortured to death. Miguel Andrés Malagrecá analyses that Pasolini's sexuality and sexual norms in his films are influenced by Antonio Gramsci's understanding of hegemony. According to Malagrecá, the audience is "taken to the point of demanding liberation from social and ideological power, but it is just then that Pasolini makes us understand that liberation is impossible unless we make it happen" (Malagrecá, 2007:195) especially in the above mentioned two films. These films might describe that queer desire is fundamental and has a power to resist and demolish hegemony. *Faustrecht der Freiheit* (Fox and His Friends, Dir. Rainer Werner Fassbinder 1975 West Germany) depicted a young man of the working class (Frantz, played

by the director) who wins a lottery and goes out with a man of the upper class (Eugen, played by Peter Chatel). Frantz is crazy about Eugen and buys everything Eugen wants. Gradually, Eugen feels disgusted by the blind love of Frantz and kicks him out of house. Frantz has no money and dies alone on the platform of a train station. This film focuses on hierarchical consciousness and class divide in a homosexual relationship, but Frantz's innocent love to Eugen also questions that the nature of love is similar regardless of who you love. Furthermore, this is not just a film about doomed love between homosexuals. Armond White aptly observes:

The original title of *Fox and His Friends* is *Faustrecht der Freiheit*, which translates as "Might Makes Right." It questions the conventional social authority that often oppresses those who, like gay, naive Fox [Frantz], go through life unaware that they lack social power. In Fassbinder's selfless mirror, the

tension between affluent, cultured gays and poor, uncouth gays reflects an inhumanity that queers ought to be able to recognize and resist. (White, 2017:49)

White insists that queer people are under pressure to identify themselves using the strong word of ‘inhumanity.’ This film could be recognised as one of the earliest works of German queer cinema. Pedro Almodóvar recalls that he was introduced to the American artist Andy Warhol as ‘Andy Warhol in Spain’ when Warhol visited Madrid. Almodóvar told Warhol that it was “probably because there were a lot of transvestites in my film” (Almodóvar & Strauss, 2006:15). Warhol produced many gay-themed films since 1960’s and he developed a style of pop art in painting. In fact, there were prior representations across Europe which La Movida could refer in order to make its own style. Almodóvar declares that, “*Pepi [, Luci, Bom]*’s point of reference is late seventies New York trash culture, and

Labyrinth [of Passion] has more to do with the frivolous London pop of the mid sixties” (Almodóvar, 1992:125). He also borrows various figures from existing representations to create his own works.

There is another reason why I have focused on the early Spanish transition period. Taking an example of financial aid for film production by the government, the law to protect cinema in Spain was enacted in 1983. It is known as *Ley Miró* bearing the name of Pilar Miró who became the general director of cinema of the Socialist government (PSOE) in 1982. The primary purpose of this law was the establishment of a subsidy policy to encourage the quality of Spanish national cinema facilitating “the production of quality films, films made by new directors, those intended for a children’s audience or those with experimental qualities” (Triana-Toribio, 2003:112, the original law *R.D.3.304 / Introducción* quoted and translated by the author). Núria Triana-Toribio clarifies that the PSOE considered that the cinema was “cultural goods, a means of artistic expression, a

social communication event, an industry and a marketable object” to spread cultural heritage of Spain (Triana-Toribio, 2003:113). In other words, politically arbitrary guidelines of *Ley Miró* encouraged rediscovering and reproducing Spanish identities and the state/quality of being Spanish so called Spanishness. It had an effect to promote Spanish films to international market, but it came to a standstill in the end of 1980’s because the ‘good’ films which were subsidised by government-manufactured guidelines did not always achieve commercial success and did not habitually get audience except some examples such as *Los santos inocentes* (The Holy Innocents, Dir. Mario Camus 1984 Spain). Furthermore, the self-financed films such as Pedro Almodóvar’s *Pepi, Luci, Bom* captured the box office. Contrastively it illustrates that a film which was made on a voluntary basis could be a genuine good film.

Since *Ley Miró* had been introduced, its value judgement produced a concept of the ‘good’ film which met the requirement of the guideline.

Alberto Mira thinks that the *Ley Miró* brought two problems to Spanish cinema. Firstly, it changed over to seek Spanish identity after Iván Zulueta's *Arrebato* or *A un dios desconocido* because it was necessary to pay attention to the budget and the audience. To get a subsidy, a proposal and a script of a film project had to emphasise Spanishness such as traditional culture which is typified by bullfighting, flamenco, zarzuela, memories of the Guerra Civil Española (Spanish Civil War) and Franco's dictatorship. Secondly, international distributors and audiences became progressively less interested in Spanish cinema due to a lack of diversity. Ironically, highlighting Spanish identity, Spanish cinema lost a variety of topics and commercial value of its film works. In this point, the films I have discussed in previous chapters which were made before *Ley Miró* (in the late 1970's and the early 1980's) were located in a unique period of the early Spanish transition. Because these films did not receive a rich financial aid, but they succeeded to express retrospective queer memories of the past and queer practice of the present and queer

futurity.

Mira also observes that fluid sexual desire after *Ley Miró* became to be described in the urban popular comedy in contrast with rural and “the arcadia model of fluid sexualities that we have described was replaced by another in which the countryside is the site of historical or political struggle” (Mira, 2014:97). In the films of the early Spanish transition, rural and urban areas are also contrastively depicted. In *Arrebato*, queer experience between Pedro and José happens not in Madrid but in the summer house in Segovia. *A un dios desconocido* is about José’s reminiscences of sweet and bitter memories in Granada. Eloy de la Iglesia especially describes landscapes of urban area such as an artificially readjusted block of high-rise flats with modern furniture, and of a rural area. However, de la Iglesia does not portray rural area with a beautiful farm house, a traditional lifestyle and a place for an innocent sexual experience. Instead, he draws a newly developing rural area such as a house for

low-income families, a large open area and a wasteland where delinquent boys or prostitutes hang out. In *Pepi, Luci, Bomb*, Luci comes into the city of Madrid from the region of Murcia. Pepi and Bomb turn Luci's unsophisticated appearance and innocent behaviour into a joke as seen in the words of a song. In *Laberinto de pasiones*, Riza lives in exile in Madrid and it implies that his (fictional) home country Titan is like a strange land. Generally speaking, there is some possibility of being queer or expressing queerness in the urban space where is composed of people with diverse values and you can assure anonymity. Contrastively, *Arrebato* and *A un dios desconocido* show queerness in the rural space. The rural space recalls the countryside where traditional lifestyle, heteronormative form of perception and firmness of religious belief dominate. However, these films, especially films of de la Iglesia, clarify that the rural space is exhausted and threatened by urbanisation and country people are indifferent to the good old days and others making a comparison between urban and rural spaces. A

transformation of the rural and urban landscape seems to be one of the elements of queerness where sexual desire is conveyed. In the early Spanish transition, queerness is often seen in the representation of rural scenes. It might be able to interpret that the urban space offers space of representation of queerness, but at the same time, it requires a sensitivity to political consciousness.

Teresa M. Vilarós thinks that La Movida was “an early example of the social cacophony produced in the world by an imperial post-modern atmosphere of post-political and post-mnemonic expression” (Vilarós, 2007:617). I actually agree with this comprehension, however I understand La Movida in a positive way. A systemic transformation of politics certainly reveals that idealism was just imaginary. According to Vilarós, the end of the dictatorship ironically closed a utopian image of a next generation. But, that does not change the fact that the new generation struggled to find a liberated way of living. La Movida is not always a commercially

successful representation of culture but a phenomenon in the vacuum of political power and social norms. Memories of passing enthusiasm and therefore nothingness remain. However, representations which we have seen in previous chapters describe desire and queerness vividly. Queerness in the Spanish Transition might not be a hidden pleasure. To say nothing of Almodóvar and artists around, queer desire and pleasure are boldly declared. In *A un dios desconocido*, José absolutely dares to receive a bunch of flowers from Julio who waits his chance to give it to José holding it behind his back. In *La muerte de Mikel*, Mikel kisses Fama without fear of being watched in public. In *El Diputado*, Roberto dreams a new style of family with his wife and Juanito. These attempts often resulted in failure. However, like a light on the other side of a keyhole in *Los placeres ocultos*, representations of queerness in the Spanish Transition reflected the realities of queer desire and pleasure of its time.

Juan Vicente Aliaga notes that there was a lack of debate in Spain on gay identity and its immature definition, reflecting the existence of plural realities and various non-heterosexual desires in Spain in 1970's (Aliaga & G. Cortés, 2000:47) and he thinks that this might have spurred the appearance of more flexible expressions of desire in a post-francoist context. I agree with his opinion and I now have a further question – Was it basically possible to construct gay identity in Spain in 1970-80's even if there was enough time between the end of the Franco regime and the beginning of the AIDS panic?

There might be some reasons why Spain did not construct a fixed gay identity in the 1970's. For example, there was insufficient time between the swell of the gay and lesbian liberation movement and the start of AIDS epidemic. Many theorists and activists who were expected to develop LGBT studies and to assert rights for sexual minorities disappeared from the stage in Spain in the 1980's because some died of AIDS and others hid themselves to escape prejudice as

potential carriers of HIV. The media blamed gay people for causing and transmitting AIDS and the liberation groups became less relevant in 1980's. In addition to homophobic social norms, the threat of AIDS hopelessly oppressed sexual minorities. For example, Almodóvar was asked if he felt any responsibility as a gay filmmaker and answered:

When I write and direct, I am very honest and I give everything that the story demands from me. I don't feel the responsibility to demonstrate anything or defend anything, I am just trying to be myself. Even though there are very important elements of my character – being gay or being Spanish, or being born in a democracy – these circumstances come together in my work unconsciously. (Hays, 2007:21)

Almodóvar sang queer songs and made queer films. However, he did

not clearly say that he was gay in the 1980's. It is not clear why this challenging performer and film director, who honestly followed his desire, hesitated to speak out who he was. Was it because he could not find an appropriate definition which avoided established identity categories such as gay? Or was it because of the fear of being stigmatised associated with AIDS? In fact, there was no public figure to preserve the dignity of sexual minorities and to stand for queer culture and lifestyle in the 1980's in Spain.

Many sexual minorities looked for the satisfaction of sexual desire without homophobic violence and physical fear prompted by a law such as *Ley de Peligrosidad y Rehabilitación Social*. They were less concerned to getting the establishment of identity as a tool to fight against homophobia and to obtain political influence. This contained a little contradiction about getting the best of the bargain. To eliminate homophobic rules and prejudices, it was necessary to make an appeal. There is no doubt that gay and lesbian liberation groups

such as the FAGC encouraged isolated individuals of sexual minorities to fight, but, at the same time, many people were disappointed by their politicized manifestos that might not protect sexual minorities who wanted to achieve sexual satisfaction safely and confidently. Manuel Ángel Soriano mentioned an article the situation of the gay pride (called 'sexual liberation' at that time) in Barcelona in 1977:

Sunday the 26th. Gay Pride Day. In Barcelona it ended badly, with law enforcement venting its rage on homosexuals, who were conducting one of the most beautiful demonstrations the Ramblas has ever seen. Police used crude strong-arm methods against beings who had been parading merrily and jauntily, hand in hand, asking for *Sexual Freedom and Total Amnesty*.
(...) Awfully functional... But the country is still not ready for gays. And only barely ready for communists.

It is hardly ready for many other things, as well: for divorce, for abortion... Gays are still considered backwards [sic] beings. (...) A professor was beaten and arrested. Various other demonstrators were also rolling on the ground... It was a scene out of the Inquisition, medieval and horrible. With full approval of the law, homosexuals were targets of all the repressed violence that society now cannot channel against other social strata. Gays are even displeased with many political parties that have refused to remember them in their electoral campaigns. (cited and translated from the magazine *Interviú*, Issue 60 on 7-13 July 1977), (Soriano Gil, 2016:251-2)

In addition to political fatigue after the many years of the Franco regime, political manifestos of liberation activities and powerless demonstrations might have discouraged positive participation and

support of sexually marginalised people. *La muerte de Mikel* and *El Diputado* vividly described these circumstances of politics. Guy Hocquenghem also presumed that gay and liberation activities are deterritorialised because “unformulated desire is too destructive to be allowed to become more than a fleeting phenomenon which is immediately surrendered to a recuperative interpretation. Capitalism turns its homosexuals into failed “normal people” (Hocquenghem, 1993:94). For many people in the Spanish Transition, it might have taken time to recover the skills and strategies of political and personal assertion. Kerman Calvo analyses that “Sex talk, a seemingly obvious dimension for the organization of collective identities in a social movement by people with a common ‘sexual’ orientation was heavily disassociated with the daily activities of Spanish ‘homosexual militants’” and they “were badly equipped to reconcile political strategizing and the need to elaborate new discourses on life-styles, health, affection, desire and body practices (Calvo, 2014:27). I should add that the establishment of identity was

not necessary to satisfy sexual desire. In other words, the Anglo-American concept of identity to arm yourself and to struggle with inequalities might not fit in Spain. Many years after being coined, as well as identity, the term queer has been converted into Spanish. In Latin America, queer is often written as 'cuir' following its phonetic alphabets. In Spain since 2000's, the term of 'transmaricabollo' has been used in addition to 'queer' especially in the political context. It appeared more frequently after the anti-austerity movement *Movimiento 15-M* (15-M Movement) in 2011. It is a coined word of three components – 'trans' (transgender) and 'marica' (maricón=faggot) and 'bollo' (bollera=dyke). It sounds 'queerer' than queer spotlighting sex differences that are more sensitive and complicated. In the process of the adoption of the word queer, it transforms its spelling and connotation, being influenced by cultural differences and diversities of sexualities. Queer in Spain has also been 'queered.' As well as with the term of identity, the signification of queerness in Spain might also become localised and

ever changing.

The term 'queerness' did not exist at that time in Spain, but queerness could capture ever-changing desire and non-identitarian subject rather than identity which sorted out the subject by labels. Queer theory is certainly an effective tool for observing the performativity of gender and variety of sexual desire, and for criticizing binarism. David Halperin gave examples of queer longing such as wishes, sensations, pleasures and emotions. These were shapeless and difficult to capture using theories in the past. Queerness is not an all-around terminology because of the lack of further discussions on subjectivity ⁴², but it dissolves binary oppositions and the subject which is assumed as an axiom. Visual representations of queerness in 1970-80's in Spain left open a possibility of multiple desires and positive ways of living, despite the lack of equality rights.

Footnotes

Footnotes

¹ There are exceptions to strict censorship on visual media. To cite an example in cinema, *Diferente* (Different, Dir. Luis María Delgado 1961 Spain) got past film censorship despite its visible description of homosexual desire. I explain further details in chapter 2.

² The one-sex peer group is based on an assumption of models seen in Western society that Parsons personally experienced in German and Anglo-American society.

³ Erving Goffman thinks that homosexuality is a blemish along with mental disorder, imprisonment, addiction, alcoholism, unemployment, suicidal attempts, and radical political behaviour. He also believes these can be repaired by remedial education or psychotherapy (Goffman, 1963:13,18).

⁴ Erik Erikson's wife Joan M. Erikson added the ninth stage "Despair and Disgust Vs. Integrity: Wisdom" after his death in *The Life Cycle Completed* (Erikson, 1998:112-113).

⁵ Zarzuela is a form of opera and has developed in Spain since the 19th century. It highlights a script rather than music. Unlike normal opera, the script is often written not in Italian but in Spanish. Zarzuela also introduces a folk dance or a popular song. Kathleen M. Vernon explains that the Zarsuela is "impervious to its attempted appropriation as another folkloric fetish of the Francoist cultural apparatus, (...) a symbol of liberty and the progress of the working class" (Cabello-Castellee, Martín Obivella, & H. Wood, 1995:179).

⁶ The newsreel consisted of several short news clips. In Spain, 4,016 clips were made between 1943 and 1981 in the monopoly of audio-visual documentary. The NO-DO was filmed in Black and White before 1968, in both Colour and Black and White before 1977

(Tranche & Sánchez-Biosca, 2000:165). It covered various themes to display national prestige and cultural topics such as science, technology, tradition and sports. There are several versions to other audiences in Portugal, Brazil, and other American countries.

⁷ The law problematized male homosexuality more than female cases. Gema Perez-Sanchez points out that, “unable to conceive of female sexual pleasure independent of male heterosexual pleasure, lesbianism was erased from the sexual horizon of late Francoism” (Perez-Sanchez, 2007:33).

⁸ Josep-Anton Fernández cites Pierre Bourdieu and observes that, “the destruction of oppressive social constructions in a purely performative celebration of ‘resistance’ is certainly not enough to *destroy* these constructs” (Fernandez, 2004:98).

⁹ José Enrique Monterde writes that cinema is more important than life for some people as if it is a supplement for dissatisfactory daily life, like a vampire, to explain the addiction to the filmmaking in *Arrebato* (Monterde, 1990:102).

¹⁰ Eusebio Poncela acted and starred at a man similarly in the film *La semana del asesino* (Cannibal Man, Dir. Eloy de la Iglesia 1972 Spain). The young novel writer Néstor (Eusebio Poncela) is watching serial murders by a neighbour friend Marcos (Vicente Parra) from his flat on the 13th floor. Néstor knows everything and approaches Marcos. Néstor’s gaze implies something homoerotic but never pours out his sexual desire. Antonio Lázaro-Reboll unveils that the film director Eloy de la Iglesia intended to depict “an impossible love story” and denied heteronormative desire and classification of the genre (Lázaro-Reboll, 2012:147,154). His queer gaze was backed up by the extra-textual fact that Poncela later declared that he was gay in his real life.

¹¹ The International Liberation Conference was held in July 1977 at the Parque Güell (Guell Park), Saló Diana (Diana Theatre) and La Rambla. There were many open-air debates, concerts, ecological exhibitions and approximately 500,000 people participated in the

event.

¹² Ocaña states that he is not a transvestite, but he is a theatre worker on the stage of La Rambla (“Barcelona Rrollos: Ocaña, el hombre pintado” 1977).

¹³ Lazlo Pearlman has an appearance of a masculine skinhead tattooed white man. Born as a female, she gradually realised that she was lesbian but decided to act as a man. He called himself as a body anarchist or a gender illusionist and conducted gender performance at a sex theatre in Soho in London. But, the audiences of ‘straight’ theatre did not enjoy his performance because they were not very interested in questioning gender diversity. Then, he came to Barcelona and found his performance was more accepted at the sex theatre Bagdad in Poble Sec in Barcelona. He exhibited his queer body by not amusing people but embarrassing people and questioning binary oppositions such as male/female or penis/vagina.

¹⁴ In Barcelona, La ordenanza de convivencia (The ordinance of coexistence) was enacted in January 2006 and public nudity became prohibited in its amendment in 2010 in addition to offences of graffiti, prostitution, hate crimes, begging for money, sticking advertisements, making big noise, drinking alcohol, trading, playing games or sports in public spaces (Ajuntament de Barcelona, 2006).

¹⁵ Nazario also criticises that “only he [Alberto Cardín] considered himself as having the exclusive right to intellectualise about homosexuality” (Institut de Cultura de l’Ajuntament de Barcelona, 2011:454).

¹⁶ Ocaña passed away on 18th September 1983. He returned to his hometown to cerebrate local festival with his family, but was burned to death by clothes catching fire.

¹⁷ *La Edad de Oro* “homage to Ocaña” was broadcasted on 6th October 1983 on the La 2 of Televisión Española. The facilitator Paloma Chamorro invited Nazario to the studio.

¹⁸ The documentary film *Ocaña, la memoria del sol* (Ocaña, the memory of the sun, Dir. Juan J. Moreno 2008 Spain) interviewed Ocaña's family and relatives and depicted his personal history and his performance in his hometown Cantillana. It recorded the funeral of Ocaña which was surrounded by a crowd of people and captured that it was engraved as 'Pintor Ocaña' on his gravestone.

¹⁹ Video Nou/Servei de Vídeo Comunitari (New Video/Video Community Service) filmed some gay and lesbian liberation events, political activities of CNT/FAI and the gentrifications of towns in Catalunya using a portable video equipment to film events in the street. They produced short films between 1976 and 1983.

²⁰ Underground comic culture of Barcelona influenced the start of the new magazine *La Luna de Madrid* in the capital city of Madrid and to the film director Pedro Almodóvar.

²¹ Justin Hall notes that Nazario was a successful underground comic creator as well as Ralf König in Germany, Tom Bouden in Netherlands or Fabrice Neaud in France. Hall points out that a queer comic in Europa was commercially difficult rather than the US because differences of language made its potential market divide into small regional areas. (Hall, 2013: Editor's Note).

²² Juan Vicente Aliaga explains that Nazario was perceptive in his observation of night scenes in Barcelona and characters and stories of Nazario's comics were free from stereotypes because "femininity and masculinity are intertwined in an upset character due to his sexual voltage and his surroundings of a hyper-phallic iconography of huge penises. It looks like there is no place and space for other bodies nor penises" (Aliaga, 2014:166). About *Anarcoma*, a study of Michael Harrison (M. Harrison, 2009) provides further useful references.

²³ The Spanish novelist Juan Goytisolo notes that his friend Jean Genet left the country to get away from military service in France in 1930's. Genet established his temporary life committing theft and prostituting himself in Barcelona's urban ghetto such as Barrio Chino (Red Light District), Rambla del Raval or La Rambla where he

could run and hide. Goytisolo also remembers that in Carrer del Cid (Cid Street) where a famous cabaret Ca'l Sagristà existed in 1920-30's, he looked young boys who pomaded and wore lipstick and said "the era of gay identity was still far away" ("Reportaje: 60 años de Diario del Ladrón - La santidad de Genet" 2009). Before Ocaña comes to Barcelona in 1971, the downtown of Barcelona was a theatrical stage of various desires.

²⁴ There were several popular theoretical rationales such as Herbert Marcuse or Wilhelm Reich. Marcuse insisted that violent revolution was necessary to fight against an alienation of the human being under the controlled societies or to achieve Asian liberation from Western rule. Reich problematized sexual frustration of the proletariat and encouraged sexual liberation from social oppression.

²⁵ Antonio Negri conducted a detailed interview on desire with Deleuze and questioned:

How can minority becoming be powerful? How can resistance become an insurrection? Reading you, I'm never sure how to answer such questions, even though I always find in your works an impetus that forces me to reformulate the questions theoretically and practically. (Deleuze, 1995:173)

Deleuze and Guattari did not answer to Negri's interrogation clearly but continued developing the concept of the controlled societies.

²⁶ *Silencis* was categorised into the cult film section at the Berlin International Film Festival. Nazario notes that it got insulted as the work which was not worth representing Spain by the author of the film festival in Figureira da Foz, Portugal (Nazario, 2010:221).

²⁷ Els 5QK's was established by five members to make films in 1975 and dissolved in 1986. They actively produced 18 films between 1977 and 1980. Alberto Berzosa Camacho rediscovered their works and some of their films are available to watch on the video archive distribution site Márgenes (Plataforma de cine español al margen).

²⁸ There were places and opportunities to share and develop independent films in other European countries such as France, Italy and Germany, but the Spanish government did not support grass-roots cinema productions of own country just after the Franco regime. Pere Fages complained that the administrative agency had no interest in Cine de Arte y Ensayo and did not give any financial supports to encourage cultural activities (Fages, 1978).

²⁹ Imanol Uribe made three films which depicted contradictions and resistances against political conflicts in Basque country. In addition to *La muerte de Mikel*, the documentary film *El Proceso de Burgos* (The Burgos Trial, Dir. Imanol Uribe 1978 Spain) drew testimonies and interviews of prosecuted and imprisoned people on a charge of the attack on 2nd August 1968 by the armed Basque nationalist and separatist group ETA, and *La fuga de Segovia* (Escape from Segovia, Dir. Imanol Uribe 1981 Spain) presented the escape of political criminals from a prison in Segovia.

³⁰ Jo Evans observes that Mikel's act is "a psychosomatic explosion in which Mikel simultaneously becomes the castrating mother" (Evans, 1999:107). Evans examines the narrative structure of the film that can be explained by the Oedipus complex and Lacan's concept of the Gaze. *Furtivos* (Poachers, Dir. José Luis Borau 1975 Spain) describes a young hunter who shoots dead his spirited mother. The theatrical release poster illustrated by Iván Zulueta shows that a ghostlike mother weigh heavy on the young hunter. It is as if the young man is under pressure of his mother as well as Mikel.

³¹ In *La Muerte de Mikel*, concrete names of political parties are withheld, but there are recognisable because of principles and policies of extant parties.

³² About the political backgrounds of Basque country and Basque films, the work of Santiago de Pablo *The Basque Nation On-Screen* (De Pablo, 2012) serves as a great reference to understand.

³³ According to Fernando López Castillo, one of the production staffs

of *La muerte de Mikel* and the current director of the film office in Vitoria-Gasteiz, the film is a fiction but there was an actual person who was a homosexual and a member of a political group and committed suicide. Although it is believed that this person, the model of Mikel, killed himself in a wake of political struggle rather than for his sexual reason (López Castillo, 2014).

³⁴ As well as *La muerte de Mikel*, social and political oppressions stop and demolish desire of protagonists. Alfredo Martínez-Expósito notes that “the out-of-the-closet homosexual bodies of Eloy de la Iglesia’s early films remain as unassuming and out-of-sight as they were in the closet. These bodies (...) are put forward as embodiment of political discourses that link the repression of ideology with the repression of identity (including sexual identity)” (Martínez-Expósito, 2014:78).

³⁵ Ryan Prout introduces there were critical comments on the film both from the right and the left. For the right, the journalist of the Madrid-based newspaper *ABC*, Pedro Crespo criticised that this film is “an opportunist film, gratuitously crude in its depiction of sex acts and tendentious in its politics which are marked by a puerility rendering them rather comic” and for the left, Fernando Trueba, the film director who became popular by the success of the comedy film *Ópera Prima* in 1980, strictly reviewed that de la Iglesia “uses dates, moments and characters from our recent history to lend verisimilitude to a story which is false from beginning to end” (Prout, 2005).

³⁶ José Esteban Muñoz replied to the explanation of Edelman that “the future is the province of the child and therefore not for the queers by arguing that queerness is primarily about futurity and hope. That is to say that queerness is always in the horizon. I contend that if queerness is to have any value whatsoever, it must be viewed as being visible only in the horizon which is often represented through a narration of disappearance and negativity” (Muñoz, 2009:11). Jack Halberstam also pointed that childhood is queer in nature because it is composite of masculinity and femininity in her research on animation.

³⁷ Pedro Almodóvar commented on his filmmaking with his friends as the casts and points out Pepi's statements in the film – “when you want to shoot a kind of documentary about people you know and present them as characters, the very nature of the project implies a certain manipulation of your friends, of their true personalities. Pepi tells Luci that her natural presence isn't enough to bring out her truth on screen. She must play herself, not just be herself” (Almodóvar & Strauss, 2006:14).

³⁸ Mália Difrancesco also indicated that “his [Almodóvar's] early depictions of lesbian families are not idealized, they do leave much room for expanded understandings of chosen families, families without designed gender roles and certainly without such limiting labels as ‘mother,’ ‘father,’ ‘daughter,’ ‘son’ ”(Difrancesco, 2009:57).

³⁹ Rock-Ola was a concert hall which existed in front of the Madrid's unique architecture Torres Blancas between 1979 and 1985. It was one of the most influential venues for La Movida Madrileña and the popular stage for musicians such as Alaska and Dinarama, Nacha Pop, Futura Radio. In addition to domestic artists, Rock-Ola invited international artists of the time such as Iggy Pop, Nick Cave and New Order. Francisco A. Zurián stated, “Almodóvar's performance at Rock-Ola captivated the audience because of his “seemingly fearless desire to push at the boundaries of ‘polite’ society and to experiment with a variety of creative forms” (Zurian, 2009:413).

⁴⁰ Adolfo Arrieta is a film director who produced his works mostly in France. *Flammes* (Dir. Adolfo Arrieta 1978 France) described the sexual fantasies of Barbara (Caroline Loeb). She dreamt about a fire fighter when she was a child. When she separates from her boyfriend, she realises a love with an ideal fire fighter making a false emergency call. Her younger brother Paul (Pascal Greggory) is gay and gets attracted to another handsome fire fighter and her ex-boyfriend. The director depicted unconscious sexual desire in infancy.

⁴¹ Manchester's famous nightclub the Hacienda was built in 1982. The film *24 hour Party People* (Dir. Michael Winterbottom 2002 UK) describes an endless dance scene of the UK. It was dominantly interacted with La ruta del Bakalao in Valencia and was related to self-destruction to dance to the limit.

⁴² Michel Foucault explained that the subject was dead under the bio-power. Gilles Deleuze commented on the work of Foucault;

If it is true that power increasingly informs our daily lives, our interiority and our individuality; if it has become individualizing; if it is true that knowledge itself has become increasingly individuated, forming the hermeneutics and codification of the desiring subject, what remains for our subjectivity? There never 'remains' anything of the subject... (...) Foucault does not discover the subject. In fact he had already defined it as a derivative, a function derived from the statement. (...) Is the affect of self by self pleasure, or desire? Or do we call it 'individual conduct', the conduct of pleasure or desire? (Deleuze, 1988:105-6)

Deleuze's study on the subject and desire also remained the question 'after the subject' which Jean-Luc Nancy raised. If the subject is invalid, who desires and who enjoys pleasure? Further studies are required in order to clarify the independence and spontaneity of performativity and subjectivity.

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Figures

Figures

Figure 1

De Orduña, J. (1942). *¡A mí la legión!* (Follow the Legion!) [DVD].

Spain: Cifesa Producción, UPCE.

Captured at around 43min / Running time 82min

Figure 2

Arévalo, C. (1941). *¡Harka!* [Film Archive]. Spain: Cifesa Producción.

Captured at around 29min / Running time 68min

The material is available on request at la biblioteca de la Filmoteca Española.

Figure 3

Zulueta, I. (1979). *Arrebato* (Rapture) [DVD]. Spain: Nicolás Astiarraga P.C..

Captured at around 105min / Running time 110min

Figure 4

Zulueta, I. (1979). *Arrebato* (Rapture) [DVD]. Spain: Nicolás Astiarraga P.C..

Captured at around 16min / Running time 110min

Figure 5

Zulueta, I. (1979). *Arrebato* (Rapture) [DVD]. Spain: Nicolás Astiarraga P.C..

Captured at around 14min / Running time 110min

Figure 6

Zulueta, I. (1979). *Arrebato* (Rapture) [DVD]. Spain: Nicolás Astiarraga P.C..

Captured at around 75min / Running time 110min

Figure 7

Zulueta, I. (1979). *Arrebato* (Rapture) [DVD]. Spain: Nicolás Astiarraga P.C..

Captured at around 108min / Running time 110min

Figure 8

Dirigiendo la escena del “pico” en Arrebato. 1979 (Shooting the scene of “shot” in Arrebato. 1979)

Reprinted from Zulueta, I. (2002). *Iván Zulueta: imagen enigma*. Donostia-San Sebastián: Diputación Foral de Gipuzkoa, Departamento de Cultura, Euskera, Juventud y Deportes. p.31

Figure 9

Zulueta, I. (1979). *Arrebato* (Rapture) [DVD]. Spain: Nicolás Astiarraga P.C..

Captured at around 54min / Running time 110min

Figure 10

Chávarri, J. (1977). *A un dios desconocido* (To an Unknown God) [DVD]. Spain: Elías Querejeta P.C..

Captured at around 9min / Running time 104min

Figure 11

Chávarri, J. (1977). *A un dios desconocido* (To an Unknown God) [DVD]. Spain: Elías Querejeta P.C..

Captured at around 42min / Running time 104min

Figure 12

Chávarri, J. (1977). *A un dios desconocido* (To an Unknown God)

[DVD]. Spain: Elías Querejeta P.C..

Captured at around 82min / Running time 104min

Figure 13

Pons, V. (1978). *Ocaña, retrato intermitente* (Ocana, an Intermittent

Portrait) [DVD]. Spain: Procesa, Teide P.C..

Captured at around 3min / Running time 85min

Figure 14

Sin título [*Interviú*] (Untitled [*Interviú*])

Interviú No.177 published in August 1978 with photographs by

Marta Sentís and Paco Elvira.

Reprinted from Institut de Cultura de l'Ajuntament de Barcelona

(Ed.). (2011). *Ocaña: 1973-1983: acciones, actuaciones, activismo.*

Barcelona: Ediciones Polígrafia. p.351

Figure 15

Ocaña. (Writer). and Nazario (Ilustrator). De Como Mamar Una Buena Polla in Luque Vera, N. (2001). *San Nazario y Las Pirañas Incorruptas: Obra completa de Nazario de 1970 a 1980*. Barcelona: Ediciones La Cúpula. p.71

Figure 16

Flowers - Teatro Principal in Valencia in 1980. Photographed by Joaquim Seguí (<http://joaquimseguifotografia.com>)

Figure 17

[circa] mid 1980's (<http://ploma2.wordpress.com>)

Figure 18

Coronado, C. (1976). *Hamlet* [VHS]. UK: Essential Productions, Royal College of Art.

Captured at around 57min / Running time 65min

Figure 19

Aranda, V. (1977). *Cambio de sexo* (Change of Sex) [DVD]. Spain:

Impala, Morgana Films.

Captured at around 44min / Running time 108min

Figure 20

Armiñán, J. (1972). *Mi querida Señorita* (My Dearest Senorita) [DVD]. Spain: El Imán Cine y Televisión S.A., Impala, In-Cine Compañía Industrial Cinematográfica.

Captured at around 11min / Running time 80min

Figure 21

Silencis. El reto de trabajar con Ocaña (Silencis. The challenge of working with Ocaña).

Reprinted from Nazario. (2010). *La Barcelona de los años 70 vista por Nazario y sus amigos*. (2a ed). Barcelona: Ellago Ediciones. p.221

Figure 22

Els 5QK's. (1980) *También encontré mariquitas felices* (I also found happy fairies [Film Archive]. Spain.

Running time 70min

The material is available on pay-per-view at margenes.org

Figure 23

Els 5QK's. (1977) *Cucarecord*. Spain.

Running time 9min

The material is available on pay-per-view at margenes.org

Figure 24

Uribe, I. (1983). *La Muerte de Mikel* (Mikel's Death) [DVD]. Spain:

Aiete Films S.A., Cobra Films.

Captured at around 58min / Running time 90min

Figure 25

De la Iglesia, E. (1977). *Los Placeres Ocultos* (Hidden Pleasures)

[DVD]. Spain: Alborada P.C..

Captured at around 68min / Running time 95min

Figure 26

De la Iglesia, E. (1977). *Los Placeres Ocultos* (Hidden Pleasures)

[DVD]. Spain: Alborada P.C..

Captured at around 35min / Running time 95min

Figure 27

De la Iglesia, E. (1979). *El Diputado* (Confessions of a Congressman)
[DVD]. Spain: Figaró Films, Ufesa, Prozesa.

Captured at around 89min / Running time 110min

Figure 28

Almodóvar, P. (1982). *Laberinto de pasiones* (Labyrinth of Passion)
[DVD]. Spain: Alphaville S.A..

Captured at around 23min / Running time 95min

Figure 29

Reprinted from Hoja del Lunes. (1978) Advertisement of *El Diputado*.
Barcelona on 27 November. p.43

Figure 30

Pérez-Mínguez, P. (1983). *Cartel para el concierto de Almodóvar & MacNamara [sic], Dinarama + Alaska, en la sala Rock-Ola* (Poster for the concert of Almodóvar & McNamara, Dinarama + Alaska, at Rock-Ola) [Music Poster]. Spain. Photography/Paper 1000 x 700 mm.

Reprinted from Escribano, M and López Munuera, I (eds). (2009). *Los Esquizos de Madrid: figuración madrileña de los 70*. Madrid: Museo Nacional Centro de Arte Reina Sofía. p.143

Figure 31

Almodóvar, P. (1980). *Pepi, Luci, Bom y otras chicas del montón* (Pepi, Luci, Bom and Other Girls on the Heap) [DVD]. Spain: Fígaro Films.

Captured at around 50min / Running time 82min

Figure 32

(Left) Carlos Lozano postando (Carlos Lozano is posing).

(Right) *El chico de Sanlúcar* (The boy from Sanlúcar). Juan Costus pintando (Juan Costus is painting).

Reprinted from Pérez-Mínguez, P. (2006). *Mi movida madrileña: fotografías 1979-1985*. Barcelona: Lunwerg Editores. p.102-3

Figure 33

Reprinted from Ceesepe. (1980). *Cartel de Pepi, Luci, Bom y otras chicas del montón* (Poster of Pepi, Luci, Bom y otras chicas del

montón) [Cinema Poster]. Spain.

Figure 34

Reprinted from Zulueta, I. (1982). *Cartel de Laberinto de pasiones*

(Poster of Laberinto de pasiones) [Cinema Poster]. Spain.

Figure 35

(Left) Reprinted from Entrevista a Ceesepe. (1978). *Star*. No. 37. p.7

(Right) Reprinted from Entrevista a Adolfo Arrieta. (1978). *Star*. No.

37. p.25

Figure 36

Vicente, F. (1984). *La Luna de Madrid: El espacio radical No.12*

[Cover Design]. Madrid.

Reprinted from Biblioteca Nacional. (2007). *La Luna de Madrid y*

otras revistas de vanguardia de los años 80. Madrid: Biblioteca

Nacional. p.74

Figure 37

Reprinted from Rodrigo. (1985). *Manuel de Rodrigo*. Madrid: La

Luna de Madrid, Ediciones Libertarias. p.6-7

Figure 38

Reprinted from Oriola, M. (Photographer). (1985). Untitled. In *Madrid*. April. Madrid: Ayuntamiento de Madrid.

Figure 39

(Up) Pasou á historia da música dos '80 o striptease que en 1986 fixo Comesaña no auditorio de Castrelos (He [*Alberto Comesaña*] went down in the history of music in the 80's and did a strip show in 1986 at the Castrelos auditorio.

(Down) Ocultando o seu membro principal ou viril entre as pernas. con especial éxito (Hiding his private parts between his legs with particular success).

Reprinted from Heras, V. (2011). *Vigo, a explosión dos '80*. Vigo: Edicións Xerais de Galicia. p.190-1

Figure 40

(Up) Chamorro, P. (Director/Writer). (1984). Alaska y Dinarama, *La Edad de Oro*. broadcasted on 6th November. Spain: Televisión

Española (TVE).

Captured at around 13min / Running time 54min

(Left Down) Vallhonrat, J. (Photographer). (1984). Untitled. in

Alaska y Dinarama. (Musician) and Patrick, N. (Producer). (1984).

Deseo Carnal. [Vinyl Album]. Madrid: Hispavox.

(Right Down) Vallhonrat, J. (Photographer). (1985). Untitled. in

Alaska y Dinarama. (Musician) and Patrick, N. (Producer). (1984).

Un hombre de verdad. [Vinyl Single]. Madrid: Hispavox.

Figure 41

Mecano released the song *Me colé en una fiesta* (I sneaked into a party) in 1982. This music video is available on the YouTube.

Figure 42

Pérez Villalta, G. (1983). *Dibujos Privados*. Spain. Paper 29.5cm x 21cm.

Reprinted from Escribano, M and López Munuera, I (eds). (2009). *Los Esquizos de Madrid: figuración madrileña de los 70*. Madrid: Museo Nacional Centro de Arte Reina Sofía. p.278

Figure 43

Hidalgo, J. (1977). *Biozaj Apolíneo y Biozaj Dionisiaco*. Spain. 50cm x 60cm. Reprinted from Galeria Juana de Aizpuru. (1994) Juan Hidalgo: Acciones fotográficas eróticas 1969-1990 [Exhibition Catalogue]. Madrid. No page numbers.

Figure 44

Reprinted from García Alix, A. (Photographer). (1980). Eduardo Haro Ibars y Lirio [Eduardo Haro Ibars and Lirio]. Gallero, J. L. (1991). *Sólo se vive una vez: Esplendor y ruina de la movida madrileña*. Madrid: Ediciones Ardora. p.19

Acknowledgement

Acknowledgement

In the film *Mentiras y gordas* (Sex, Party and Lies, Dir: Alfonso Albacete and David Menkes 2009 Spain), the central character Toni (Mario Casas) cannot confess his homosexual love to his best male friend and collapses onto the floor of a nightclub because of a drug and alcohol overdose. When I go to a nightclub, I often dream whether I can fall into ruptures, dance to destroy myself, and disappear from this world. The idea of self-destruction actually came from my personal desire too. At the same time, the main theme of this thesis, queer futurity, unquestionably saved my life.

I have tried to travel as much as possible to obtain materials for my studies. Because I believe that visiting local libraries and professionals is my way to understand people, culture, history, and society. The following libraries and organisations have offered me to

access to audio-visual and printed materials; Biblioteca General and Biblioteca Bellas Artes (Universitat Politècnica de València), Biblioteca d'Humanitats and Biblioteca d'Educació (Universitat de València), Bibliotecas Públicas (Valencia, Beniparrel, Torrent, Castellón, Elche, Alicante, Archena, Pamplona, Caldes de Malavella), Biblioteca Regional Joaquín Leguina Madrid, Biblioteca de Catalunya, Filmoteca Española, Filmoteca de Catalunya, Institut Valencià d'Art Modern, Institut Valencià de l'Audiovisual i de la Cinematografia, Biblioteca Museo Nacional Centro de Arte Reina Sofía, El Col·lectiu Lambda Valencia, the video club Ficciones de cine. Mili Hernandez and her bookshop Berkana in Madrid was a point to collect research materials. The bookshop Antinous in Barcelona also helped me to search books and films. I should also note that I have learnt basic ideas from previous studies of Sara Salih (Salih, 2002), Chizuko Ueno (Ueno, 2005), Toshiaki Kobayashi (Kobayashi, 2012) and Yuichiro Okamoto (Okamoto, 2015) to understand identity and queer theories, Freud's death drive and contemporary French

thought.

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Best Club,' Juan, Silvia, Garro, Dani at 'Brillante,' discotecas 'Latex,' 'Play,' 'Nylon' are my schools of the night to observe desire and self-destruction in Valencia. Joan Vazquez Molina broadened my experience as a doctoral student at the Universitat Politècnica de València. Although a research student is very lonely at the university, Joan and his girlfriend Melissa Claessens, and his friend Joan Dídac Viana Fons, Sergi Tormo Vico, Borja Liesa Barcelo gave me great opportunities to explore culture of Valencia together. I learnt how to 'comer baffle' (bite a speaker) at rave scenes. It was also a great motivation to go to university to attend gym classes. Great classmates from different faculties and my instructors Cali, Alberto, and especially Amador Megias Clavijo helped me a lot to motivate me to do exercise regularly. I was not lonely at the university at all. The Central Market of Valencia was necessary to buy foods and to make my life rhythm. The shops such as 'Retrogusto Coffeemates,' 'Frutas Puchades,' 'Jose Berenguer' and his son Joseba, 'Palanca Carnissers,' 'Vinostrum Bodega,' 'Horno Pastelería San

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Staiano, Graham Bell Tornado, Mad Vicious, William James introduced me to the world of queer performance and representations. My classmate of Manchester Jesus Ortiz Arberas and his wife Ana Luisa López invited me to Spain in the winter of 2003. Their hometown Vitoria-Gasteiz is, as I explained in the chapter 1, now like my second hometown. Ana Luisa López, a professor at the Universidad del País Vasco, gave me professional comments on my studies. Her uncle, the director of the film office Gasteiz, Fernando López Castillo taught me backgrounds of films and politics in Spain and Basque country. Eduardo Verdugo de Quintana always accommodates me in Vitoria and Iker Diaz de Cerio, Raul Cheza, Iker Larreina, Hibai Ollora, David Landazabal, Toño Gonzalez Pérez, Luis Alvaro Roriguez, Sergio Alvarez, Raul Carrion Sevilla, Camilo Morales González, invited me to Las Blusas (the group) of the festival in the city, Los Txismes and Ustargi. I have never been this happy to have great friends. These my personal experiences in Spain broke a spell of identity.

Taking an opportunity of the wedding of my sister in 2015, I confessed that I am gay to my family. Although my father, brother and sister understood me, but my mother was abusive to me, and after I came back to Valencia, she wrote me that I must die million times. I realised that there is an irrevocable consequence. Only my friends in Spain gave me tight hugs. This experience also encouraged me to seek a way out from death drive and to study queer futurity. I sincerely appreciate the support of my family and professors who gave me ‘a kick in the arse’ in Japan – Takafumi Kanemura, Yuichi Sasaoka, Philip Zitowitz, and Sumio Kayoshi. Ana M. G. Cremades and her teacher Professor Antonio Molina Flores at the University of Sevilla looked for my opportunity to study in Spain. They found my supervisor in Valencia and I seized the moment. Alberto Mira, the professor at the Oxford Brookes University, guided essential films to watch and gave appropriate advice to me to pick the topic of this thesis and great suggestions to improve my thesis and further

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