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Hurts So Good: Representations of Sadomasochism in Spanish Novels (1883-2012)

A dissertation submitted in partial satisfaction of the requirements for the degree Doctor of
Philosophy in Hispanic Languages and Literatures

by

Eilene Jamie Powell

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ABSTRACT OF THE DISSERTATION

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Eilene Jamie Powell

Doctor of Philosophy in Hispanic Languages and Literatures

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Professor Jesús Torrecilla, Co-chair

Professor Silvia Bermúdez, Co-chair

This dissertation analyzes how, for over a century, Spanish novels have used sadomasochism (the derivation of pleasure through physical and/ or psychological pain) to criticize the Catholic Church from an anticlerical position, to denounce Francoism, and to sublimate the political left's disillusionment with the post-Franco democratic era into an alternative sexual revolution. First, in the introduction, I review sadomasochism theory, both international and Spanish. Next, chapter one shows how Armando Palacio Valdés's *Marta y María* (1883), Emilia Pardo Bazán's *Dulce Dueño* (1911), and Victor Ripalda's *El pájaro azul* (c.1930) use "holy sadomasochism" the confluence of religion and sadomasochism, through religious flagellation to promote an anticlerical agenda, especially in relation to women. Chapter two reveals how Juan Marsé's *Si te dicen que caí* (Mexico, 1973. Spain, 1976) and Isaac Rosa's *El vano ayer* (2004) use representations of sadomasochism in war and politics to denounce Francoism. Chapter three

explores the possibility of the use of BDSM (Bondage and Discipline, Dominance and Submission, Sadism and Masochism) as a sublimation of the left's *desencanto* with the democratic era into an alternative sexual revolution in the post-Franco democratic-era erotic novels Pedro Sempere's *Fritzcollage* (1982), Almudena Grandes's *Las edades de Lulú* (1989), and Luisgé Martín's *La mujer de sombra* (2012).

The dissertation of Eilene Jamie Powell is approved.

Héctor Calderón

Barbara Fuchs

Roberta Johnson

Silvia Bermúdez, Committee Co-chair

Jesús Torrecilla, Committee Co-chair

University of California, Los Angeles

2015

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VITA

Education:

National-Louis University. Chicago, IL, USA.

Master of Arts degree in **Secondary Education: Foreign Language**

Graduation: August 2009

Texas Woman's University. Denton, TX, USA.

Concentration: Bilingual Education

Coursework: 27 graduate hours. Distance Education.

Summer 2004, Summer 2005, Spring 2006, Fall 2006.

Universitat Autònoma de Barcelona. Barcelona, Spain.

Concentration: Literary Translation

Fall 2005, Winter 2006.

New York University. Madrid, Spain.

Master of Arts degree in **Spanish Literature**

Thesis: "Los caminos de Andrea y Natalia a voces ecofeministas en *Nada* de Carmen Laforet y *La plaza del Diamante* de Mercè Rodoreda." ["Andrea and Natalia's Paths to Ecofeminist Voices in Carmen Laforet's *Nada* y Mercè Rodoreda's *La plaza del Diamante*."]

Graduation: September 2006.

Universitat de Barcelona. Barcelona, Spain.

Hispanic Studies

Spring – Summer 2004.

Texas Woman's University. Denton, TX, USA.

Bachelor of Arts degree in **English**

Summa cum Laude

Minor: Philosophy/ Psychology

Graduation: August 2003.

Universidad Internacional. Cuernavaca, Mexico.

August 2003.

Universidad de Barcelona. Barcelona, Spain.

June – July 2003.

Employment History:

University of California, Los Angeles

Coordinator of the Test of Oral Proficiency

7/2014 – Present

Los Angeles, CA

University of California, Los Angeles

Teaching Fellow

9/2010 – Present

Los Angeles, CA

Chicago Public Schools
George Leland Elementary
Teacher

6/2007 – 6/2009
Chicago, IL

East-West University
Adjunct Professor

9/2006 – 6/2007
Chicago, IL

Kendall College
Adjunct Professor

1/2007 – 9/2007
Chicago, IL

Publications:

La Regenta. Leopoldo Alas (Clarín). Introduction and Critical Edition by Eilene Powell and Maite Zubiaurre. Miami: Stockcero, 2013.

La Novela Sugestiva. Co-author. Eilene Powell, Amanda Valenzuela, and Maite Zubiaurre. Madrid: Consejo Superior de Investigaciones Cientificas, 2012.

The 24-Hr. Micro-Elit Project. Co-author. Ed. Dene Grigar. May be found at http://web.me.com/dgrigar/24-Hr._Micro-Elit_Project/Blog/Blog.html.

Conference Presentations:

“Holy BDSM in Emilia Pardo Bazán’s *Dulce Dueño*.” Conference Theme: Discourses of Peripheral Sexualities in Hispanic Studies. Presented at Florida Atlantic University, Boca Raton, Florida. April 18, 2014.

“Feminist BDSM (Bondage and Discipline, Dominance and Submission, Sadism and Masochism) in Emilia Pardo Bazán’s *Dulce Dueño*.” Conference Theme: Feminism. Presented at Asociación Internacional de Literatura y Cultura Femenina Hispánica at Pomona College, California. October 10, 2013.

“Memories of Dominance and Submission: Fascist Sadomasochism in Juan Marsé’s *Si te dicen que caí* and Isaac Rosa’s *El vano ayer*.” Conference Theme: “Sex and Sexuality in Hispanic Film and Literature. Presented at California State University, Long Beach. March 16, 2012.

“Hurts So Good: Representations of Sadomasochism in Spain’s Silver Age.” Conference Theme: “Hispanic Literature.” Presented at the XXXVII International Symposium of Hispanic Literature at California State University, Dominguez Hills. March 8, 2012.

“Ethical Sex?: Representations of Non-heteronormative Sexualities in *La Novela de Hoy*.” Conference Theme: “Cultural and Ethical Expressions.” Presented at Asociación Internacional de Literatura y Cultura Femenina Hispánica at University of Texas at Austin. October 14, 2010.

Introduction

Years ago while discussing Almudena Grandes' *Las edades de Lulú* (1989), a colleague qualified the novel as pure pornography. True, there is a lot of what most people might define as such in light of the graphic depictions of sadomasochistic sexual encounters in the text; but its critical reception and award-winning (XI Premio *La sonrisa vertical*) achievement belie a simple pornographic reading.¹ Determined to uncover what, if anything, lay beneath the kinky sex scenes of Grandes's novel, I began to research theories on sadomasochism, both foreign and Spanish, and to pay attention to other novels centered on the representation of unconventional sexual practices in Spanish literature. In my readings of Spanish novels, I found that sadomasochism recurs with the intention of criticizing social and political issues. Here, I present three particular aspects of these findings, namely, that Spanish authors have used sadomasochism in novels since the late nineteenth century to criticize the Catholic Church's involvement in secular affairs, to denounce Francoism, and to sublimate the political Left's *desencanto* with democracy into an alternative sexual revolution.

¹ See Olga Bezhanova's "La angustia de ser mujer en el Bildungsroman femenino: Varsavsky, Boulosa y Grandes;" Alicia Rueda Acedo's "'Pagando los platos de la Guerra Civil': Dinámicas históricas e interpersonales en tres novelas de Almudena Grandes;" Euisuk Kim's "La dualidad del personaje masculino en *Las edades de Lulú* de Almudena Grandes;" Tabea Alexa Linhard's "Persiguiendo la raya: La posibilidad de posicionalidades eróticas en *Las edades de Lulú*;" Ellen Mayock's "Family Systems Theory and Almudena Grandes' *Las edades de Lulú*;" Jill Robbins's "The Discipline of the Spanish Subject: *Las edades de Lulú*;" Alison Maginn's "Female Erotica in Post-Franco Spain: The Will-to-Disturb;" Barbara Morris and Lou Charnon-Deutsch's "Regarding the Pornographic Subject in *Las edades de Lulú*;" Silvia Bermúdez's "Let's Talk about Sex? From Almudena Grandes to Lucía Etxebarría, the Volatile Values of the Spanish Literary Market" and "Sexing the Bildungsroman: *Las edades de Lulú* de Almudena Grandes;" Akiko Tsuchiya's "Gender, Sexuality, and the Literary Market in Spain at the End of the Millennium;" and Gonzalo Navajas' "Duplicidad narrativa en *Las edades de Lulú* de Almudena Grandes."

I argue that since the late nineteenth century and throughout the twentieth and twenty-first centuries, Spanish authors have turned their attention to sadomasochism (the derivation of pleasure through pain) to either reflect on or respond to shifting socio-cultural landscapes and changing political and power relations in Spanish society. Thus to analyze sadomasochism as a cultural phenomenon, I am focusing on the following novels: Armando Palacio Valdés's *Marta y María* (1883), Emilia Pardo Bazán's *Dulce Dueño* (1911), Victor Ripalda's *El pájaro azul* (c.1930), Juan Marsé's *Si te dicen que caí* (Mexico, 1973; Spain, 1976), Isaac Rosa's *El vano ayer* (2004), Pedro Sempere's *Fritzcollage* (1982), Almudena Grandes's *Las edades de Lulú* (1989), and Luisgé Martín's *La mujer de sombra* (2012). Except for the 2004 novel *El vano ayer* that I study in chapter two within the idea of Francoist Spain, I follow the chronology of publication beginning with *Marta y María* in 1883 and ending with *La mujer de sombra* in 2012. My dissertation includes this introduction, three chapters, and a brief conclusion.

In regard to the works I study here, all selections are, ultimately, arbitrary, and I do not pretend otherwise. However, the criteria I have used centers on analyzing representative works of fiction depicting sadomasochistic practices that were published in Spain mainly during two promising periods in relation to the advent modernity and the engagement with diverse and transgressive sexual practices: the Silver Age and the democratic era. I begin in the late nineteenth century to expose the abundant depiction of sadomasochism in authors concerned with the Church's over-involvement in Spanish politics as Spain deals with the loss of Empire and the failure of modernity. Last but not least, while I discuss theories of sadomasochism written during Franco's dictatorship in this introduction and in chapters two and three, I do not include novels published in Spain from that period for reasons I discuss below as I detail the

historical context of each era.² Within the general chronology, I have organized my study by themes--religion, politics, and sex--, which recur in Spanish sadomasochism theory and fiction.

At the beginning of the nineteenth century, liberal political parties began to view the Catholic Church as repressive by having become overly involved in secular matters, and a marked, often violent, anti-clerical movement was born in Spain.³ In chapter one, “Holy Sadomasochism: Ironic Hagiography in Armando Palacio Valdés’s *Marta y María* (1883), Emilia Pardo Bazán’s *Dulce Dueño* (1911), and Victor Ripalda’s *El pájaro azul* (c.1930),” I show how these novels reflect on or present anticlerical positions using what I call holy sadomasochism. Representing the denouncement of Francoism are the gruesome and sadomasochistic tortures and effects of Franco’s Catholic nationalist thirty-six year dictatorship in Juan Marsé’s *Si te dicen que caí* (Mexico, 1973; Spain, 1976) and Isaac Rosa’s *El vano ayer*

² Spanish theory on sadomasochism appears in the following works: “Masoquismo” *Los extravíos de la lujuria* (no author, n.d. c. 1930); Alberto Campos’s *Sadismo and Masoquismo* in *Enciclopedia de la generación sexual* (c. 1930); Arturo Sallares’s *El masoquismo: Historia del masoquismo en las costumbres de los pueblos, en la vida particular y en los burdeles* (c. 1930); César Juarros’s 1931 *La sexualidad encadenada. Consejos y ejemplos*; Antonio San de Velilla’s 1932 *La flagelación erótica en las escuelas, en los conventos y casas de corrección; en las cárceles y en los presidios; en la alcoba conyugal, en las mancebías, etc., etc.*; Ángel Martín de Lucenay’s 1933 *Sadismo y masoquismo*; Ángel Garma’s (1943) 1952 *Sadomasoquismo en la conducta humana*; Martín Sagra’s 1973 *Sociología de la sexualidad*; Alfredo Guera Miralles’s 1963 “El problema del masoquismo”; Ricardo Blasco Romero’s (Antonio Ribera i Jordà) 1968 *Las aberraciones sexuales*; Carlos Castilla del Pino’s (1973) 1975 “Introducción al masoquismo” in *Venus de las pieles*; Howard Alden’s (Jesús Rodríguez Lázaro) (1976) *El instinto sexual y sus aberraciones*; Camilo José Cela’s (1976) four-volume *Enciclopedia del erotismo*; Santiago Lorén’s (1978) “Sadomasoquismo” in *Nuestra vida sexual*; and José Luis Carranco Vega’s (2008) *Las reglas del juego: el manual de BDSM*. Perhaps the earliest Spanish reference to “sadism” occurs in César Juarros’s (1927) *El amor en España. Características masculinas*. In this brief inclusion, Juarros applies “sadismo” to men who make women cry and/or feign jealousy of other men because they enjoy torturing women (83).

³ Julio Caro Baroja names 1834 as a marked beginning of anticlericalism in Spain (*Introducción a una historia contemporánea del anticlericalismo español* 157). Stanley Payne suggests that throughout the early twentieth century, “[a]nti-clericalism was general and fashionable, but its virulence and intensity varied greatly from sector to sector” (*Spanish Catholicism* 126).

(2004), which I examine in chapter two “Sadomasochism in War and Politics: FETishizing Francoism.” In chapter three “Sexual Healing: Sadomasochistic Fable, Fairy Tales, and Sexual Play,” Pedro Sempere’s *Fritzcollage* (1982), Almudena Grandes’s *Las edades de Lulú* (1989), and Luisgé Martín’s *La mujer de sombra* (2012) are representative of the democratic era’s opening up of Spain to uncensored publication of previously taboo subjects, like BDSM (Bondage and Discipline, Dominance and Submission, Sadism and Masochism), and the sublimation of democratic disillusionment into a literary sexual revolution. The first two chapters examine how sadomasochism is portrayed negatively to attack the Church and denounce Francoism, but chapter three suggests that BDSM (consensual sexual sadomasochism) becomes positive in its production as sublimation of the political Left’s disenchantment during the democratic era. In what follows, I first define in greater detail what I mean by sadomasochism; secondly, I discuss sadomasochism theory, both foreign and Spanish, as it appeared within the historical trajectory I outlined above; and thirdly, I summarize the content of the three chapters of my study.

I define sadomasochism as the derivation of physical or psychological pleasure through, generally, violent transgressive acts of physical or psychological pain against oneself or another.⁴ I establish the difference between sadomasochism and BDSM in order to distinguish pathology from sexual play. BDSM, which I define in detail in chapter three, is a subset of practices within sadomasochism which differs from other sadomasochisms because in BDSM: participation in sadomasochistic acts is consciously consensual; the sadomasochistic acts are safe; and the sadomasochistic acts are “sane.” The 2013 American DSM-V (Diagnostic and Statistical Manual of Mental Disorders, Fifth edition), which the Spanish psychological and psychiatric professional

⁴ Conceptually, sadomasochism extends to basic human aggression, sexual or other.

communities follow, calls sadism and masochism “disorders,” (not sane), when people who practice sexual sadism/masochism/sadomasochism:

- feel personal distress about their interest, not merely distress resulting from society’s disapproval;

or

- have a sexual desire or behavior that involves another person’s psychological distress, injury, or death, or a desire for sexual behaviors involving unwilling persons or persons unable to give legal consent. (Paraphilic Disorders DSM5.org)⁵

BDSM is consensual sexual practice/play, not necessarily involving genital contact, between consenting adults. BDSM may be socially taboo (less so if we consider massive popular interest in recent sexually sadomasochistic fiction), but its reciprocity between participants differentiates it from other violently transgressive sadomasochistic acts that are unsafe, lack consensuality, and, as the DSM-V states, “involve another person’s psychological distress, injury, or death.” The sadomasochisms analyzed here include: flagellation as holy sadomasochism in chapter one; rape, torture, and murder as sadistic politics and war in chapter two; and BDSM as a Leftist sublimation of rebellion and the questioning of the status quo in chapter three.

Sadomasochism’s nomenclature and connection to perverse sexuality stems from Richard von Krafft-Ebing’s first use of “sadism” and “masochism” in his 1886 *Psychopathia Sexualis* where he footnotes the literature of the Marquis de Sade and Leopold von Sacher-Masoch as

⁵ The DSM-V will “further define the line between an atypical sexual interest and disorder... to differentiate between the behavior itself and the disorder stemming from that behavior (i.e. Sexual Masochism in DSM-IV will be titled Sexual Masochism Disorder in DSM-5). It is a subtle but crucial difference that makes it possible for an individual to engage in consensual atypical sexual behavior without inappropriately being labeled with a mental disorder” (Paraphilic Disorders DSM5.org).

references for his use of the terms to describe perversions of the sexual instinct (57, 89).⁶ Isaak Sadger, a student of Freud, is the first to use “sodomasochism” in its compound form.⁷ Freud popularized the terms “sadism” and “masochism” throughout the world with his 1905 “Three Essays on the Theory of Sexuality.” Although Krafft-Ebing is most widely recognized as the first to use “sadism” and “masochism,” he obfuscated his text by writing, at times, in Latin so that the general public could not understand certain passages.⁸ Freud did not. Freud’s wide readership and ensuing new editions of the “Three Essays” spread the use, along with Freudian theories, of “sadism” and “masochism.”

Spanish thinkers largely follow Freud and Havelock Ellis in their writings on sodomasochism. Freud simultaneously regarded sadism and masochism as “universal” and “perversions”: “Sadism and masochism occupy a special position among the perversions, since the contrast between activity and passivity which lies behind them is among the universal characteristics of sexual life” (159). Freud points to the interdependence of sadism and masochism, claiming that “a sadist is always at the same time a masochist...” (159). Sadism and

⁶ Although Krafft-Ebing is widely credited with coining the terms “sadism” and “masochism,” Bert Cutler claims that sadism and masochism appeared in underground advertisements among practitioners (*Partner* 100-101).

⁷ Sadger uses “sado-masochism” in his 1913 essay “Über den sado-masochistischen Komplex” where he comments on his compound usage of “sadism” and “masochism” referring to active and passive algolagnia, both which almost always occur together (157).

⁸ I refer to Krafft-Ebing’s admission in the “Preface to the First Edition” that he intended *Psychopathia Sexualis* to have a limited audience of “earnest investigators in the domain of natural science and jurisprudence” so he “saw himself compelled to choose a title understood only by the learned, and also, where possible, to express himself in *terminis technicis*. It seemed necessary also to give certain particularly revolting portions in Latin rather than in German” (v). However, as Charles Gilbert Chaddock the English translator notes in the “Translator’s Preface” of the 1892 7th edition, “the appearance of seven editions” suggests that the public also read it (vii). Krafft-Ebing also calls homosexuality pathology.

masochism become perversions, Freud argued, when “satisfaction is entirely conditional on the humiliation and maltreatment of the object” (158). I would add that non-consensuality makes sadomasochism perverse. Havelock Ellis discusses sadism and masochism in his analysis of love and pain and their connection to female sexuality.⁹ Because sadism and masochism appear in “normal manifestations,” generally everywhere in nature and civilization, Ellis believed that the terms are useful in clinical settings (120).

Conceptually, sadomasochism involves complex intersections of power dynamics and subject formation. Central to understanding how and why sadomasochistic relationships exist by means of mutual recognition, and perhaps why almost all theorists believe these power relationships exist everywhere, is Hegel’s master-slave dialectic in “Lord and Bondage.”¹⁰ Recognition of one’s existence allows for subject formation. Knowledge of existence gives pleasure to the subject. Hegel’s ideas of subject formation help explain how participation in sadomasochistic social structures can be unconsciously consensual. In the master-slave relationship, both sides see that they are dependent on one another and therefore have equal power in the maintenance of the relationship. According to Hegel, “self-consciousness exists in

⁹ Havelock Ellis’s *Analysis of the Sexual Impulse: Love and Pain: The Sexual Impulse in Women*, translated by Ginés de San Telmo, was published in Spain in 1906 (*Amor y dolor. Estudio sobre el sadismo y el masoquismo*. Madrid: Viuda de Rodríguez Sierra).

¹⁰ Several sadomasochism theorists refer to Hegel’s master-slave dialectic to explain sadomasochism and its power dynamics; these include, but are not limited to: Lynda Hart’s *Between the Body and the Flesh: Performing Sadomasochism*; Laura Hinton’s *The Perverse Gaze of Sympathy: Sadomasochistic Sentiments from Clarissa to Rescue 911*; Jessica Benjamin’s *The Bonds of Love: Psychoanalysis, Feminism, and the Problem of Domination*; Jack Novick and Kerry Kelly Novick’s “Discussion of the case of Diane” in *Battling the Life and Death Forces of Sadomasochism*; Cynthia Willett’s *Maternal Ethics and Other Slave Moralities*; Georges Bataille’s *Erotism: Death and Sensuality*; Robert Stoller’s *Sexual Excitement*; Lynn S. Chancer’s *Sadomasochism in Everyday Life: The Dynamics of Power and Powerlessness*; William Simon’s *Postmodern Sexualities*; Judith Butler’s *Subjects of Desire: Human Reflections in 20th Century France*.

itself and for itself, in that, and by the fact that it exists for another self-consciousness; that is to say, it *is* only by being acknowledged or ‘recognized’” (229). Hegel’s subjection theory helps sadomasochism theorists explain how sadomasochistic dynamics exist and function at all levels of society as well as in interpersonal relationships by describing subject formation. This consciousness of existence gives pleasure, to oneself or to others, including imagined others or ideologies (as in the case of Althusser).¹¹ For Hegel, two self-consciousnesses exist within one self-consciousness. But each self-consciousness only exists because of its division, which allows each one to see itself as real, because of the other that is also itself. Thus, there is “spiritual unity in its duplication” (229). This working towards of unity is “the process of Recognition” wherein both try to “sublate” the other, although each sublates itself in the process since it is also that other. Sadomasochistic relationships undergo a similar process in that both “sides” (sadism/masochism, dominant/submissive, the Hegelian Lord/bondsman) exist in unity with constant negotiations of sublation. The life-and-death struggle, applied to sadomasochism, occurs in the exercise of sadomasochistic acts. Hegel claims that in the life-and-death struggle, each realizes that “self-consciousness becomes aware that *life* is as essential to it as pure self-consciousness” (234). As a result, a relationship is maintained between the two self-conscious(es) (which are the same) because without the other (complete canceling out of the other), each would cease to exist (since they exist for one another and killing one would mean killing oneself). This realization (that they need each other to exist) guides each to seek “existence on their own account” (pleasure) allowing the other to exist (233).

¹¹ Louis Althusser posits how a “subject” exists by recognition of another in the interpellative process (48).

Sadomasochism and BDSM not only became more visible in twentieth-century Spanish literary works, these practices generated a large theoretical corpus, which has received almost no critical attention.¹² Respecting the chronology of the three chapters, I analyze these ideas as they appear in Spain's three major historical periods of the contemporary era: 1898-1939, which encompasses the end of the empire and the literary period known as the Silver Age; Franco's dictatorship (1939-1975); and the democratic era (1976-Present). Spanish theoretical and literary representations of sadomasochism have evolved from sexual pathology to understanding them within a recognized sexual subculture. Two shifts in Spanish production of sadomasochism in theory and erotica coincide with increased sexual freedom and diminished conservative political power, including lack of censorship. These two periods occur in 1920s and early 1930s Spain, especially with the establishment of the Second Republic in 1931 (until 1936), and in 1978 with the established democratic Constitution which abolished censorship. After the Spanish Civil War, theories of sadism and masochism published under Franco's dictatorship and ensuing censorship promotes the use of pseudonyms (before and after Franco's death) and publications by Spaniards outside of Spain. Texts on sadomasochism published outside of Spain draw connections between sadomasochism as a perversion in politics during the dictatorship (Garma, Sagrera). The post-Franco democratic era ends with sparse theoretical information that defines sadomasochism and/or gives overt instructions and tips on how to practice BDSM.

The phallogentric discourse surrounding "sadism," which originates from Marquis de Sade's *oeuvre* where dominant males perform violent sex acts against women, and "masochism,"

¹² WhipMaster published a recent essay giving a brief history of BDSM in "El sadomasoquismo en la literatura erótica española de principios del siglo XX. Una aproximación" in *Cuadernos de BDSM*. V.23. 93-130. For this project, I contributed to WhipMaster a few of the "theoretical" texts on sadomasochism I analyze here.

which stems from Leopold von Sacher-Masoch's *Venus in Furs*, in which male characters are submissive to women, extends to Spanish sadomasochism theory. Spanish thinkers also take a phallogocentric approach when theorizing about sadism/masochism/sadomasochism. Dominated only by Spanish male authors, twentieth-century Spanish sadomasochism theory frequently includes sadomasochistic sexual practices intermingled with psychological and sociological conceptual theories of the terms. Every Spanish text on sadomasochism theory refers to a variety of literary works and case studies for examples of sadomasochism.¹³

Early ideas of sadomasochism, frequently appearing in theoretically-guised erotica, revolve around female masochism and chronologically coincide with similar sadomasochistic reproductions in novels that depict women engaged in sadomasochism as religious penance. Regarding mysticism, Arturo Sallares in *El masoquismo: Historia del masoquismo en las costumbres de los pueblos, en la vida particular y en los burdeles* (c. 1930) claims that “la flagelación voluntaria en los conventos de frailes o monjas es en el fondo una práctica sensual y masoquista” (33). Martín de Lucenay, in *Sadismo y masoquismo* (1933), gives the example of medieval works of art portraying women being punished or martyred as examples of reciprocal sadomasochism (34). But, Martín de Lucenay vacillates between calling religious self-flagellation erotic or not. Sagraera claims that Christian governments can “desinteresarse del dolor humano, e incluso fomentarlo para purificar a los hombres que quiere” while simultaneously

¹³ Some of these examples of literary works, referred to, include Rousseau's *Confessions*, Shakespeare's *Antonio y Cleopatra*, *Hamlet*, and *Othello*, Cervantes's *El Quijote*, Zola, Palacio Valdés, Daudet, Balzac, Kleist, Schiller, Baudelaire, Socrates, Proverbs in the Bible, Pablo Neruda's poetry, Dostoevsky's *The Brothers Karamazov*, Fernando de Rojas's *La Celestina*, Duque de Rivas's *Don Álvaro y la fuerza del sino*, Paul Bourget's *El discípulo*, Calderón de la Barca's *La vida es sueño*, Federico García Lorca's *La muerte de Sánchez Mejías*, and Ramón María del Valle-Inclán's *Divinas palabras*.

satisfying “sus propias tendencias masoquistas sin poner en peligro su dominio temporal, ‘considerando que está sirviendo a otro poder superior a él, el divino’” (172).¹⁴

Early novelistic depictions show sadomasochistic acts as pathology driven by the Church’s involvement in government. Anticlerical attitudes, building throughout the eighteenth and nineteenth centuries, endured into the twentieth century and contributed to women’s socially subordinate position. The second half of nineteenth-century Spanish literature is rife with sadomasochism, perhaps in part, as a reflection of “la guerra de los sexos” (Casas n.p.).¹⁵ In chapter one, women’s involvement in flagellation as religious penance reflects anti-clericalism by challenging gender roles. Palacio Valdés’s *María* engages in flagellation as religious penance, but her extreme religiosity is portrayed as negative and perverse due to her involvement in Carlist politics, which is outside the realm of socially accepted female roles. Pardo Bazán’s *Lina*, frustrated and stifled by bourgeois gender role expectations, exercises agency through sadomasochism but is imprisoned because her relatives deem it pathological. Luisa, Ripalda’s protagonist, practices sexual sadomasochism with a priest as revenge for the abuses endured by the corrupt Church and she eventually frees herself.

Ripalda’s novel, published around 1930, with its sexually explicit content and portrayals of a corrupt Church reflects popular attitudes of 1930s Spain. Historically, 1930s Spain brimmed with political discord and accusations of a corrupt government and Church. Miguel Primo de

¹⁴ Havelock Ellis also recognized that “the custom of religious flagellation was more especially preserved in Spain” (135).

¹⁵ Ana Casas in “Placeres prohibidos y trasgresión moral: mujer y sexualidad en el cuento del fin de siglo” claims that “de todas las ‘desviaciones’ sexuales, el sadomasoquismo es, sin duda, la que recibe mayor tratamiento en los textos de la época [la segunda mitad del siglo XIX]” (n.p.). Martín de Lucenay also suggested that sadomasochism was everywhere in literature: “respecto a la difusión que han alcanzado las perversiones algolágnicas, sólo nos resta decir que casi toda la moderna literatura erótica, gira alrededor de estos temas” (92).

Rivera, with the support of the monarchy, established himself as military dictator in 1923 to gain control of the country. However, Primo de Rivera's repressive government, which held religion as a central tenet, lacked popular support both within its own regime and within opposing ideologies. These and other factors led to his resignation in 1930 and Alfonso XIII's exile. Primo de Rivera's resignation contributed to the establishment of the Second Republic, whose first government, controlled by Republican parties, claimed in the electoral manifesto that "only religious liberty can emancipate us from discreditable clericalism" (Payne, *Spanish Catholicism* 152). The Church's diminished grip on Spanish government allowed for the 1931 constitution which established important equal rights for women including the right to education, to work, to vote, and to make legal and financial decisions. Although short-lived, this period appears to have its own mini "destape," or undressing, of sadomasochistic sexualities and sexological theory.¹⁶

Appearing in pseudo-medical and pseudo-sociological studies, sexology books, and sexual "encyclopedias," Spanish thinkers, such as Arturo Sallares, César Juarros, Antonio San de Velilla, and Martín de Lucenay, define sadism, masochism, and sadomasochism. Coinciding with the appearance of women's social and legal rights, during this period, these texts focus on women's roles in sexual sadomasochism. Perhaps the earliest mention of sadism is in Dr. César Juarros's *El amor en España. Características masculinas* (1927), where he applies sadism to men who make women cry and/or feign jealousy of other men because they enjoy torturing

¹⁶ L. Alonso Tejada in *La represión sexual en la España de Franco* (1977) was already using the term "destape" to describe the years 1975-1976. Alonso Tejada criticizes the term *destape* because of its "voz peyorativa, casi vergonzante, con que se pretende designar el desnudo erótico en el cine, teatro, espectáculos y revistas ilustradas, [que] expresa ya el espíritu escasamente liberado de quienes lo utilizan" (224). "El destape" was first used to describe "las modestas exhibiciones anatómicas femeninas de la época de la apertura de Pío Cabanillas y luego ya corrientemente a los más osados desnudos que pudieron contemplarse tras la muerte de Franco" (224-225).

women (83). The unnamed author of the earliest Spanish text on masochism, in the semi-erotic “Masoquismo” in *Los extravíos de la lujuria* (c. 1930, n.d.), explains that noblewomen masochists who pretend chastity to the outside world enjoy being raped by lower class men (300). Arturo Sallares in the pseudo-anthropological *El masoquismo: Historia del masoquismo en las costumbres de los pueblos, en la vida particular y en los burdeles* (c. 1930, n.d.) uses a common male fantasy more than a rational philosophy to explain unsatiated sexual masochists by stating that female masochists who cannot find a male sadist engage in lesbian sex (12). Sallares exoticizes masochism by describing customs in other countries and ages.¹⁷ Focusing on women’s masochistic roles in heterosexual relationships, Sallares concludes his detailed descriptions of women’s bodies and oppressive customs claiming that masochism, in Asian and African countries, is a “rito, medio sensual y medio religioso” whereas in Europe “es más bien una perversión sexual” (22). Sallares repeatedly digresses from masochism and hypothesizes on the sexual habits of women, frequently calling any woman who has sex or enjoys sex a nymphomaniac.¹⁸

Dr. César Juarros’s *La sexualidad encadenada. Consejos y ejemplos* (1931) briefly mentions oppression of women considering that “aunque cambiaron los tiempos, todavía

¹⁷ Sallares describes masochistic customs in Sparta, Hungary, Poland, Bohemia, Russia, Tahiti, New Guinea, Samoa, Tonga, India, and Nigeria.

¹⁸ When discussing masochism, Sallares suddenly makes an aside regarding sexual toy phalluses for women. Using A. Moll’s *Handbuch der Sexualwissenschaften* which studies “con una riqueza de datos admirable todos los aspectos de las perversiones sexuales,” Sallares claims that the most interesting is the image that “presenta reproducciones de los falos que utilizan ciertas mujeres, principalmente las ninfómanas, las mujeres siempre insatisfechas, para apagar su sed sensual, falos que no son exclusivos de un país ni de una clase social, sino de todos los países y de todas las clases sociales” (11). Later when describing “la señorita de Warrens” (Françoise-Louise de Warens), one of Rousseau’s lovers, Sallares says that “su vida hace sospechar que era sensualmente una mujer insatisfecha, una verdadera ninfómana, que tenía necesidad de vivir intensamente la pasión amorosa” (26).

abundan quienes prefieren tener esclavizada a una mujer” (38). In reference to politics, which I discuss in chapter two, Juarros lists “grandes sadistas históricos” of whom many were leaders noting that “hace pensar si muchos generales gloriosos no serían sino pobres enfermos convertidos en héroes a impulsos de una sensualidad patológica” (41). Juarros calls Spain “un pueblo masoquista” (57). The bulk of Antonio San de Velilla’s *La flagelación erótica en las escuelas, en los conventos y casas de corrección; en las cárceles y en los presidios; en la alcoba conyugal, en las mancebías, etc., etc.* (1932) consists of lengthy quotes from other sources.¹⁹ And, although San de Velilla’s title promises flagellation, he excludes women who flagellate women or men as a form of sadism; instead flagellation by women is explained as being at the behest of the flagellated men or self-torture therefore making it a form of masochism. Religious flagellation has always been sexual sadomasochism, according to San de Velilla (155).

Martín de Lucenay’s *Sadismo y masoquismo* (1933) is the only text on sadomasochism during the Silver Age that claims that “las mujeres suelen ser sadistas” (5-6). According to Martín de Lucenay, among “los casos más vulgares” of masochism are flagellation, bondage, and “los golpes con los zapatos” (as in Pardo Bazán’s *Dulce Dueño* in chapter one) (45). Martín de Lucenay calls religious flagellation sadomasochistic, which proves that “no siempre existe una relación entre ese procedimiento y la emoción sexual”, although he later says “no debió ser fácil a los clérigos ocultar las emociones sexuales que acompañaban a sus maniobras” (64-72, 67). He vacillates between calling religious self-flagellation erotic or not, a still-debated topic, which I examine in chapter one, but he comments that the new Republic “ha venido a dar al traste con muchos fanatismos que en los tiempos modernos, lejos de beneficiar a la siempre respetable Religión católica, servían más para escarnecerla y revelarnos la gran miseria moral de muchos

¹⁹ See Havelock Ellis’s (1897-1928) six volumes of *Studies in the Psychology of Sex* and Martín de Lucenay’s (1931) *La sexualidad maldita. Estudio sobre aberraciones sexuales auténticas*.

supuestos religiosos” (68). Martín de Lucenay’s reference to the Second Republic reveals the Spanish discontent with corruption in the Catholic Church, more than with religion itself per se. The Second Republic had passed laws declaring the nation as proprietor of all Church land and sought “subjugation of the Church and the suppression of Catholic culture through the elimination of Catholic education” (Payne, *Spanish Catholicism*, 155).

Political turmoil between and among liberals and conservatives during the Second Republic led to the Spanish Civil War (1936-1939), which claimed the lives of around 500,000 Spanish.²⁰ Hundreds of thousands were exiled. Republican soldiers, now war criminals, that stayed in Spain were either executed, imprisoned, hiding, or missing dead loved ones and starving, since agriculture came to a halt during the war. Francisco Franco’s victory in the Spanish Civil War culminated in his politically and ideologically oppressive thirty-six year dictatorship (1939-1975). Subject to extreme censorship, theory and fiction on sadomasochism during Franco’s dictatorship include a few publications in Spain appearing in the late 1960s and early 1970s and others published outside of Spain.²¹ During this period, much of the literature on sadomasochism became more sophisticated with professional sociologists, psychologists, and psychiatrists examining sadomasochism through the lenses of psychoanalysis and sociology.

²⁰ Hugh Thomas in *The Spanish Civil War* (1977) estimates 365,000 killed during the Civil War and 100,000 killed during the Franco Regime as a result of the war. Gabriel Jackson in *The Spanish Republic and the Civil War* (1965, 1972) cites a total of 380,000 deaths. Melvin Small and J. David Singer in *The Wages of War* (1972) claim there were around 650,000 deaths.

²¹ Spanish sadomasochism theory during Franco’s dictatorship includes: Ángel Garma’s (1943) 1952 *Sadomasoquismo en la conducta humana* and Martín Sagrera’s (1973) *Sociología de la sexualidad* published outside of Spain and Alfredo Guera Miralles’s (1963) “El problema del masoquismo;” Ricardo Blasco Romero’s (Antonio Ribera i Jordà) 1968 *Las aberraciones sexuales*; and Carlos Castilla del Pino’s (1973) 1975 “Introducción al masoquismo” *Venus de las pieles*. For censorship laws during Franco’s dictatorship see Luis Alonso Tejada’s *La represión sexual en la España de Franco*.

These theorists also began to denounce Francoism by arguing the connections between sadomasochism and politics and war. Ángel Garma, a Spanish psychiatrist living in exile in Buenos Aires during Franco's dictatorship, dedicated his first chapter in *Sadismo y masoquismo en la conducta humana* (1943) to sadomasochism in war. I draw on Garma to understand sadomasochism in war and politics in Juan Marsé's *Si te dicen que caí* and Isaac Rosa's *El vano ayer*. Garma believes that "las guerras ocurren, no solamente porque el hombre tiene deseos agresivos, sino también porque desea sufrir. ... Sadismo y masoquismo humanos son las causas de las guerras" (24).

The first article directly addressing masochism published in Spain under Franco's censorship laws is Alfredo Guera Miralles's 1963 "El problema del masoquismo" first presented at a Spanish clinical psychology conference in 1961 and later published in the *Revista de la Federación Española de Asociaciones de Psicología*. Appropriating the title from Freud's "The Economic Problem of Masochism," Guera Miralles defines masochism psychoanalytically claiming that masochism is characterized by the need to suffer, physically, mentally, or both; but when its end is erotic or genital-related it becomes perverse (31). Also published in Spain under censorship, Ricardo Blasco Romero's (Antonio Ribera i Jordà) *Las aberraciones sexuales* (1968) describes sadism as a manifestation of violence through which erection and ejaculation is achieved (121).²² Like his antecedents, Blasco Romero uses case studies of, usually, women who achieve sexual gratification by watching dangerous sports including bullfights and boxing matches (123). Building on the Freudian "A Child is Being Beaten" he also calls parent-child

²² Detailing a variety of fetishes, Ribera i Jordà's book published in 1968 under the pseudonym "Ricardo Blasco Romero" presents itself as a medical text outlining "aberrations" which are to be avoided. The prologuist explains that learning about sexual aberrations can help people avoid them and "luchar contra ellas" (9-10).

relationships sadomasochistic (121). These two texts published in Spain reflect the sexual repression exerted by Franco's government because, unlike theories published outside of Spain that argue the existence of sadistic politics during this period, these discuss sadism and masochism strictly as sexual perversions, where direct sexual gratification is achieved by another or one's own pain. Carlos Castilla del Pino's "Introducción al masoquismo" (Madrid, 1973, 1975) in his Spanish translation of *La Venus de las pieles* explores masochism from a primarily Freudian psychoanalytic perspective.²³ Of female masochists, he states that within Spain, women are institutionalized to be passive, thus corresponding to a form of masochism (62). However, he claims that women, from a seemingly submissive role, can create dependency in their possessors (65). Echoing Hegel, Castilla del Pino suggests that both roles of slave and master need each other to exist.²⁴ Castilla del Pino reveals two case studies of patients whose masochistic obsessions reflect effects of the Civil War (initiated by Franco) and Francoist oppression: a woman who was raped by a sibling with whom she shared a bed due to the poor conditions caused by the Civil War and a man who was institutionalized because he became paranoid that "los falangistas le perseguían" (50-52). These two brief inclusions prove direct psychological distress among the Spanish as a result of the dictatorship.

At the same time that Castilla del Pino's essay appeared in Spain, Martín Sagera, a Spanish sociologist, publishes a sociological approach to sadomasochism in "Sadomasoquismo y

²³ Carlos Castilla del Pino (1922-2009), a Spanish writer, neurologist, and psychiatrist, lived in Spain during the Civil War and until his death. He became known as *psiquiatra rojo* during Francoism (http://cultura.elpais.com/cultura/2009/05/15/actualidad/1242338403_850215.html).

²⁴ Castilla del Pino references Hegel's master-slave dialectic to explain the perpetuation of sadomasochistic relationships "sin que el que adopta el rol sumiso y sojuzgado sea capaz de hacer uso de su mayor valor, visible quizá para un tercero, ostensible también cuando, a través de circunstancias externas, el sojuzgado rompe por fin su relación de dependencia, juzgada antes imposible" (67).

sociedad” as part of *Sociología de la sexualidad* (1973) in Buenos Aires.²⁵ Sagrera is the first Spanish theorist to call the patriarchal system tyrannical and sadomasochistic, which “junto a la política y diplomacia ‘caballeresca’ y los sistemas de dominio indirecto cultural y económico, ha tenido que mantener siempre el estado de guerra, y realizar periódicamente operaciones de violencia represiva contra el sexo subyugado” (139). Sagrera’s work also openly condemns Francoism and the State’s institutionalized legitimate violence (138, 191). According to Sagrera, women are socialized to be masochists and the vagina, not the penis as other thinkers claim, is the more aggressive sexual organ because it simulates “la boca, de la que conserva en ocasiones, místicamente agigantadas por las leyendas populares, los agresivos dientes, y que no sólo va acechando al pene (cuando la sociedad no la reprime), sino que, como la serpiente, lo fascina, inmoviliza (a él, si no a su portador), se lo traga, exprime y devuelve después *exangüe*...” (148-149). One of the most important elements in maintaining the “abnormality” of sadomasochism is the belief that it rarely occurs; instead, sadomasochism is ubiquitous, Sagrera believes, and society must recognize sadomasochism in order to overcome dangerous and subtle forms of it (133).

Because Franco’s Regime censored publications, the novels I analyze that portray sadistic tortures committed by the Franco Regime were published outside of Francoist censorship.²⁶

²⁵ Sagrera cites Krafft-Ebing, Fromm, Freud, Simone de Beauvoir, Schopenhauer, Deleuze, Nietzsche, and Hegel as influences.

²⁶ According to the Ley 14/1966, de 18 de marzo, de prensa e imprenta in Chapter 1. Liberty of the Press and Publishing, Article 4, Consulta voluntarias states: “1. La Administración podrá ser consultada sobre el contenido de toda clase de impresos por cualquier persona que pudiera resultar responsable de su difusión. La respuesta aprobatoria o el silencio de la Administración eximirán de responsabilidad ante la misma por la difusión del impreso sometido a consulta. 2. Reglamentariamente se determinarán los plazos que deban transcurrir para aplicar el silencio administrativo, así como los requisitos que hayan de cumplirse para presentar el impreso a consulta” (Rodríguez Fischer 121).

During the Franco period, sadomasochism, perhaps more covertly, appeared in literature under censorship. After Franco's death, the transition (1975-1982) to and establishment of a democracy with the 1978 Constitution abolished censorship, decriminalized divorce, homosexuality, abortion, adultery, cohabitation, and contraception. Women were no longer subject to their husbands as the legal heads-of-household, and women could finally, for the first time since the 1930s, make financial and legal decisions without their husbands' or fathers' permission. These strides in women's rights, born of a centrist government and democracy, coincided with a sexual liberation that openly explored non-heteronormative sexualities, including BDSM. However, at the same time, sexually explicit novels tend to subjugate women and control them in literary representations.

Along with the recently coined BDSM terminology (1969/1970), sadomasochism's previously assumed role as sexual pathology becomes a conscious mode of reenacting power disparities within the guidelines of "seguro, sensato, y consensuado."²⁷ Print and online magazines, although many short-lived, began to explain how to practice BDSM and create BDSM communities. Spanish sadomasochism theory during the democratic era appears in general non-fiction, a psycho-sexological study, and BDSM manuals.²⁸ Possibly the earliest reputable post-Franco reference to sadomasochism appears in Camilo José Cela's 1976 four-volume *Enciclopedia del erotismo* where he defines masochism, sadism, and sadomasochism.

²⁷ *The New Partridge Dictionary of Slang and Unconventional English* (2006) claims that BDSM, as a term, originates in 1969 from the United States (109).

²⁸ Sadomasochism in the democratic era is discussed in: Howard Alden's (Jesús Rodríguez Lázaro) 1976 *El instinto sexual y sus aberraciones*; Camilo José Cela's 1976 four-volume *Enciclopedia del erotismo*; Santiago Lorén's 1978 "Sadomasoquismo" *Nuestra vida sexual*; and José Luis Carranco Vega's 2008 *Las reglas del juego: el manual de BDSM*.

“España está empezando a ponerse cachonda,” (*El País*, 13 May 1976) Cela introduced his encyclopedia to the press. After calling sadomasochism a perversion, according to his academic definition, Cela states that “en el lenguaje literario y en el vulgar... se entiende a menudo en sentido figurado y sin evocar, sino a distancia, referencia alguna a la sexualidad y al erotismo (834-835). Howard Alden’s (Jesús Rodríguez Lázaro) *El instinto sexual y sus aberraciones* (1976) repeats the same tired theory of women as masochists and sexually frigid because they have historically been “esclavas” and “máquinas reproductoras” (161). Santiago Lorén’s brief inclusion of “sodomsoquismo” in his 1978 *Nuestra vida sexual* calls male masochists an anomaly within the traditional active/passive gender construction of sadism and masochism (329). Lorén also, like Cela, calls sadomasochism a sexual perversion but then later says “en realidad no es más que una continuidad, hasta lo patológico, de la propia agresividad inherente al acto sexual” (328, 329). Lorén acknowledges that some pain in coitus exists and can be pleasurable, but “en el que el dolor infligido o sufrido produjera daño grave, superara al placer obtenido y sobre todo constituyera humillación y denigración para uno o los dos” then sadomasochism becomes “perverse” (328). Lorén also calls strangulation, mutilation, rape, and murder sadomasochistic (329).

José Luis Carranco Vega’s 2008 *Las reglas del juego: El manual de BDSM* takes a broad departure from theories of sadomasochism and whether women or men practice sadism or masochism more.²⁹ Instead, Carranco Vega provides a comprehensive manual for practicing BDSM (Bondage and Discipline, Dominance and Submission, Sadism and Masochism). Along with brief biographical information on the Marquis de Sade and Leopold von Sacher-Masoch,

²⁹ In fact when Carranco Vega does briefly reflect on Krafft-Ebing’s *Psychopathia Sexualis*, he incorrectly dates it as 1869 instead of 1886. Alfredo Guera Miralles also does this in “El problema del masoquismo.”

the extensive, detailed manual includes information on genital piercings, nipple clamps, flagellation, slave contracts, various types of bondage, hot wax, face-sitting, human furniture, and other BDSM acts. Other Spanish publications that have appeared in the late twentieth and early twenty-first centuries regarding BDSM include the magazines *Cuadernos de BDSM*, still online, *Sumissa*, *Sadomaso*, *Sade*, *Esencia SM*, and *Demonia*.³⁰ These publications focus primarily on practicing BDSM with some explorations of Western cultural representations of sadomasochism and BDSM.

The Chapters: Religion, Politics, and Sex

Chapter one examines two canonical novels and one erotic novelette that express discontent with the Catholic Church between the late nineteenth century and the first three decades of the twentieth century. Using two canonical novels alongside an erotic novelette shows that sadomasochism crosses boundaries of “high” and “low” culture. I focus on the intersection of religion and sadomasochism, what I call “holy sadomasochism,” in ironic representations of virgin saint narratives. Religion and sexuality and their connections to pain or cruelty originate from thousands of years of religious ideology that promotes suffering and sacrifice as a means to union with or obedience to a higher being, or God. The immense power of the Catholic Church in Spain provides fertile ground for late nineteenth- and early twentieth-century depictions of sadomasochism within religious contexts. Armando Palacio Valdés uses holy sadomasochism in *Marta y María* (1883) to caution against the dangers of the Church’s involvement in government through María’s overzealous public religiosity and her personal involvement in political matters.

³⁰ BDSM magazines, including *SadoMaso* (Ediciones SBD, 1985), *S.a.d.e.* (1994), *Muñeca Sady* and *Tacones Altos* (Ediciones Zinco, 1994, Luis Vigil), *Sumissa* (J.L. Carranco, 1995), and *Cuadernos de BDSM* (2007) appeared in print and/ or on the internet. Likewise, private blogs began to explore BDSM, especially representations of it and instructions on how to practice it. I list some of these in chapter three.

Emilia Pardo Bazán's *Dulce Dueño* (1911) uses holy sadomasochism to express discontent about women's socially subordinate position to men. And, Victor Ripalda's *El pájaro azul* (c.1925-1930) employs holy sadomasochism, (foreshadowing BDSM fairy tales, which I discuss in chapter three), to express discontent with corruption in the Catholic Church. The chronological trajectory of these three novels coincides with a revival of anticlerical sentiments at the turn of the twentieth century, to the 1909 and 1931 burning of clerical buildings, followed by the murder of priests and nuns in 1934 by revolutionaries.³¹ The severity of the sadomasochistic acts that I discuss in these three novels also increases dramatically following the same chronology. I build on Krafft-Ebing's theory that "unsatisfied sensuality very frequently finds an equivalent in religious enthusiasm," and how "either of these mental states [religious and sexual] may become transformed into the impulse to cruelty (actively exercised or passively suffered)" (8, 9).³²

Deleuze's analysis of masochism and the bonds between religion, sexuality, and cruelty based upon Sacher-Masoch's *Venus in Furs* helps explain the humor and irony in the inclusion of certain so-called ascetic practices. I call this intersection of sadism, masochism, and religion holy sadomasochism. I expand on the idea that Catholicism's basic tenet that a dominant higher power exists creates a sadomasochistic dynamic between the submissive (believer/follower) and the dominant. Sacrifice and pain (un-pleasure), inherent in many religious ideologies, coincide with sadomasochistic relationship dynamics. The protagonists of these novels employ

³¹ See also Wenceslao Ayguals de Izco's *María la hija de un jornalero* (1817); Vicente Blasco Ibáñez's *Entre naranjos* (1900); and Pío Baroja's *Camino de perfección, pasión mística* (1902) for other novelistic examples of anticlerical attitudes.

³² Krafft-Ebing explains that through sacrifice, generally done by existing for a deity by submitting to it and atoning for one's sins, an individual can express enthusiasm in religion. Offerings of self-punishment both allow excitable individuals an "exchange of present pain for future bliss;" therefore everything done in service to the god "is felt directly as pleasure" (9-10).

sadomasochism in their re-representations of virgin saints and exaggerate the sadomasochistic acts. María, in Armando Palacio Valdés's *Marta y María*, engages in flagellatory penance as part of her attempt at living an ascetic lifestyle; but the narrator sheds a negative light on María's extreme religious practices, which the narrator believes should be kept private, by connecting them to her involvement in Carlist politics. Lina also uses sadomasochism as penance but is institutionalized by her uncle. Finally, Luisa gains personal freedom by using sadomasochism against clergy who have abused her.

In chapter two, and within the notion of historical memory, I draw on Spanish theories of sadism in war and politics to describe sadomasochism in Franco's politics and the Civil War. I discuss two novels that remember the effects of the Civil War and Franco's oppressive dictatorship: Juan Marsé's *Si te dicen que caí*, first published outside of Spain while Franco was alive (Mexico 1973; Spain 1976), and Isaac Rosa's *El vano ayer* (2004). Although thirty years apart, both Marsé's and Rosa's novels use representations of Falangist sadism, torture, and repression of the Spanish to denounce Francoism. Marsé's novel, first published in Mexico while Franco was alive, openly criticizes Francoism and marks a pivotal moment of political upheaval; Rosa's novel, published thirty years later, exposes Falangist tortures and executions to condemn Francoism and to provoke his readers to question why Francoism had not been officially denounced by the government.³³ Building on Ángel Garma's notion that war is sadomasochistic, I suggest that revealing and examining sadomasochistic abuse in these novels helps uncover memory and, perhaps, leads to healing and prevention of future similar sadomasochisms. Furthermore, I examine sadomasochism in these novels as a clear denouncement of Francoism

³³ *El vano ayer* was published in 2004, three years before the Law of Historical Memory officially condemned Franco's Regime.

and its “deseos sádicos o masoquistas” (Garma 27). Sexual repression during political upheaval contributes to sadomasochism in war, according to Sagraera, who, following Alex Comfort and Friedrich Engels, calls war an orgiastic experience. He compares dictators to sadists and their subjects to masochists. Colonialism is also sadomasochistic, Sagraera claims, and at the “nivel macrosocial, las relaciones humanas en las sociedades jerárquicas son tanto más sadomasoquistas cuando mayor es el autoritarismo, destacándose así las sociedades colonialistas y esclavistas” (155). Along with these two novels I also examine reproductions in political propaganda that speak directly to the negative effects of the Civil War. Building on claims that Italian and German fascisms were sadomasochistic, I extend the paradigm to Francoism and Falangism. Franco’s appropriation of Primo de Rivera’s Falange and incorporation of Catholic ideology creates a complex religious-political sadomasochistic apparatus. Following the establishment of FET-JONS (Falange Española Tradicionalista y de las Juntas de Ofensiva Nacional Sindicalista) and Franco’s victory in the Civil War, Franco ruled Spain for thirty-six years in a dictatorship that silenced the memory of the bloody Civil War through censorship and the threat of imprisonment or death.³⁴ By analyzing sadomasochistic acts in Juan Marsé’s *Si te dicen que caí* and Isaac Rosa’s *El vano ayer*, I value remembering these sadomasochistic acts in literature as a pathway to healing the wounds of the tortured because of their clear denouncement of Francoism.³⁵ These novels represent Franco as a sadist seeking the submission of the Spanish

³⁴ I agree with Susan Mooney who describes censorship in Franco’s Spain as violent because it “seemed to hold all the power: it could silence, change, mutilate, or permit manuscripts for publication... Manuel L. Abellán, among other scholars of censorship, views censorship as a form of violence, such as a form of suicide or self-mutilation, which even extends to the experience of writers publishing outside of Franco’s Spain” (115-116).

³⁵ Sagraera goes on to explain that sadistic politics have a long history of being considered normal. Although de Sade claimed no connection between his sexual preferences and politics, Sagraera points out that this is simply impossible since “todos los aspectos sociales se

people and explore this enunciation through sadomasochism while connecting it to historical memory.

Chapter three analyzes a sublimation of the political Left's disillusionment with the post-dictatorial democracy in "Sexual Healing: Sadomasochistic Fable, Fairy Tales and Sexual Play in Pedro Sempere's *Fritzcollage* (1982), Almudena Grandes's *Las edades de Lulú* (1989), and Luisgé Martín's *La mujer de sombra* (2012)." As I will demonstrate in this chapter, the political Left of the new democratic Spain seeks to convince the world, and itself, of its cultural relevance and liberalism by using socially transgressive sexual sadomasochism in literature. I limit the novels included here to post-Franco democratic novels since BDSM is a fairly recent term originating in the 1970s. Although twentieth-century Spanish Catholic nationalist ideologies promoted submission of women and the belief that sexual intercourse outside of the realm of procreation was perverse, the proliferation of erotica, including depictions of BDSM, during the democratic era reveals a different side of Spain, one more interested in fantasy and sexual play. During the democratic era, unbound by censorship, Tusquets Editors established La Sonrisa Vertical, an annual literary prize, for erotica submissions.

I examine three Spanish BDSM novels in chapter three, two of them published by Tusquets, and winners of La Sonrisa Vertical: Pedro Sempere's *Fritzcollage* (1982) and Almudena Grandes's *Las edades de Lulú* (1989). As mentioned earlier, Grandes's novel received much critical attention, but as far as I have been able to document, Sempere's novel has received none. I conclude my study by analyzing Luisgé Martín's BDSM novel *La mujer de sombra*

interpenetran" (159). Sadism is more prevalent in older political systems and Spain's history of national Catholicism would have contributed to its subjection by Franco (160). Sagra looks at war and politics from the perspective of the masses pointing out that "la capacidad sádica de la sociedad autoritaria no podría manifestarse plenamente ni subsistir si no consiguiera crear correspondientemente en el pueblo el hábito de sumisión, de satisfacción masoquista" (160).

(2012), and its themes of identity, which I contend, correlate to Spanish questions of identity in the twenty-first century. In this chapter, I further separate BDSM from general sadomasochism by detailing the origins of “BDSM.” Building on José Luis Carranco Vega’s 2008 definition in *Las reglas del juego: El manual de BDSM*, I define BDSM within its confines of “safe, sane, and consensual (SSC).” Using three democratic-era erotic novels of BDSM fiction, I explain how each novel follows a fable or fairy-tale pattern. In BDSM fairy tales, the protagonist journeys to the underworld of BDSM and returns to the surface with heightened knowledge of BDSM and how to incorporate it into daily life. The strict “fantasy” element of BDSM makes it perhaps the safest form of sadomasochism since all participants are aware of the rules of the game. The “happy ending” inherent in all three BDSM novels reflects the “happy ending” of the democracy after suffering political sadism. However, as we discover, even seemingly happy endings can be grim. *La mujer de sombra* (2012), the most recent novel discussed here, reflects problems of identity within the evolving Spanish democracy.

Chapter One

Holy Sadomasochism: Ironic Hagiography in Armando Palacio Valdés's *Marta y María*, Emilia

Pardo Bazán's *Dulce Dueño*, and Víctor Ripalda's *El pájaro azul*

Bellum omnium contra omnes

Starting in the eighteenth century, conflict arose between progressives, who wanted to modernize Spain, and the Catholic Church, who sought to maintain tradition along with bureaucratic power. “El espíritu anticlerical se mantuvo lozano a fines del XVIII,” as Caro Baroja suggests, and gained further momentum in the nineteenth century (111). Anticlerical sentiments, building throughout the nineteenth century, continued to grow among both conservative and liberal Spaniards.³⁶ Following the 1898 Spanish-American War, Spain's sense of national identity wavered, and many “became obsessed with the clerical factor as the cause of all the misfortunes of the country” (Alvarez Junco 158). Many intellectuals saw the Church as a major obstacle to Spain's modernization (Mitchell 38). One of the literary manifestations of

³⁶ Although divisions regarding the Church's involvement in government occur throughout Spain's history, I begin this discussion with the nineteenth century's three Carlist Wars stemming from divided Spanish opinion of Spain's rightful ruler. Before Fernando VII's death, he had attempted to ensure his infant daughter Isabel's eventual rule through María Cristina's, his wife's, regency. But, Carlos, his brother, felt that he should be the next in line to reign. This disagreement caused a rift among the Spanish people dividing them between the Carlists (in support of Carlos) and the Cristinos, or liberals (in support of María Cristina's Regency). The Third Carlist War (1872-1876), central to my analysis of *Marta and María*, focuses on the conflict between Carlist traditionalists and liberal progressives who, once again, fought over who should be king. Although the fight for the crown was the visible argument between Carlists and liberalists, it also stood for complex political disagreements. Carlos María Isidro de Borbón's grandson, Carlos VII, disappointed at Amadeo I's appointment, led the Carlists in guerrilla warfare primarily in the Basque region and Catalonia. During the Third Carlist War, Spain experienced a brief First Republic (1873-1874) before the Bourbon monarchy was reinstated with the Restoration (1874) and crowning of Alfonso XII. The Restoration instituted a new constitution in 1876. Spanish leaders hoped that this new government and constitution would bring more peaceful relations between political parties by switching political control through *turnismo*. However even within the new somewhat peaceful government system, opposition continued. See also Simon Barton's *A History of Spain*.

anticlerical sentiments is the depiction of sadomasochistic practices found in Armando Palacio Valdés's *Marta y María* (1883), Emilia Pardo Bazán's *Dulce Dueño* (1911), and Víctor Ripalda's *El pájaro azul* (1931). Specifically, I contend that these novels systematically employ what I call "holy sadomasochism" and "ironic hagiography" as subversive commentary on Spanish clericalism. Nineteenth-century Spanish politics, with the birth of Carlism, further divided Spain between Carlists, who were traditionalists and had the Church's support, and liberalists (Alvarez Junco 157).³⁷

Throughout the nineteenth century, tensions between liberals and conservatives intensified and became violent, and by the twentieth century they became volatile.³⁸ Some Spaniards during the first third of the twentieth century aggressively expressed anticlerical feelings by protesting, burning churches, and, in extreme cases, murdering nuns and priests. In 1900, there was a "violent anticlerical protest" of "diverse origins: rumors of a new Carlist uprising, the official announcement of a royal marriage with a member of the Carlist branch, the publication in the press of an article against liberalism as a sin, signed by the king's confessor, the première of an anticlerical play [possibly referring to Benito Pérez Galdos's *Electra*], about which there were rumors of its pending suppression through Jesuits' pressure; a legal case in which a young heiress was kept in a convent against the will of her parents" (Alvarez-Junco 158). In 1909, Barcelona saw what became known as the "Semana Trágica" during which "altogether, at least eighty religious buildings were burned, including twenty-one of Barcelona's fifty-eight churches, thirty of its seventy-five convents and monasteries, and some thirty

³⁷ See also Stanley Payne's "The Challenge of Liberalism" in *Spanish Catholicism: An Historical Overview*.

³⁸ Caro Baroja marks 1834 as one of the first major turning points in anticlericalism with the assassinations of more than seventy-five "religiosos" (152-153).

buildings devoted to educational or service activities. More than a hundred deaths resulted, though more from the pacification than the initial disorders. Two clergy were killed, and another perished in one of many fires set by the rioters” (Payne, *Spanish Catholicism*, 132). And in May 1931, “there occurred the notorious *quema de conventos* (burning of convents). Over a period of three days, anticlerical mobs in Madrid, Seville, and five other cities sacked and burned approximately one hundred religious buildings” (Payne, *Spanish Catholicism*, 153).

Palacio Valdés’s *Marta y María* criticizes clericalism and Carlists, who unwaveringly supported the Catholic Church (and vice versa), during the Third Carlist War through María, who attempts to live an ascetic lifestyle, eventually taking the habit, by devoting herself to heavenly pursuits through prayer, fasting, and flagellation. Because of María’s famed asceticism (and connections within the Catholic Church), her uncle Rodrigo asks her to act as intermediary for his correspondence with César Pardo, president of the Junta Carlista. Her political involvement catalyzes her entrance into the convent. An early scene eroticizes María’s penitence through flagellation making later pious claims alongside María’s political Carlist involvement questionable. Her flagellation represents a fanatical Catholicism and its inclusion criticizes extreme mysticism. María’s traditionalism contrasts with her father’s moderate liberalism. In the case of Lina, the protagonist of Emilia Pardo Bazán’s *Dulce Dueño*, I underscore the imitation of Santa Teresa and Santa Catalina, and their penchant for mystical rapture and violent penance. Lina, following a moderate liberalism and feminist agenda, orchestrates a sadomasochistic high-heeled trampling scene as penance for her sins. I also draw on Alison Weber’s work on Santa Teresa and the concept of women writing in a “double bind” to explain Lina’s imitation of virgin saints. I analyze flagellation within asceticism as holy sadomasochism and how and why it appears in the context of these novels as well as in visual representations. Finally, Víctor

Ripalda's *El pájaro azul*, a sexually explicit novelette, adds yet another twist to parodic mysticism, and employs sadomasochism as a form of healing, a rather common practice in any sexual sadomasochistic exchange.³⁹ Ripalda's novelette reflects an extremist liberal view harshly criticizing the Church. Luisa, the protagonist, outwardly pretends to be religious and a virgin because her tutors (priests) have instructed her to act as such. However, readers quickly learn that the priests have sexually abused Luisa throughout her childhood and young adulthood. The novelette's explicit sexual imagery reveals corruption within the clergy (especially sexual abuse).

At the turn of the century, authors perhaps turned to sadomasochistic flagellation to express anticlerical views because of its connection to religion and sexual ecstasy as mysticism, of which "the modern academic study ... began in earnest towards the end of the nineteenth century" (King 7). Mysticism, "initially coined by Western intellectuals to refer to that phenomenon or aspect of the Christian tradition that was understood to emphasize religious knowledge gained by means of an extraordinary experience or revelation of the divine," has received particular attention (King 7). Bernard McGinn, who has written extensively on mysticism, opens his first volume *The Foundations of Mysticism* quoting Saint Teresa. Representations of Santa Teresa's transverberation, as Leigh Gilmore says, "have so compelled readers that the writing is almost forgotten" (161). Jacques Lacan, Georges Bataille, Luce Irigaray, Karma Lochrie, Leigh Gilmore, Simone de Beauvoir, and Richard von Krafft-Ebing have commented on depictions in the plastic arts of the seemingly sexual ecstasy in connection to the transverberation. Krafft-Ebing, in his description of sadism and masochism, points directly

³⁹ I discuss the concept of transcendence via sadomasochism in chapter three. Within BDSM, transcendence of the body or "subspace" is a common goal. Andrea Beckmann calls this "applied mysticism, detachment, de-centering of 'self'" (102).

to Gian Lorenzo Bernini's seventeenth century *L'Estasi di Santa Teresa*, when comparing the relationship between religious and sexual states and cruelty:

The exaltation of religious enthusiasm may lead actively to pleasure in the sacrifice of another, if pity be overcompensated by feelings of religious pleasure. Sadism, and particularly masochism (*v. infra*), show that in the sphere of the sexual life there may be similar phenomena. Thus the well-established relations between religion, lust, and cruelty may be comprehended in the following formula: States of religious and sexual excitement, at the acme of their development, may correspond in the amount and quality of excitement, and, therefore, under favoring circumstances, one may take the place of the other. Both, in pathological conditions, may become transformed into cruelty. (10)



Figure 1 Bernini's *L'estasi de Santa Teresa*

Lacan wrote in regards to Bernini's interpretation of Santa Teresa's transverberation that "you only have to go and look at Bernini's statue in Rome to understand immediately that she's coming, there is no doubt about it. And what is her *jouissance*, her *coming* from? It is clear that the essential testimony of the mystics is that they are experiencing it but knowing nothing about it" (147). Georges Bataille recognized the "staggering similarities and even corresponding or interchangeable characteristics in the two systems, erotic and mystical," but goes on to say that

“these connections can only be at all clearly perceived if the two kinds of emotion are actually experienced” (226). José Ortega y Gasset, an early twentieth-century Spanish philosopher, “compares the state of enamoramiento with the very similar states of hypnotic trance and mystical ecstasy” (Zubiaurre 93).⁴⁰

Sublation of the self and/ or another, the goal of sadomasochism, is comparable to “mysticism” arrived at through asceticism and penance. Even so, some academics and theologians have shied away from discussing mysticism because of its association with “the ineffable, that about which one should not, and indeed cannot, speak” (King 15). Mystical experiences are often considered sexual in order to invalidate their spiritual value. Within studies of mysticism, voyeuristic representations of mystical experiences provoke sexual interpretations of divine ecstasy. In fact, it is precisely the voyeurism of intimate female spirituality that sexualizes acts of penance. Furthermore, throughout this chapter when I discuss anticlerical attitudes, “anticlerical” does not always mean anti-religion or anti-Church; instead, here, anticlericalism originates from the desire for a separation of church and state.

Nuria Godón analyzes masochism and its connection to Catholicism and mysticism in her dissertation *Espacios masoquistas en La Regenta de Leopoldo Alas, Clarín* (39-55). However, some thinkers avoid discussing sadomasochism in connection with religion because of sadomasochism’s etymological roots in sexual pathology.⁴¹ Furthermore, as I note later

⁴⁰ Perhaps Ortega y Gasset was referring to erotic “enamoramiento” since being in love is not necessarily erotic.

⁴¹ In the unpublished conference paper “Women on their Knees: The Pornographic Nature of Sixteenth-century Religious Discourse” Elisa Rhodes highlights academics’ tendency to avoid analyzing the “holy” or “sacred” in connection to sadomasochism. Given the centrality of her reflections to the issues I am here discussing, I quote her at length: “The issues I’m dealing with are extremely delicate and include several which have not been dealt with [in] the context of Spanish holy women before. Some of these matters, such as the relationships between women

regarding Pardo Bazán's *Dulce Dueño*, mystical experience also "represents the conceptual site of a historical struggle for power and authority" which includes gender issues (King 9). I examine some of these gender, power, and authority issues (including misogyny) throughout this chapter. In fact, a recurring question within Christian mysticism is, as Karma Lochrie points out referring first to Luce Irigaray, if female mystics authorize their discourse through *imitatio christi* or simply maintain their submission through masochism (118).⁴² Lochrie indicates that the main debate is whether female mystics speak from the margins of patriarchal society or from deep within it (119). Regarding medieval saints, Maria Berbara notes that "the experience of pain during ecstasies, eucharistic frenzy, fasting and mortifications was deeply connected with the idea of embracing Christ through the sharing of His suffering. This embrace is delicious, since it elevates and purifies the soul, bringing it closer to Christ and his sufferings" (268-269). Through *imitatio christi*, (sodomasochistic) suffering is imagined to bring saints and nuns closer to God. Female mystics had to be especially careful when claiming theological authority because of the "Pauline Mandate" in 1 Timothy 2:12 which forbade women from public teaching. The quandary

and their male confessors, are only beginning to find a place in historical study. Delving into women's *vidas* means touching sacred matters, problems that scholars have shied away from in the past: spiritual discipline of the flesh versus sadomasochism, the spiritual advising of women by men not their confessors, and the motivations behind women's writing of a very particular type of literature peculiar to women during what is traditionally considered 'Spain's most glorious period of culture,' the sixteenth and seventeenth centuries" (3).

⁴² Lochrie is referring to Luce Irigaray's commentary on mysticism when she says: "La mystérieuse:... This is the place where consciousness is no longer master, where, to its extreme confusion, it sinks into a dark night that is also fire and flames. This is the place where 'she' – and in some cases he, if he follows 'her' lead – speaks about the dazzling glare which comes from the source of light that has been logically repressed, about 'subject' and 'Other' flowing out into an embrace of fire that mingles one term into another, about contempt for form as such, about mistrust for understanding as an obstacle along the path of *jouissance* and mistrust for the dry desolation of reason. Also about a 'burning glass.' This is the only place in the history of the West in which woman speaks and acts so publicly" (191).

of whether or not a mystical experience is sexual stems from the desire to show the gravity of these women's written experiences. If we call these ecstasies sexual or relate them to sadomasochism, does that nullify the sacredness of the women's experiences? How does sexuality automatically "reduce her [woman] to the rank of a hysteric" as so many believe (Beauvoir 673)? I seek to answer these questions under the rubric of holy sadomasochism, the confluence of religion and sadomasochism, in the above mentioned novels by Palacio Valdés, Pardo Bazán, and Ripalda.

Armando Palacio Valdés's *Marta y María*

Armando Palacio Valdés published *Marta y María* in 1883, just nine years after the Spanish Restoration and at the end of a century riddled with the Carlist wars. The narrator contrasts the protagonists Marta and María, two bourgeois sisters, and their life paths. When the novel opens, María, the eldest, is already engaged to Ricardo, a tertiary character. Instead of planning for marriage, María devotes her time to ascetic pursuits while Marta spends most of her time in domestic duties. As the novel progresses, María steadily rejects Ricardo's advances while Marta becomes enamored with him. María's public religious devotion prompts her uncle's request that María act as liaison between him and the regional Carlist president. As a result of María's involvement in Carlist politics, she asks Ricardo, her fiancé who owns the local arms factory, to relinquish the factory to the Carlists. Ricardo refuses and he simultaneously realizes that they can never marry. The local government arrests several people, including María. After a brief skirmish during which César Pardo the regional Carlist president dies, María is returned home under the supervision of her father and the promise that she will cease her involvement in Carlism. María's mother soon dies; her death catalyzes María's decision to take the habit. After

María sequesters herself in the local convent, Ricardo makes plans to leave. However, in a foreshadowed turn-of-events, Ricardo declares his love for Marta and his desire to marry her.

Palacio Valdés uses the biblical Lazarus's sisters Martha and Mary as prototypes for his protagonist sisters Marta and María. In the Bible, Jesus praises Mary for sitting at his feet to listen to him, but he counsels Martha for complaining that Mary has stopped helping her with the domestic duties in order to listen to him (Luke 10:41-42). However, Palacio Valdés's appropriation inverts the praiseworthy sister. The narrator deems María's spirituality as excessive and possibly fleeting while he lauds Marta's domestic work and quiet moderate religious devotion. At the beginning of the novel, María is engaged to Ricardo. However, her extreme Catholicism changes her and influences her not to want to get married. For Palacio Valdés, María's public religious fanaticism is dangerous because it sequesters her in a convent and causes her to break off her engagement. But, Marta's domesticity and eventual marriage to Ricardo represents continuity of family and the possibility of production, and thus progress.

Ricardo Krauel points out ten other inversions or what he calls "heterologías genérico-sexuales" in *Marta y María*.⁴³ Krauel defines "heterologías genérico-sexuales" as ruptures or "las posibilidades de reversión y reformulación que acompañan a la oposición consolidada entre las nociones de hombre-masculinidad y mujer-feminidad" which distort the Occident's expectations of gender identity and corresponding physical traits, social behaviors, and sexual desires (*Voces* 14). One *heterología genérico-sexual* applies to the present topic of sadomasochism and mysticism. Krauel points to the inversion or reversal of the mystic and the libertine. María's extreme religious acts of penance illustrate why I, and perhaps Krauel, describe

⁴³ See Ricardo Krauel's *Voces desde el silencio: heterologías genérico-sexuales en la narrativa española moderna (1875-1975)*.

María's actions as sadomasochistic. Ana Casas in "Placeres prohibidos y trasgresión moral: mujer y sexualidad en el cuento del fin de siglo" claims that sadomasochism, in nineteenth-century Spanish literature, "de todas las 'desviaciones' sexuales" is "sin duda, la que recibe mayor tratamiento en los textos de la época" (n.p.).⁴⁴

María's spirituality and imitation of saints builds to a flagellation scene orchestrated by María and carried out by Genoveva, her maid. The narrator eroticizes the flagellation objectifying María and relegating her penance to sadomasochistic sexual perversion. María's sadomasochistic flagellation connects religion and sexual ecstasy which, at first, seems to blaspheme the Catholic Church or portray María as a false mystic. Palacio Valdés's editions of the novel evolve, adding an "Aclaración" to the 1885 edition explaining that any sacrilege was unintended. Although María's flagellation occurs early in the narrative, Palacio Valdés seduces readers by eroticizing María's religious devotion.⁴⁵ My thesis here is that María's eroticized flagellation, combined with her continued religious devotion, Carlist political involvement, and rejection of heteronormative marriage illustrates an anticlerical stance because her

⁴⁴ Casas goes on to posit that nineteenth-century literature is rife with sadomasochism because of its "tendencia [...] al menos en parte, ... [to reflect] la guerra de los sexos que empezó a fraguarse a partir de la segunda mitad del siglo XIX, potenciada por el sufragismo y los movimientos de emancipación femenina, en la medida en que éstos cuestionaban algunos aspectos del rol tradicional de la mujer. Como advierte Estrella Cebreiro (2008: 200) a propósito de los cuentos de Valle-Inclán, en la literatura de este autor el sadismo expresa hostilidad entre hombres y mujeres, pues ellos y ellas se relacionan 'en función a su capacidad de controlar el sexo opuesto, oscilando dicho control de unas manos a otras, a menudo de forma despiadada, en una dinámica de víctima/ verdugo que a veces termina en la muerte'" (n.p.).

⁴⁵ Arturo Sallares's (c. 1930, n.d.) *El masoquismo: Historia del masoquismo en las costumbres de los pueblos, en la vida particular y en los burdeles*, a pseudo-theoretical text portrays a reclining nude woman on the cover. Sallares refers to nineteenth-century literature as evidence of masochism in literature citing Zola, Palacio Valdés, Daudet, Balzac, Kleist, and Schiller claiming "hay escenas masoquistas, lo que nos demuestra que el masoquismo tiene un interés extraordinario sensualmente" (14).

overzealousness wreaks havoc for herself and her family. The narrator perverts María's spiritual endeavours by objectifying her voyeuristically, a theme that pervades all three novels discussed in this chapter, thus making any possible mystical experience appear false and contrived. The narrator deems María's displays of piety as excessive, unnatural, and ostentatious. Due to her reputation for piety, María's uncle involves her in his Carlist plans. By the time she asks Ricardo to give the arms factory to the Carlists, the narrator has already belittled María's religious practices and beliefs to the point that she seems nothing more than a pawn and another "tonta" for falling into the trap of excessive religiosity and clerical involvement, which turns deadly for César Pardo, the regional Carlist president in *Marta y María*. María's end, in a cloistered nunnery, contrasts with Marta's praised position as a domestic *ángel de hogar* or possible *perfecta casada* who practices moderation and "knows her place" of submission in the patriarchal late nineteenth century. Thus, María's end in a convent suggests a halting of production/progress, but Marta's marriage to Ricardo infers future production.

Beyond the contrasts of María and Marta, Krauel examines some of María's own inversions of nineteenth-century bourgeois feminine behavior. For example, rather than desire communication, María seeks isolation. Krauel further relates María's desire for solitude to a characteristic "en común al místico y al libertino" because "se perciben como seres únicos, como receptores de un don intransmisible, como sujetos de una relación trascendente que no admite una mayor participación en un plano de correspondencia o distribución equitativa" (*Voces* 98). This solitude simultaneously means nothing if no one is around to notice it. Krauel describes this paradox which ensues with the mystic's or libertine's isolation. He claims that "su soberanía necesita de la servidumbre o de la instrumentalidad ajena para sustantivarse. Si su experiencia es incomunicable, sólo puede adquirirse desde la comunicación... [que] requiere una jerarquía, y el

privilegio por parte del místico o del libertino de reservarse la posibilidad de asignarse el lugar que desee (de imposición o de subyugación) dentro de esa jeraquía” (98). Krauel also discusses the inversion of “preceptor/educando” in reference to María and Genoveva’s role reversal during the flagellation scene. I agree with Krauel that this role reversal is sadomasochistic, (Krauel cites Deleuze at length while also referencing de Sade and Sacher-Masoch).

After a bout with crime books and then romance novels, María reads *Vida de Santa Teresa* which encourages her to pursue asceticism. In the 1885 “Aclaración,” added to the beginning of the novel and appearing in all subsequent editions, Palacio Valdés invokes Cervantes and “su inmortal Quijote” to explain that *Marta y María* is not meant to “herir al misticismo verdadero” or “ridiculizar la vida contemplativa”; instead, he suggests, we should read *Marta y María* as we would *Don Quixote*, keeping in mind that “espíritus débiles” can fall into a trap of imagination and egoism. Palacio Valdés explains that “ciertas exageraciones en que incurren los biógrafos de los santos son extremadamente peligrosas para los temperamentos no bien equilibrados” (8, 1961). María devours “libros devotos,” when she is not praying, paying special attention to Santa Teresa, Santa Catalina de Siena, Santa Gertrudis, Santa Isabel, Santa Eulalia, Santa Mónica, Margarita de Alacoque, and Mademoiselle de Melum. The narrator explains that these books make “una profundísima impresión en el ánimo ardiente y exaltado de nuestra joven, empujándola más y más por el camino de la devoción” (113). But even before María reads these devotional books and after an early encounter with Ricardo, the narrator describes María in her room praying before an altar illustrating that she already had devotional leanings. In this early prayer scene, María presses her convulsing (“convulsos”) lips against the crucifix’s feet (“los desnudos pies del Salvador”) “murmurando palabras ininteligibles” until she cries out “con acento de dolor: ‘¡Jesús mío ... ¡Castígame, Señor, para que pueda tener sosiego!’”

(48). Then María undresses, wraps herself in a blanket, crosses herself repeatedly “sobre la boca y sobre el pecho” until she lies on the floor in her bedroom, where she remains all night in “el blanco lecho cubierto de seda y batista, tierno y perfumado y henchido de sensuales caricias”

(49). From the beginning, the narrator sensualizes and eroticizes María’s prayer and spirituality. His eroticization and objectification of María belie his own perversity in fetishizing female spirituality. Even with the narrator’s 1885 clarification and indications that María is sensitive to suggestion, María’s eventual taking of the habit makes the narrator’s claims, that her spirituality is whimsical, questionable. María accomplishes her goal of evading marriage.

Before analyzing the narrator’s unreliability, I examine how the narrator describes María’s spirituality as excessive and inappropriate for nineteenth-century bourgeois social expectations of a woman engaged to be married. The narrator would have us believe that María’s religiosity leads to her involvement in politics, a masculine issue. But María’s spirituality is perverted by the narrator’s voyeuristic gaze. This same voyeurism exists in his observations of Marta, the younger sister who practices religious moderation and domesticity, but Marta’s cooking, cleaning, and prayers are praised; Marta serves her family and is always available to Ricardo when María is not. Both Ricardo and the narrator objectify Marta, but Marta is portrayed as the “perfecta casada” in training while María resists the confines of marriage. After reading Santa Teresa’s *Libro de la vida*, María’s passion for Christ prompts her to write to Ricardo and ask him to delay their marriage. She also requests that after they marry they act as sister and brother maintaining a sexless marriage. María’s devout Catholicism and refusal to engage in sexual activity with Ricardo openly questions nineteenth-century patriarchal bourgeois expectations of heterosexual marriage. But the narrator’s observations make María’s apparent

desire to free herself of these gender constraints ridiculous. Her spirituality becomes a show, a voyeuristic experience for the narrator and reader.

María's first religious display, after discovering Santa Teresa's *Vida*, occurs in the local church. While Genoveva goes to the sacristy to get the priest for María's confession, focus turns to María and her "sobresalto amable" in being on her knees in "aquella confidencia íntima" (69, 1883). Waiting to confess, María experiences sexual ecstasy: "sentía correr por su cuerpo leves temblores de frío alternados con ráfagas cálidas que le subían al rostro y se lo encendían" (69). After María's confession, a priest explains in his sermon that, as a show of repentance, "más valen las lágrimas que las palabras" and "son las lágrimas moneda que no se puede falsificar" (76, 77). During the priest's talk about the value of tears, María begins sobbing. Those around María look at her with "miradas respetuosas de admiración" (77). The priest and parishioners encourage and admire María's show of repentance. Almost everyone in the church is female except for the priests and a few men "con el objeto de juzgar el sermón literariamente" (77). Thus, early on, the narrator creates a gendered dichotomy of religion as feminine and politics as masculine; although both are controlled by men.

Readers first learn of María's possible involvement in politics when don César approaches her and Genoveva in the street after the service. César, who we later discover is César Pardo, regional president of the Carlist party, asks María if she has finished embroidering the flag. What flag César speaks of is unclear. However, Ruth Hoff, in her dissertation *Mojigatas, Beatas, y Místicas: Representations of Devout Women in the Nineteenth-Century Novel*, considers that this scene refers to "Mariana Pineda, who resisted the absolutist regime of Fernando VII and who was executed in May of 1831 for her political collaborations" (110). The narrator uses the flag to compare and contrast Pineda's liberalism and María's traditionalism,

once again inverting the original story, which makes “María’s activities seem perverse” (110). Thus, the narrator immediately ties María’s politics to “perversity.” Quoting Beth Wietelman Bauer, Krauel explains María’s inversion of law/ sin-crime (ley/transgresión – crimen”) (*Voces* 104). María transgresses by rejecting heteronormative marriage and participating in “masculine” Carlist politics. But simultaneously, as Krauel says, “el ideario político y social que abraza tiende precisamente a sacralizar y exaltar más aún que el propio orden burgués esos mismos conceptos que ella parece impugnar...” (*Voces* 104). Hence, Palacio Valdés’s work reflects a moderate conservatism that counters extremism.

Soon after this brief encounter with don César, María’s spiritual endeavors increase leading to her flagellation, further highlighting María’s unusual behavior. In Chapter V “Camino de perfección,” where the flagellation occurs, Palacio Valdés appropriates Santa Teresa’s title of her sixteenth century *Camino de perfección*, a book of counsel directed to nuns in the Carmelite Order, written at the behest of priests, advising a life of asceticism and religious devotion.⁴⁶ However, María’s “way to perfection,” lacks her own voice; instead, any holy claims on her part are mediated by the male narrator who also uses don Mariano, her father, and Ricardo to interject opinions regarding her behavior. “Camino de perfección” opens with Ricardo consulting don Mariano about María’s letter. We learn that María’s father “era un creyente sincero, que cumplía escrupulosamente con los preceptos morales de la religión, pero que miraba con un poco de tibieza, ya que no con desdén, los referentes al culto” (109). Don Mariano is spiritual but suspicious of priests and Catholicism, and his attitude toward clericalism reflects a moderate or

⁴⁶ Santa Teresa’s *Camino* title and purpose were influenced by Thomas à Kempis’s fifteenth-century *The Imitation of Christ* (*De Imitatione Christi*). Pío Baroja also uses this title for his 1902 novel *Camino de perfección* (*pasión mística*), which, I would argue, is also an example of ironic hagiography and holy sadomasochism.

conservative liberal wary of fanaticism. The narrator juxtaposes Mariano's religious outlook with his political beliefs: "La política nacional le preocupaba poco en comparación del incesante y sublime progreso realizado por la humanidad, y odiaba las exageraciones que en su concepto lo retrasaban. Estaba afiliado al partido conservador liberal" (111). Don Mariano's moderate political and religious beliefs show that anticlericalism is not the same as anti-religion while simultaneously raising questions about María's overzealousness. María's impending flagellation seems like one of the "exageraciones" that don Mariano refers to as delaying or inhibiting progress; María's behavior is extreme. Unlike her father, María "pudo entregarse de lleno a la vida de perfección... Las horas del día le parecían pocas para orar, lo mismo en la iglesia que en la casa, y para llorar sus pecados" (113). When María is not praying, she reads devotional books ("las vidas de las santas le placían sobre todos los demás") (116). She soon tries to imitate them.

María's imitation of saints moves her to "actos extraños y hasta incomprensibles para aquellos cuya atención está convertida al mundo y no á los asuntos religiosos" (116). She fasts rigorously on Fridays. María waits to eat last and demands hard bread. Considering these acts insufficient sacrifice, she hides in her room until she can sneak down to eat with the servants at their table. Yet again, the narrator reminds readers of the ostentatious quality of María's asceticism when he explains that "otro día, en que a su parecer no había contestado con bastante respeto a su padre, se presentaba repentinamente en el despacho, se hincaba de rodillas y le pedía perdón" (116). Finding herself surrounded by privilege, María becomes increasingly frustrated with her seeming inability to truly humble herself, so "para compensar esta ausencia de persecuciones mortificábase con ayunos y penitencias, y ejecutando siempre lo que más la disgustaba" (117). María confronts Ricardo and tells him that she has replaced his image on her necklace with one of Jesus wearing a crown of thorns (118). Then she makes him kiss it. This

brief episode appearing in the middle of the narrator's descriptions of María's imitations of saints betrays a little of María's own sadism. At first she tells Ricardo that she has replaced him without saying anything more. When he becomes visibly distraught, María ironically exclaims, "¡Dios mío qué cara has puesto!... Espera; para que sufras más voy á enseñarte tu sustituto" (118). María's path to perfection continues as she embraces charity, donating all of the money her father gives her to the poor. The narrator remarks, casting a negative light on María's charitable actions, that if it were not for don Mariano's suspicions "su hija le hubiera arruinado" by continually asking for money and giving it away. María extends her charity to care for the sick, "sobre todo aquellos que padecían enfermedades repugnantes," even desiring to kiss their sores because she had read that Santa Catalina had done something similar (120).

Before the holy sadomasochistic flagellation scene, the grand finale of "Camino de perfección," the narrator describes Genoveva and María's relationship. Genoveva adores María and helps her in all of her endeavors "sin comprender en muchos casos adónde iba a parar, persuadida enteramente de que no iría por mal camino, pues tenía fe ciega en la discreción de su señorita" (120). Genoveva trusts María implicitly: "Más que cariño era una especie de idolatría la que le profesaba, donde se mezclaba la admiración de su belleza, el respeto de su talento y el orgullo de haber visto nacer y contribuído a criar aquel prodigio" (120). María, perhaps well-aware of Genoveva's readiness to obey her, asks Genoveva to read a passage from Saint Isabel's biography. Genoveva reads about Saint Isabel's proclivity for self-punishment in the form of wearing a *cilicio* under her clothing, whipping herself secretly, and having her maidservants flagellate her with whips ("áspera disciplina") (121). Santa Isabel's flagellation is immediately eroticized when introduced because the passage begins with "cuando su marido estaba ausente..." possibly indicating that the flagellation is, in a way, a replacement for her husband

and, therefore, sex, or that it was necessary to hide it from him. (121). María then begs Genoveva to whip her, which Genoveva declines to do. María finally convinces Genoveva to whip her explaining that the act only seems strange because virtue is lacking in the world but in “los buenos tiempos de la religión era una cosa común y corriente y nadie que preciara de buen cristiano dejaba de hacer esta penitencia” (124).

The scene that follows focuses on María’s willing body. The narrator describes how María takes off, “o por mejor decir arrancóse,” every piece of clothing until she is completely naked, at which point “Genoveva la contempló con ojos extáticos y la joven sintióse un poco avergonzada” (125). Naked and on her knees, María urges Genoveva to begin. As Genoveva begins, the narrator deviates from the action in order to explain in detail María’s naked body. After the first 1883 edition of *Marta y María*, Palacio Valdés omitted the description of María’s breasts, where he quotes Valbuena Villanueva (“Los tiernos pechos dos pequeñas pomas,/ de rosas hechas y apretada leche”) and other body parts (“sus carnes no eran blancas y sonrosadas, palpitantes de vida, libres y desvergonzadas como las de las Venus flamencas, sino de una blancura nacarada y lustrosa...”) (128). During the flagellation, María occasionally interrupts asking Genoveva to use more force (“con más fuerza”) or to continue (“¡Sigue, sigue!”) (128-129). But as soon as Genoveva sees a drop of blood, she throws the whip and begins crying while hugging and caressing María. María then consoles Genoveva promising her that the flagellation barely hurt.

Although the narrator sets up María’s flagellation scene to make her appear perverse, he belies his own agenda by inviting voyeurism with the detailed description of María’s body, and the slow pace in which the undressing occurs: “y la camisa de batista se deslizó por su cuerpo deteniéndose un instante en la cadera y cayendo después pausadamente al suelo” (125). More

importantly, these passages have remained in later editions.⁴⁷ The further inclusion of a drawing of María naked and on her knees with Genoveva clothed holding the *disciplinas* in the air ready to strike exacerbates the voyeuristic quality that the narrator and readers share (See Figure 2, image included in the first 1883 edition). This type of imagery is common in mystical depictions but also in the pseudo-sexual manuals that were to be popular at the beginning of the twentieth century.⁴⁸ Tellingly these depictions also appear prominently in each of the works analyzed in this chapter. The decision to include them appears to be directed at pleasing the readers in more ways than one.

⁴⁷ As already mentioned, Palacio Valdés published a new edition in 1885 (just two years after the first) with an “Aclaración” that subsequent editions also include in 1906, 1923, 1960, 1967, and many others. Although a study of the editions is outside the scope of my analysis of holy sadomasochism here, it is interesting to note the evolution of the novel and, perhaps, Palacio Valdés’s evolving attitude regarding religion and clericalism. After the original 1883 edition, more erotic passages were omitted and occasionally the reader will notice new words substituted for old. For example, in 1883 Marta feels “una mezcla deliciosa de respeto”, but in 1906 “deliciosa” becomes “religiosa” (142, 108).

⁴⁸ During the Silver Age (1898-1936), a variety of pseudo-theoretical/medical books defined sexual practices while simultaneously eroticizing the subject. Some of these pseudo-scientific publications on sadomasochism include *Los extravíos de la lujuria* (no author, n.d. 1930?), Arturo Sallares’s *El masoquismo: Historia del masoquismo en las costumbres de los pueblos, en la vida particular y en los burdeles* (c. 1930), Alberto Campos’s *Sadismo and Masoquismo in Enciclopedia de la generación sexual* (c.1930), César Juarros’s 1931 *La sexualidad encadenada. Consejos y ejemplos*, Antonio San de Velilla’s (1932), *La flagelación erótica en las escuelas, en los conventos y casas de corrección; en las cárceles y en los presidios; en la alcoba conyugal, en las mancebías, etc., etc.*, and Antonio Martín de Lucenay’s (1933) *Sadismo y masoquismo*. All of the authors are men; all of these texts eroticize the sex act; and all sexually objectify women while discussing women’s sexuality according to the male author.



Figure 2 Palacio Valdés's *Marta y María* (127, 1883)

The inclusion of the image foreshadows the one that will also be included in Emilia Pardo Bazán's *Dulce Dueño*. The novel's anticlericalism is evident in the narrator's wish to "expose" María's ascetic aspirations as mere sadomasochist tendencies and her preference for female companionship thus inferring that she may have homosexual tendencies. These lesbian and sadomasochistic tendencies are highlighted when readers discover that, as a child, María "había amado a otra de la misma edad, morena, de grandes ojos negros y duros, y la había amado con tal pasión que se había convertido en su esclava voluntariamente" (160). The narrator explains that María's beloved girl friend humiliated and mistreated María because she could.

One day the “cruel muchacha” tells María that if she really loved her then she would put the hot iron on her arm (“si tanto me quieres ¿á que no eres capaz de ponerte por mi esta plancha en un brazo?” (160). María pulls up her dress sleeve and puts the hot iron on her own arm causing a horrible burn. As a result, don Mariano makes the girl leave and forbids María from seeing her again. The narrator builds on this anecdote to excuse María’s behaviors and “actos casi incomprensibles de humildad y mortificación” due to her passionate nature and “corazón inflamable” (161).

Although the narrator portrays María as passionate, the narrator also describes her self-induced isolation from her family. This aspect of María’s isolation, resulting from her religious devotion, makes her seem cold and unloving toward her family. She no longer shows affection to anyone, not even her sister or father. In Palacio Valdés’s original 1883 edition, he quotes Luke 14:26 to explain María’s behavior: “La señorita de Elorza se eforzaba en obedecer las solemnes palabras de Jesucristo: ‘Él que viene á mi y no aborrece á su padre, su madre, su mujer y sus hijos, sus hermanos y hermanas, y aun su propia alma, no puede ser mi discípulo’” (160). These scriptural lines are deleted in subsequent versions. The 1883 edition’s biblical citation seems to shout anticlericalism, perhaps insinuating that strict adherence to biblical passages and incorporating the Church into every aspect of life, i.e. government, can be dangerous.

Even so, María’s isolation and ascetic lifestyle produce powerful spiritual experiences. Through prayer, María has celestial visions and loses herself in the act of prayer. At one point María “estaba tan fuera de sí que no sabía si se hallaba en realidad despierta” (163). She loses control of her body and is unable to move because “una fuerza superior la ataba, pero tan dulcemente, que por nada en el mundo rompería aquellos lazos; era un desmayo celestial...” (164). Toward the end of María’s intimate experience with Jesus, she reflects on how he kissed,

consoled, held, and caressed Santa Isabel, Santa Catalina, and Santa Teresa. Thus, again the narrator describes María's spiritual experiences but then immediately before and/ or after the narrator eroticizes them questioning their validity.

After all, it is because of María's strict spirituality that she becomes involved in Carlist politics, which causes further problems for herself and her family. Readers learn in the chapter after María is arrested that her uncle Rodrigo "teniendo noticia de su acendrada fe y de las relaciones que mantenía con los partidarios de la monarquía católica en Nieva" writes to her asking her to be an intermediary for his correspondence with César Pardo (267). María's participation in transmitting messages between the two men creates "el hilo por donde la conspiración carlista de Nieva se anudaba á las altas esferas de donde partían las órdenes" (267). Appealing to her desire to please God, Don César manipulates María because "sin saber cómo, [ella] vióse comprometida, sin que de ello le pesara, en la causa de los buenos cristianos que trataban, como á menudo escuchaba de boca de D. César y de otros, de volver á Jesús á su santo trono y arrojar de él á la soberbia y la heregía" (267-268). His plan revolves around taking over Nieva's arms factory. Because María's fiancé, Ricardo, is the factory owner, María quietly confronts Ricardo and encourages him to give over the arms factory to the Carlists for the good of God and Spain. María claims that she does not care about politics, only God. The narrator emphasizes in this scene that religion and politics do not mix, especially in the hands of a woman. Before María finally asks for the factory, she explains to Ricardo that she has been "violando ciertas reglas que la sociedad exige y traspasando los límites que señala siempre á la mujer, sobre todo cuando es una niña soltera, se mezcla en asuntos puramente varoniles... por ejemplo en política..." (272). Not only has María conspired with Carlists and become involved in politics, but she has also transgressed nineteenth-century bourgeois female gender roles by

doing so. Her mixture of religion and politics causes further problems for María. After María's confession to the officials, the narrator explains, in case it were unclear, that María "había entrado en la conspiración carlista completamente persuadida a que realizaba una obra muy grata a los ojos de Dios y con el propósito firme de no retroceder ante ningún peligro" (298). María is only imitating virgin saints who have also confronted tyrants and proved faithful in times of trials and persecutions. For María, this is her chance at martyrdom, and she explains her position as such to the officials who interrogate her. Frustrated, the officers send for don Mariano and let him take María home as long as he promises to keep her out of trouble and "no la deje V. andar tan suelta como hasta ahora" (303).

The morning after María's brief arrest and release, her mother, doña Gertrudis, dies. The public discovery of María's gender role transgressions, excessive religiosity, and political involvement aggravate Gertrudis's failing health. Early in *Marta y María*, we learn that doña Gertrudis has been ill since "el cura había echado la bendición nupcial sobre [ella]" and that "se puede asegurar que esta noble señora no había hecho otra cosa que atender á los quebrantos y lacerías de su cuerpo" (91). Don Máximo, doña Gertrudis's doctor, believes that Gertrudis exaggerates her maladies (92). But María's scandal further upsets her mother's nerves and, seemingly, drives her to her death. Any chance at redemption from death is thwarted with María at her bedside arranging for her mother's last confession and shouting, "¡Ay mamá! por la Virgen Santísima, te pido que pienses que vas a morir!... ¡Piensa en tu salvación!" (316). María seems more concerned with her own salvation as if she needs to feel loss in death in order to move forward on her path to perfection. Her previous conspiring, in the name of God, with the Carlists failed to produce results; instead, the officers send her home with her father. Faced with the opportunity for a real sacrifice, María verbally insists on her mother's death even while

Gertrudis and Marta try to be positive regarding health improvements. Gertrudis's death precipitates María's entrance into the convent.

María's pious ending conflicts with the narrator's descriptions of María's wild ways and false mysticism. What until the end is portrayed as transgressive, excessive, unusual, and perverse suddenly becomes holy. The narrator intends to show that María's excessive piety has a place inside the convent and outside of bourgeois social roles. Once María is safely in the convent, she is free to be as strange in her religious pursuits as she desires. Because of this enclosure, María inhabits a space "que simultáneamente subraya y desarticula la operatividad del patriarcado," as Ricardo Krauel points out ("Misticismo, androginia y homoerotismo" 371). And more importantly for the narrator's purposes, with María tucked away, Ricardo is free to marry Marta, the idealized bourgeois woman who occupies her time with cleaning and caring for her family at home.

Emilia Pardo Bazán's *Dulce Dueño*

The second novel I discuss here reveals anticlericalism through the example of another woman who chooses asceticism over bourgeois heteronormative marriage. Emilia Pardo Bazán, the author and a devout Catholic, already presented anticlerical ideas in her *Los Pazos de Ulloa* published in 1886, twenty-five years before *Dulce Dueño*. The famed author's contradictory stance in regard to clericalism confirms Pardo Bazán's peculiar position within Spanish/Galician literature. However, it is important, again, to remember that anticlerical views do not equate anti-religious views. Hence, Pardo Bazán's *Dulce Dueño* adopts a moderate liberal approach toward anticlericalism.

Pardo Bazán's last novel, *Dulce Dueño*, opens with the word "Escuchad," invoking the reader's immediate attention. From the beginning, readers and Lina, the protagonist, are directed

by male priests to listen to the story of the fourth-century virgin martyr/patron saint Catalina de Alejandría. Carranza, Lina's lifelong priest and mentor, narrates the legend of Catalina, who was beheaded by the Roman Emperor Maxentius after his attempt to kill her with a breaking wheel stopped working due to divine intervention. Catalina died a virgin after refusing to marry Maxentius, and claimed that she had given her virginity to Christ. Her steadfast determination not to marry a man caused hundreds of pagans to convert to Christianity.

Dulce Dueño tells the story of Lina, pressured to marry or risk losing her fortune. After the first chapter, Lina narrates *Dulce Dueño* in first-person. Lina considers three suitors, two of which she rejects. After the third man's death, Lina renounces her fortune and attempts to live an ascetic lifestyle, only to be committed to a mental asylum by an aggrieved uncle. In what follows I present how Lina's decision to reject marriage and live an ascetic life after a sadomasochistic encounter criticizes the institution of marriage and ultimately questions the Church's control over women.

Immediately after Carranza relays the Santa Catalina story, attention turns to Lina, the protagonist, who narrates her experiences as a twenty-eight year old woman.⁴⁹ Because Carranza, her life-long friend, companion, priest, and tutor blames Lina for her last suitor's death in a boating accident, he rejects and abandons Lina.⁵⁰ Seeking control and clarity, Lina engages in this somewhat self-inflicted trampling/ flagellation after being abandoned and shunned entirely by Carranza, her life-long "friend" and confessor. Lina's social reality, her dependence

⁴⁹ Despite the centrality of Santa Catalina to the novel, several critics compare Lina to Santa Teresa. See, among others, Mary-Ellen Bieder, Lou Charnon-Deutsch, Susan Kirkpatrick, Marina Mayoral, Raquel Medina, Pau Pitarch Fernández, Phoebe Porter, and Cristina Sánchez-Conejero.

⁵⁰ Carranza is especially upset as he had expected to profit financially via this last suitor.

on money, and what Bieder calls “refusal to perform normative bourgeois gender scripts” leads to Carranza’s rejecting her (14). Carranza and Polilla try to convince her to marry even though she repeatedly tells them she has no desire to marry; she believes that women with money do not need a husband: “La mujer que posee un capital, debe considerarse tan fuerte como el varón, por lo menos” (136). Lina’s money gives her power, or so she believes. Her uncle threatens to disprove her lineage and right to her inheritance for not marrying his son-her cousin (215). Carranza warns her: “Estás en grave peligro. Tu tío quiere atacar el testamento y probar que no eres hija de Jerónimo Mascareñas, ni cosa que lo valga; que hubo superchería, y que el verdadero dueño de la fortuna de doña Catalina Mascareñas, viuda de Céspedes, es él. Parece que tu tío anda furioso contigo, porque no quisiste aceptar por novio al primo José María, que es un gandul” (Pardo Bazán 215).

As a result, Carranza proposes another match: “En serio, que la situación es seria. O el claustro, o el matrimonio” (216). Rather than be subject to male domination via marriage where Lina must submit (or suffer Carranza’s accusations of the murder of her last suitor), Lina finds self-control and self-mastery through this sadomasochistic exchange with a woman: pleasure through a self-imagined spiritual fulfillment.⁵¹ Perhaps in response to Carranza’s abandonment, (the ultimate end of any sadomasochistic relationship), Lina seeks recognition and subjugates another, the prostitute.⁵²

⁵¹ I specifically refer to Lina’s telling Carranza the story of Agustín’s drowning. He refuses to absolve Lina of guilt for the event – which are unjustified – and calls her a murderer along with Delilah and Messalina, culminating in his demand: “Y no te acuerdes más de tu antiguo amigo Carranza. Me has sacado de quicio; la locura es contagiosa. ¡No sé qué te haría! Se me pasan ganas de abofearte...” (266).

⁵² Jessica Benjamin reveals the symbiotic relationship of sadist and masochist by explaining that full realization of each one’s goal would result in death or abandonment, two ends which are difficult at best in the maintenance of any relationship: “To gain recognition and negate the

Left to assert her identity, her epiphany comes when she sees the for sale priestess. Rather than a simple “maltrato del cuerpo” as Medina states, Lina’s staged trampling is the physical manifestation of what she has already psychologically experienced. In reference to the growing doubts about who her parents really are/were, Lina admits that “la sospecha, al confirmarse, nos deja un poso que satura eternamente nuestras horas. Si se conociese la historia íntima de cada persona, ¡qué de acfbares! *La herida me sangra hacia dentro*” (149, emphasis mine). Her mental and emotional torments materialize physically when the woman fulfills her request. Lina exercises her agency by staging this “pisoteada,” a symbolic *mise en abyme* of the entire novel:

-¿Quiere usted hacerme un favor?

-¿Yo... a usted? Hija, eso, según... ¿Qué favor la puedo yo hacer? ¡Tié gracia!

El vaho de patchulí me encalabrinaba el alma, me nauseaba el espíritu.

-El favor... ¡no le choque, no se asuste! Es pisotearme.

...

-Un billete de cincuenta pesetas, si me pisotea usted, pronto, y fuerte.

Abrí el portamonedas, y mostré el billete, razón soberana. Titubeaba aún. La desvié vivamente, y, ocultándome en lo sombrío del portal, me eché en el suelo, infecto y duro, y aguardé. La prójima, turbada, se encogió de hombros, y se decidió. Sus tacones magullaron mi brazo derecho, sin vigo ni saña.

-Fuerte, fuerte he dicho...

-¡Andá! Si la gusta... Por mí...

other, the subject risks her or his own death. But if the subject kills the other, she or he is once again alone and enslaves and subjugates the other instead” (*Bonds* 152).

Entonces bailó recio sobre mis caderas, sobre mis senos, sobre mis hombros, respetando por instinto la faz, que blanqueaba entre la penumbra. No exhalé un grito. Sólo exclamé sordamente.

¡La cara, la cara también!

Cerré los ojos... Sentí el tacón, la suela, sobre la boca... Agudo sufrimiento me hizo gemir.

La daifa me incorporaba, taponándome los labios con su paluelo pestífero.

-¿Lo vé? La hice usted mucho daño. Aunque me dé mil duros no la piso más. (...)

El sabor peculiar de la sangre inundaba mi boca. Tenté la mella con los dedos. El cuerpo me dolía por varias partes.

-Gracias –murmuré, escupiendo sanguinolento-. Es usted una buena mujer. No piense que estoy loca. Es que he sido mala, peor que usted mil veces, y quiero expiar. Ahora ¡soy feliz! (Pardo Bazán 268-269)

Lina pays to experience physical suffering and enjoys it. In this extreme sadomasochistic scene, where the physical bodily harm risks death, the physically dominant prostitute who inflicts the torture refuses to continue and ceases trampling Lina. Although it is Lina who is trampled, she also acts as both sadist and masochist. Angela Carter points out in *The Sadeian Woman*, “she is most truly subservient when most apparently dominant” (Galef 85). If a sadist is subservient or submissive when dominant, the opposite holds true for a masochist. Freud claims that “masochism, in the form of a perversion, seems to be further removed from the normal sexual aim than its counterpart; it may be doubted at first whether it can ever occur as a primary

phenomenon or whether, on the contrary, it may not invariably arise from a transformation of sadism” (158).⁵³

In assessing this encounter, some critics attribute this scene to a rejection, one that leads to ecstasy, of physical beauty (Smith Rouselle and Drexler-Dreis 63). I assert that Lina’s symbolic sacrifice here is not limited to a rejection of facial beauty since Lina exclaims, “¡La cara, la cara también!” after the woman has already begun to stomp on her. Her face being abused, as well as the rest of her body, is an inclusion rather than an isolated desire for the rejection of physical beauty.⁵⁴ Maryellen Bieder possibly alludes to it when she claims that “Lina’s refusal to perform normative bourgeois gender scripts ultimately leads to her entrapment in the discourse of madness” (14). I agree with Bieder that Lina rejects heteronormative bourgeois female expectations. Lina, like María in *Marta y María*, engages in a homoerotic, or lesbian, sadomasochistic episode with a woman of the lower class (a prostitute and servant, respectively). Both Lina and María reject heteronormative bourgeois marriage, and both Pardo Bazán and Palacio Valdés critique the clergy’s involvement in government. However, María eventually enters a convent; Lina does not. Pardo Bazán rejects the Church’s position on what Lina, a noblewoman, ought to do in early twentieth-century Spain. The physical sadomasochistic display Lina enacts reflects poorly on Catholicism and shames its centuries-old practice of

⁵³ Freud added a footnote to this claim in 1924, nineteen years after its original publication, claiming that his “opinion of masochism has been to a large extent altered by later reflection, based upon certain hypotheses as to the structure of the apparatus of the mind and the classes of instincts operating in it. I have been led to distinguish a primary or *erotogenic* masochism, out of which two later forms, *feminine* and *moral* masochism, have developed. Sadism which cannot find employment in actual life is turned round upon the subject’s own self and so produces a *secondary* masochism, which is superadded to the primary kind” (158).

⁵⁴ Susan Kirkpatrick describes this episode as “a nervous breakdown” (132). Lou Charnon-Deutsch mentions it in connection to her sacrifice of beauty to God (334). Cristina Sánchez-Conejero claims that this scene shows naturalist traces (169). Marina Mayoral, Phoebe Porter, and Pau Pitarch-Fernández omit the scene entirely in their articles.

flagellation. Raquel Medina describes the episode as “lanzarse al martirio de castigar el cuerpo siguiendo el ejemplo de sus dos heroínas, Santa Catalina de Alejandría y Santa Teresa, para lograr así su unión definitiva con el único amor posible, el divino” (293).

Medina, one of the few critics to comment more extensively on this scene, explains it as a total rejection of the body. She explains that Pardo Bazán prefers social over sexual needs and for this reason Lina arranges physical abuse of her body. Medina further claims that the only similarity between Lina’s flagellation and mystical experiences is the mistreatment of the body (297). Medina is right in pointing out that this is a key scene in the novel, perhaps the most climactic. However, it is difficult to believe that the aforementioned scene “no va más allá del maltrato del cuerpo” (297). What transpires in this pivotal scene needs to be understood within the paradigms of sadomasochism—the notion of deriving pleasure through pain—where what transpires is not just “una paliza” as Medina argues. It is important to recall that Lina does not initially go out looking for a prostitute but specifies that she is driven by a force:

Cinco minutos después, estoy en la calle. Yo misma no sé a dónde voy. La especie de impulsión instintiva que a veces me ha guiado, me empuja ahora. Voy hacia mí misma... Vago por las vías céntricas, en que obscurece ya un poco. Salgo de la calle del Arenal, subo por la de la Montera, mirando alrededor, como si quisiera orientarme. Penetro en una calleja estrecha, que abre su boca fétida, sospechosa, asomándola a la vía inundada de luz y bulliciosa de gente. A la derecha, hay un portal de pésima traza. Una mujer, de pie, envuelta en un mantón, hace centinela. Me acerco resueltamente a la venal sacerdotisa. (Pardo Bazán 267)

Once in this “underworld”—as suggested by the reference to “boca fétida, sospechosa” and “portal de pésima traza”—Lina, with much resolve, approaches her “sacerdotisa” or priestess.

Surrounded up until now by female servants and the male philosopher Polilla or the priest Carranza among a few other men including Farnesio, she finds a “sacerdotisa” albeit one who is for sale, not unlike the priest Carranza. In this sadomasochistic scene, the prostitute might symbolize the men (including suitors, priests, and confidants) in Lina’s life in that she benefits financially from Lina’s submission (although at Lina’s behest).

Unlike the submission she displays in the relationships with men in her life who try to manipulate her into marriage or dominate her in some other way, Lina has absolute power in this staged scene. Lina imitates female mystics in an effort to gain control over her life. Reflecting earlier on the possibility of marriage with her cousin, Lina recognizes that he wants to marry her because she is an heiress (Pardo Bazán 195). After Carranza, the priest, presents the idea of the third suitor noting Lina’s superior qualities, Lina immediately responds, “¡Pch! Mi primera cualidad, será mi dinero...” (218). Lina appeases male mentors by pursuing brief relationships with suitors since they fear she will lose her fortune if she does not marry. However, this “venal sacerdotisa” is perhaps less threatening to Lina since she is a woman and it is Lina who chooses her and devises and stages the exchange: “Abrí el portamonedas, y mostré el billete, razón soberana” (268). Again, Lina’s money gives her power, but here it is to pay a prostitute. Her choice of a prostitute also demarcates this flagellation somewhere in the margins of society and outside of the watchful eye of the Church.⁵⁵

Lina’s self-induced flagellation, one of the most common sadomasochistic practices, is not novel except perhaps in its delivery by high-heeled shoes. In fact, erotic flagellation was the focus of the 1932 book by Antonio San de Velilla titled *La flagelación erótica en las escuelas*,

⁵⁵ However, Lina still calls her a “sacerdotisa” revealing that once Carranza, her priest, abandons her, Lina seeks out a replacement; Lina prefers physical pain inflicted by a priestess/prostitute to the psychological pain carried out by Carranza, her priest.

en los conventos y casas de corrección; en las cárceles y en los presidios; en la alcoba conyugal, en las mancebías, etc., etc. This pseudo-medical study of sexual psychopathy, (“basado en los más modernos trabajos científicos sobre el masoquismo y el sadismo, avalorado con la exposición y análisis de gran número de casos observados en la clínica o entresacados de obras famosas en las que se analizan las causas de la relación frecuente entre el amor y el dolor”), includes several illustrations of religious flagellation and sadomasochism, one of which I include here (129). The illustrations and images throughout are unlabeled, briefly captioned, and rarely given an author or artist. San de Velilla states that the most common form of sadism is “injuriando de palabra a las mujeres” (67). The bulk of Antonio San de Velilla’s 1932 *La flagelación erótica en las escuelas, en los conventos y casas de corrección; en las cárceles y en los presidios; en la alcoba conyugal, en las mancebías, etc., etc.* consists of lengthy quotations from other sources, specifically Havelock Ellis’s *Studies in the Psychology of Sex* and Martín de Lucenay’s (1931) *La sexualidad maldita. Estudio sobre aberraciones sexuales auténticas*. Although San de Velilla’s title promises flagellation, he fails to mention women who flagellate women or men as a form of sadism; instead flagellation by women is explained as being at the behest of the flagellated men or self-torture therefore making it a form of masochism. He observes that women are inherently/intrinsically masochistic because we have “menos sensibilidad que el hombre en la región sexual” (32). San de Velilla refers to “Calman” who examined eighteen women’s vaginas, urethras, and anuses and found a lack of sensitivity even reporting that “algunas de las observadas no se dieron cuenta de que se les introducía un dedo en la vagina” (34). Later, San de Velilla claims that in “relaciones safistas” sadism plays a principle role. Referencing Dr. Jaf, San de Velilla says that lesbians engage in violent sex, pinching and biting are “juegos habituales de las lesbianas activas, y es lo corriente que las amantes pasivas

lleven de continuo el cuerpo marcado con arañazos y cardenales” (68-69).⁵⁶ San de Velilla masculinizes lesbians with his claims that they behave more sadistically than heterosexual women. However, his suggestions of women’s sexuality and the randomly inserted flagellation images support the voyeuristic quality of male discussion of female sexuality.

As already mentioned in relation to Palacio Valdés’s inclusion of artwork depicting María’s flagellation by Genoveva, voyeurism of the sadomasochistic flagellation is an important aspect in all of these novels. Although Emilia Pardo Bazán is the only author in this chapter who did not include an image of Lina’s flagellation, Marina Mayoral’s edition of *Dulce Dueño* contains a fourteenth-century image of Santa Catalina de Alejandría, about to be punished. The image of Santa Catalina kneeling bare-breasted awaiting her punishment is similar to San de Velilla’s image of “flagelación erótico-religiosa” in *La flagelación erótica*. Both images, centuries apart (XIV and XX), portray the female subject as vulnerable because of her nude and semi-nude appearance. Both women are also on their knees in submissive positions. Santa Catalina holds her hands in a prayer position. The woman in “La flagelación erótico-religiosa” wears high heels and holds her left hand below her left breast and her right hand down on her lap. Neither author or edition offers any introduction or caption to the images. These images indicate a long tradition of erotic flagellation for religious purposes. And the visualization of Church practices helps audiences and readers to see the perversity of these acts where women are naked and submissive while men stand over them ready to abuse them.

⁵⁶ “Dr. Jaf” is a pseudonym for Dr. Jean Fauconney who also wrote under the anagram “Dr. Caufeynon.” According to Angus McLaren in *The Trials of Masculinity: Policing Sexual Boundaries, 1870-1930*, Fauconney wrote many medical or pseudo-medical books in France, publishing over forty books on “sexual perversions.”

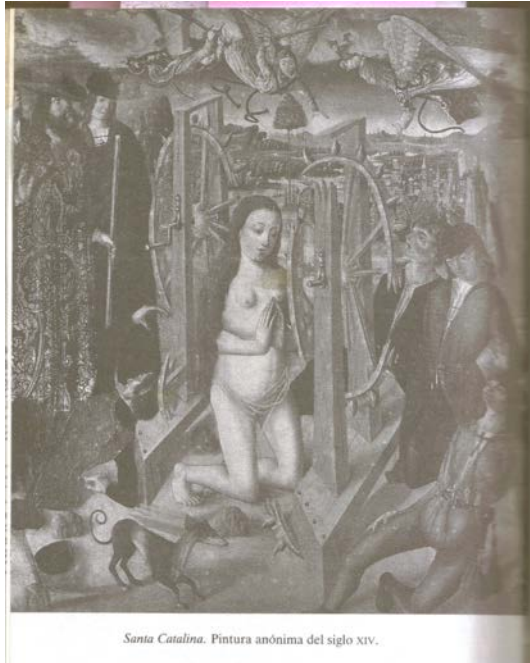


Figure 3 *Santa Catalina* from Dulce Dueño



Figure 4 San de Velilla's *La flagelación erótica*

Krafft-Ebing's study of masochisms claims that flagellation is within "the desire for abuse and humiliation" and that "in this perversion coitus is avoided as an inadequate act" (91, 98). Furthermore, as I mentioned earlier, sadomasochism is not limited to sexual intercourse or genital manipulation when Lina stages her trampling. Martín de Lucenay claims that "ahora bien, el sadismo, como el masoquismo, no siempre van acompañando al acto sexual como se cree vulgarmente, sino que en casos infinitos, no es necesario el contacto de las partes genitales para que la descarga erótica se realice" (6). Instead, sadomasochism here might be considered a fetish, since, according to Freud, "the normal sexual object is replaced by another which bears some relation to it, but is entirely unsuited to serve the normal sexual aim" (153). Freud claims that "the situation only becomes pathological when the longing for the fetish passes beyond the point of being merely a necessary condition attached to the sexual object and actually *takes the place* of the normal aim, and, further, when the fetish becomes detached from a particular individual and becomes the *sole* sexual object" (154). Lina does not pursue a sexual relationship with

anyone. In fact, she avoids sex and is disgusted at the prospect. Lina's homoerotic trampling under the heels of a prostitute takes the place of what Freud calls "the normal aim" of sex; therefore, in Freudian terms it is a masochistic fetish. But, for Lina, she pays penance to God. Therefore, the fetishization of God and flagellation shames the Catholic Church and its perverse control over the Spanish population. This is different from Palacio Valdés's *Marta y María* because here the flagellation represents a position against patriarchal society.

Lina's disgust with regard to sexual intercourse, which she learns about through pictures from a doctor at her behest, and her rebellion against marriage indicate her resistance to heteronormativity. Lina experiences repulsion and nausea, exclaiming, "¡Qué vacunación de horror!" (208). Even though Lina is appalled at what she sees ("tengo que reprimir un grito"), she asks the doctor to tell her everything, sparing no detail: "¿Falta algo, doctor...? No omita usted nada. ¿Las anormalidades?" (209). Tossing and turning later that night as she recalls the sexual images from the doctor's office, "abochornándome de haber nacido," Lina exclaims, "¡Nunca! ¡Nunca!" (211). Instead she pursues release through the staged BDSM scene which also gives her spiritual and religious comfort. This high-heeled sadomasochistic scene could be seen as Lina renouncing her virginity. However, it is also a self-inflicted punishment; she believes she has been bad: "He sido mala" (269). Her choice of "punishment" (being stepped on by a woman in high-heeled shoes) eroticizes the trampling since, as Marcel Danesi points out, during the mid-nineteenth century high-heeled shoes "became, for the first time in their history gendered signs of female beauty and sexuality" and "erotic" (12).

Lina does renounce her virginity symbolically as the paid prostitute "priestess" penetrates her with her heels. Sadomasochism is frequently, regardless of which role the participant plays, a desire for control: "The point of female sadism is not so much eroticism, however, as controlling

the sexual bond, or avenging its loss...” (Galef 91). Lina exercises what she believes to be her right to do what she wants with her body. Rather than be penetrated by a man, Lina chooses to be penetrated by a *sacerdotisa* prostitute’s high heels. This dramatic display of control over her sexuality brings Lina to ecstatic heights. Her ecstasy is interrupted by the woman who refuses to continue trampling her thereby ceasing the BDSM exchange’s consensuality. As Krafft-Ebing says, “the act [flagellation] has only a symbolic value, and is a means to the end of mental satisfaction of his [her] peculiar desires” (99). Regardless of one’s interpretation of Lina’s actions, they are clearly sadomasochistic. Martín de Lucenay, who refers to “la flagelación” and “los golpes con los zapatos” among “los casos más vulgares de masoquismo,” might concur (45).

When the “venal sacerdotisa” stops trampling her, Lina responds to the woman’s expressions of concern: “La contuve. La remuneré, doblando la suma. La sonreí, con mis labios destrozados. Y, renaciendo en mí el ser antiguo, la dije: ‘¡Otra penitencia mayor!... Deme un abrazo... Un abrazo de amiga’” (269). Lina chooses a woman because she cannot trust the men who surround her. Although the flagellation could be considered a lesbian episode, I believe it is only so if considered along what Adrienne Rich calls the “lesbian continuum” with its variety of female bonds.⁵⁷ When Lina returns home “dolorida y quebrantada, pero calmada y satisfecha” it seems that things are back to their usual state with Lina taking charge within the home and making verbal demands. Lina takes account, “El primer sacrificio, hecho está. Ahora, el otro... ¡Cuando antes!” (269). Farnesio comes at her bidding and she tells him to bring her some broth, commanding, “Tráigame el caldo usted mismo...” (270). Farnesio accuses her of being injured, but she relishes her injuries showing sadomasochistic pleasure in them: “Exaltada, no. Enferma,

⁵⁷ See Rich’s “Compulsory Heterosexuality and Lesbian Existence.”

tampoco. Herida... ¡pach! Unas erosiones, que yo considero caricias, y unas cuantas magulladuras y contusiones. Estoy buena, muy buena, y en mi interior, tan dichosa como nunca lo fui” (272).

Although critics tend to dismiss the sadomasochistic trampling as a rejection of the body, which it is partially in a desire for transcendence, it is also a physical manifestation of her inner turmoil. Lina imitates Santa Teresa in the early pages of *Libro de la vida*: “Como Teresa, la que tanto te quiso, yo estoy sedienta de martirio, y me iría a tierra de moros, si allí se martirizase” (Pardo Bazán 280).⁵⁸ If we compare Lina’s trajectory to Santa Teresa’s, the sadomasochistic trampling as a step toward transcendence of the material plane is similar to the “arrobamientos” or raptures/ ecstasies experienced by Santa Teresa including her well-exploited transverberation.”⁵⁹ Lina finds control within this paradigm through imitating, in a new way, the lives of virgin saints, namely Santa Teresa de Ávila and Santa Catalina de Alejandría. Lina’s binary gender scripts of female saint or “perfecta casada” leave little room for interpretation. The

⁵⁸ Lina makes direct reference to Santa Teresa’s *Libro de la vida* where Teresa claims: “Como veía los martirios que por Dios las santas pasaban, parecíame compraban muy barato el ir a gozar de Dios y deseaba yo mucho morir así, no por amor que yo entendiese tenerle, sino por gozar tan en breve de los grandes bienes que leía haber en el cielo, y juntábame con este mi hermano a tratar qué medio habría para esto. Concertábamos irnos a tierra de moros, pidiendo por amor de Dios, para que allá nos descabezasen” (Ávila C.1, p. 4).

⁵⁹ One of Santa Teresa’s most intimate experiences the “transverberation” has been read, analyzed, and restaged by a myriad of people since the early modern period. These representations of Santa Teresa’s intimate spiritual experience have taken the form of stamps, plays, artwork, sculptures, and movies, e.g.: Lope de Vega’s *Comedia famosa de la bienaventurada madre Santa Teresa de Jesús: monja descalza de nuestra señora de Carmen* (c. 1590-1604); Juan Bautista Diamante’s *Santa Teresa de Jesús* (c. 1674); Bernini’s *Ecstasy of Santa Teresa* (1647-1652); *Teresa de Jesús* (1962) Dir. Juan de Orduña; *St. Teresa de Ávila* (1983) Dir. Josefina Molina; *Espelho Mágico* (2005) Dir. Manoel de Oliveira; *Teresa, el cuerpo de Cristo* (2007) Dir. Ray Loriga; *Angels & Demons* (2009) Dir. Ron Howard; *Visions of Ecstasy* (1989) Dir. Nigel Wingrove; *Teresa Teresa* (2003) Dir. Rafael Gordon. Shared by the voyeurism of all who see/read these representations, her self-proclaimed religious experience can also be seen as pornographic and sadomasochistic since her body is being violated (albeit by God), it is attractive (since she is a servant of the Church), and the image which originally began as her written experience has been reproduced to the point of exploitation.

purpose of such detailed connections to canonical figures lies in the fact that these are the examples that the Church has set before her. Therefore, Lina imitates them scrupulously and her mimicry centuries later appears ridiculous to her contemporaries.

Santa Teresa describes her “transverberation” as an angel with a golden arrow who appears to

meter[lo] por el corazón algunas veces y que me llegaba a las entrañas. Al sacarle, me parecía las llevaba consigo, y me dejaba toda abrasada en amor grande de Dios. Era tan grande el dolor, que me hacía dar aquellos quejidos, y tan excesiva la suavidad que me pone este grandísimo dolor, que no hay desear que se quite, ni se contenta el alma con menos que Dios. (Ávila C.29, p. 13, np)

Lina experiences a similar “arrobamiento” or ecstasy after being trampled and renouncing her fortune while living near a convent and caring for a dying girl when she reveals, “No sé dónde me hallo; un mar de olas doradas me envuelve; un fuego que no destruye me penetra; mi corazón se disuelve, se liquida; me quedo, un largo incalculable instante, privada de sentido, en transporte tan suave, que creo derretirme como cera blanda... ¡El Dueño, al fin, que llega, que me rodea, que se desposa conmigo en esta hora suprema, divina, del anochecer!” (Pardo Bazán 286).

Leading up to this personal transcendental moment, Lina reveals: “Quiero el fuego, el desfallecimiento, el deseo de morir, el vuelo espiritual, el transporte; quiero tu dardo, tu cuchillo...” (282).

Lina’s desire for pain is linked to her desire for union with God. Beyond her explicit sadomasochistic exchange with the “sacerdotisa” her climax comes through the psychological sadomasochism she experiences submitting to this higher power following the aforementioned “arrobamiento” while watching a young girl lie on her death bed:

Entrecortadas, mis palabras son una serie de suspiros. Mi boca, entreabierta, aspira la ventura del éxtasis. Imploro, ruego, entre el enajenamiento del bien inesperado, fulminante.

-No me dejes, no me dejes nunca... Siempre tuya, siempre mío... Quítame lo que quieras, haz de mí lo que te plazca, venga cuanto dispongas, redúceme a la nada, que yo sea oprobio, que yo sea burla, que me envilezca, que me infame... Venga ignominia, fealdad horrible, dolor, enfermedad, ceguera; venga lo que sea, hiéreme, hazme pedazos... Pero no te apartes, quédate, acompáñame, porque ya no podría vivir sin ti, sin ti, sin ti...

Y, palpitando en mis labios, la queja deliciosa repite, sin pronunciarlo, sin rasgar el aire:

-Dulce Dueño... (286)

Sighing and begging for punishment, Lina pleads with this Sweet Master to stay with her while eroticizing her pain describing it as ecstasy. Without the earlier physical sadomasochistic act of the trampling, Lina may not have reached this ecstatic moment. Gilles Deleuze claims that “masochism is characterized not by guilt-feelings but by the desire to be punished, the purpose of masochism being to resolve guilt and the corresponding anxiety and make sexual gratification possible” (104).

Lina’s final confession to a priest before getting on the train to begin her journey to live next to a convent exemplifies the sadomasochistic dynamic between women, especially nuns, and priests – the women’s confessors and readers of their “holy” written exchanges.⁶⁰ When the

⁶⁰ Sherry Velasco explains that the demand for nuns’ written accounts shows the Church’s contradictory practices regarding policies on writing by women since “[t]he written accounts could serve two purposes: to support the nuns in possible cases for sainthood or beatification or to indict them for heretical acts, depending on the final judgment” (65).

priest notices the wounds on her mouth, he asks if she did that to herself to which she replies yes. Then, when Lina mentions relinquishing her inheritance, the priest asks again for confirmation (274). Hanging on Lina's every word, the priest asks if she really did pay a prostitute to trample her and renounce her fortune. Not only does he seem to receive pleasure from listening to her tell of her sufferings (by asking her to explain and showing interest), but he wants her to recount them to another priest (275). The priest suggests that she constantly humble herself rather than limiting her humility to the one violent episode in which she paid someone to trample her. He exacts humility illustrating what according to Freud is perverse "in which satisfaction is entirely conditional on the humiliation and maltreatment of the object" (158). Startlingly similar to the sadomasochistic voyeuristic gaze shared by priests in Early Modern Spain poring over nuns's writings in which they shared intimate details of their lives, here too the priest delights over Lina's travails.⁶¹ On the edge of his seat, the priest asks her again and again, "¿Eso ha hecho, hermana?" (274).

After confessing, or seeking and finding approval of her sadomasochistic actions, Lina attempts to humble herself by living reclusively near a convent until her uncle has her committed to an insane asylum. Susan Kirkpatrick says of Lina's trajectory: "Determined to find the inner path to God, Lina's actions closely follow Saint Teresa's teachings, which counsel self-

⁶¹ See Sherry Velasco's *Demons, Nausea, and Resistance: La vida de Isabel Jesús* regarding how priests and censors would "double bind" nuns by simultaneously claiming her unworthiness and value as a woman writing about theological questions. Beyond the self-deprecating words and self-inflicted tortures that Santa Teresa and Isabel wrote about or had written about them, one of the greatest indications of sadomasochism is the revelation of what could be considered the most intimate experiences to be had: the relationship with the divine. If the most erotic experience for these women might be joining their "husband" (God) either through spiritual experiences or other self-inflicted tortures or self-denials, then having to reveal their suffering, of gaining His love, to men – the priests – is a supreme infringement and violation of their intimate life. That these priests gained pleasure from reading the intimate details of Santa Teresa and Isabel's lives is revealed in the approval of their publication.

mortification, detachment from all worldly things, and self-abnegating charity towards others to those who would follow the spiritual path” (133). Yet Santa Teresa repeats that she is an unworthy person, referring to herself, her life, and her actions as “ruin” seventy-five times throughout *Libro de la vida*. By contrast, Lina’s projected self-image via her first-person narration is not classified by “ruin” but different and distinct.⁶² Immediately following her confession and the priest’s advice that she continually humble herself, Lina finds herself on a train on her way to a life of supposed asceticism thinking of her superiority to those around her: “Y heme aquí en el vagón de tercera, mezquino, sucio, en contacto con la plebe, la gentuza... (...) Lo que no puedo, lo que el capuchino no ha visto que no puedo, es creerme – dentro de mí – al nivel de estos que van conmigo... (...) No es tal vez que me crea ni superior ni inferior. Es que me creo *otra*” (275).

Lina has only the Church’s models of saintly women or domestic “perfecta casadas” to emulate. As a result, Lina’s attempt to distinguish herself from others by imitating the *cursi* saint story ironizes the religious tradition of sequestering women in convents or praising them for going to their virginal deaths. If within the patriarchal order the “only good virgin is a dead virgin,” then Lina’s narrative, which ends in an insane asylum where she is out of social circulation and away from men’s penetrating eyes, sustains a new paradigm of virgin martyrdom. Lina’s first-person narrative ironizes the patriarchal and religious ideal through its holy

⁶² The first line of *Libro de la vida* is one of self-deprecation: “Quisiera yo que, como me han mandado y dado larga licencia para que escriba el modo de oración y las mercedes que el Señor me ha hecho, me la dieran para que muy por menudo y con claridad dijera mis grandes pecados y ruin vida” (9). She continues throughout writing things like: “si yo no fuera tan ruin;” “aunque no tan ruines en costumbres como yo;” “yo tan ruin;” “Por ruines e imperfectas que fuesen mis obras,” “yo, como ruin;” “yo soy tan ruin;” “yo he sido tan ruin;” and “y por otra ser yo ruin” (10, 15, 22-23, 23, 24, 25, 28). Sebastián de Covarrubias defines “ruin” as “hombre de mal trato, o cosa que no es buena” (332).

sadomasochistic high-heeled trampling scene and her psychiatric reclusion to her “spiritual interior” and within an actual mental asylum. Pardo Bazán criticizes, via Lina’s modern sadomasochistic flagellation by a prostitute in high heels, the Catholic Church’s rigid gender roles, as well as those of the patriarchal society.⁶³

Pardo Bazán ironizes the connection between hysteria and mysticism while elucidating the fact that if a woman has to go to a psychiatric hospital in order to find mental and emotional transcendence then she will do it rather than unwillingly submit to a man in matrimony. Lina’s acceptance of her new setting (“Soy aquí dichosa”) ironically reveals that the bourgeois patriarchal dichotomy of life in a convent or marriage to which Lina is subject guides her to padded walls. As Pardo Bazán claims in “La educación del hombre y de la mujer,” “La mujer se ahoga, presa en las estrechas mallas de una red de moral menuda, menuda. . . . Puede decirse que la intensidad de la educación moral femenina se concentra en una sola virtud, o más bien en el arte de aparentarla: virtud no impuesta a la serena luz del imperativo categórico venerado en el templo de la conciencia, sino como ídolo social” (*Antología del pensamiento feminista español* 127). Pardo Bazán perhaps criticizes the Church for these social scripts of morality that subjugate women like Lina to heteronormative marriage. Dissatisfied with the role of “ídolo social,” Lina vocalizes her happiness in not having to participate at all. Lina exercises agency through sadomasochism where she struggles to appear free and “otra” whereas Palacio Valdés erotically portrays María's, in *Marta y María*, sadomasochism making her appear to be a religious fanatic who inadvertently gets her involved in illegal politics. Ultimately María evades

⁶³ Kathy Bacon claims that Lina’s narrative critiques and ironizes the *cursi* elements in saintliness as presented by Carranza’s earlier story about the virgin martyr Catalina de Alejandría (151-173). Drawing on Noël Valis’s work on *cursería*, Bacon explains that the “key to the notion of *cursería* is inadequacy, inauthenticity, a failure to live up to aspirations” (22).

marriage and is allowed to take the habit, as she had desired. Lina, choosing to live ascetically on her own, did attempt to pursue a life of abnegation by living near a convent, but her uncle commits her to an asylum- actions which Lina also understands to have merit.

Pardo Bazán's text educates others through Lina's voice. Lina sacrifices her material freedom in order to gain psychological freedom, albeit in an insane asylum, so that she does not have to submit to marriage. Lina's masochistic behavior might seem neurotic to certain people around her (her uncle who put her into the asylum and the doctors he pays). But the production of her text gives her voice. Karma Lochrie suggests that "whether the female mystic discovers in her imitation of Christ's suffering a public place from which to speak, as Irigaray suggests, or whether she merely embraces and reinforces her own subjection from a position of masochism becomes the central theoretical issue in recent studies of late medieval female spirituality" (118). Lina does both. Lina produces the text ("which allows her a public place from which to speak") because she has found masochistic solace in her subjection ("reinforces her own subjection from a position of masochism"). Lina's subjection from a position of masochism is ironic. Deleuze notes that although the masochist appears contemptuous, her "apparent obedience conceals a criticism and a provocation" (88). The irony of her masochism lies in "scrupulously applying the law" of the Church and its model saints. By doing so, Lina reveals the Church's absurd expectations while simultaneously appearing perverse and strange (88). For example, Lina's apparent obedience in following the lives of virgin saints/martyrs prompts others to imprison her. Her narrative written from within the confines of a psychiatric ward subverts the patriarchal religious order by revealing the crude comedy of the impossible lives women are expected to live.

Santa Teresa, Emilia Pardo Bazán, and her protagonist, Lina, write within what Alison Weber refers to as a “double bind”: “to prove worthiness and humility at the same time implies the logical contradiction of the double bind, since humility is tainted by self-regard” (46). Women in a subordinate position can exercise agency through illogical replies to the Church and patriarchy’s demands. By offering new interpretations of outdated social expectations, Lina can speak from within these confines. Pardo Bazán metacommunicates the “logical paradox” and ridiculous double bind of societal expectations of women’s lives by showing the result (her uncle puts her into an asylum) of Lina’s attempt to live a life of abnegation following God. Lina’s use of sadomasochism to imitate female saints and escape heterosexual marriage followed by her uncle’s subsequent interpretation of these acts as insane reveals that there is clearly a problem in such patriarchal reasoning and expectations of women.

Victor Ripalda’s *El pájaro azul*

Victor Ripalda’s *El pájaro azul* (c. 1930) published in the erotic collection *La Novela Selecta*, one of many kiosk novelette collections from the 1920s and 1930s, best conceptualizes holy sadomasochism, perhaps due to its sexually explicit content. Luisa, “el pájaro azul” and protagonist, raised by two male priests in a Church orphanage engages in a series of sadomasochistic sexual encounters with her tutors, Father Carlos and don Simón. The novelette begins as Luisa’s boyfriend, Ramón, asks her to marry him while she masturbates him with her hand. Their discussion of marriage ends with Ramón ejaculating and Luisa explaining that she must consult with her two priest advisers before she makes a decision about marriage. Luisa then consults with don Simón regarding Ramón’s marriage proposal while the priest fondles her breasts and penetrates her vagina with his finger as she starts instructing his sexual advances. The narrator portrays Luisa as the sexual dominant who seduces the priest while giving many

“taconazos en el hombro” as he performs cunnilingus, culminating with her urinating in his mouth. In Chapter IV, “Luisilla, vista de canto,” she consults Father Carlos “su confesor, tutor y director espiritual” during which she demands that he whip her as penitence (26). Then she holds him at gunpoint as he performs cunnilingus. The scene ends with her performing fellatio or “taking the eucharist.” Then they have vaginal and anal intercourse upon the Church’s altar while Luisa “confesses” having had sexual relations with over a hundred nuns and priests. The last chapter, “Luisa vista por dentro,” describes Luisa as a victim of sexual abuse by the priests since her early childhood explaining that in an effort to gain control of her inheritance, they discouraged her from marrying. The novel ends with Luisa having vaginal intercourse with Ramón after which three brief letters from Luisa reveal that she has abandoned Ramón and her “tutores” to travel the world with her inheritance.

For the third time, in this chapter, a female character, Luisa, engages in sadomasochism (including flagellation) within religious practices. Society, again, expects that she, like María and Lina, will marry a suitor. But Luisa, like María and Lina, rejects heteronormative marriage. She sadomasochistically confronts the priest before leaving with her inheritance to live alone. Although each woman’s end varies (María: convent; Lina: *manicomio*; Luisa: freedom), ironically they all achieve the same ultimate goal: solitude (away from male advisors). Ripalda’s novel offers the most explicit sexual imagery both in narration and pictures, but he also gives Luisa complete freedom from both social and religious expectations at the end.

Victor Ripalda’s *El pájaro azul* hyperbolizes holy sadomasochism because of the sexual activities within the narrative that incorporate Catholic rituals. Ripalda scathingly comments on the Catholic Church and its clergy’s bad behavior. Catholic priests and nuns are represented as

predators obsessed with sex and money.⁶⁴ Cultural/political anticlericalism, building momentum in the 1920s during Miguel Primo de Rivera's dictatorship (1923-1930), peaked among Catholics and non-Catholics in 1931 with the establishment of the Second Spanish Republic and the 1931 Constitution, which separated Church and state "for the first time in Spanish history," and provided stipulations for the dissolution of the Church's state budget as well as made the clergy subject to legislation and taxes (Payne, *Spanish Catholicism* 154-155). Thus, Ripalda's money-hungry priests might represent the Catholic Church while Luisa, who finally escapes their control, personifies the new Spain, which separated from the Church, in 1931.

Reinforcing the sadomasochistic imagery, illustrations show Luisa with each of the priests performing sexual activities. Its explicit sexual content exaggerates the religious practice of flagellation. The first image, included in *El pájaro azul*, illustrates Luisa and Father Carlos, both dressed in religious vestments, a nun's habit and a priest's gown. The exposed buttocks of the smiling coquettish female subject leaning forward over a chair suggest a consensual scene of male domination and discipline in much the same way as the second image taken from San de Velilla's *La flagelación erótica* shows the male dominating the female who he whips as penance. Both images pretend that flagellation as a form of penance offers absolution. Again, the inclusion of these images reveals the voyeuristic quality surrounding female flagellation. Both men and

⁶⁴ Accusing clergy of sexual predation began in earnest in the late nineteenth century. Constancio Miralta, "an alleged ex-priest," published several volumes of "purported confessions and diatribes against the vices of the clergy, replete with detailed accounts of orgies in convents" (Payne, *Spanish Catholicism* 126). See Miralta's *Los secretos de la confesión: Revelaciones, misterios, crímenes y monstruosidades; sacrilegios, aberraciones y ridiculeces; miserias, problemas sociales o religiosos y extravagancias humanas; inmoralidades de la moral conservadora y ultramontana, y otros excesos o pecados oídos a los penitentes durante larga práctica del confesionario por Constancio Miralta (Presbítero)* (Madrid, 1886).

women saw these religious practices as possibly pornographic and extreme, serving the *voyeur* more than the flagellated.



Figure 6 *El pájaro azul* Victor Ripalda *La Novela Selecta*

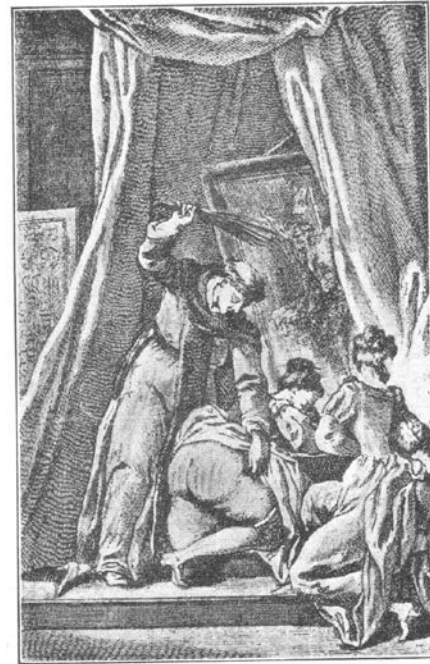


Figure 7 Antonio San de Velilla *La flagelación erótica...*

However, in *El pájaro azul*, Friar Carlos only *appears* to dominate Luisilla in the illustration because when he encounters her in the church she demands that he whip her as absolution for her sins: “Ya junto a él descifñó el cilicio, lo entregó a fra Carlos, se levantó el hábito hasta dejar descubierto el culo y le pidió que le diera tres azotes” (35). When Friar Carlos refuses to continue the sadomasochistic penance/ absolution, Luisa yells at him, “¡Ha de ser! ¡Más fuerte!” (36). Urging him to proceed, “Los ojos de fra Carlos se encandilaron. El sadismo había hecho presa de sus instintos y fueron tan furiosos los tres vergajazos que descargó que Luisa rodó por el suelo retorciéndose en colapsos dolorosos” (36). By the 1930s, “sadism,” although not yet a household word, was on the minds of Spanish authors and essayists. Ripalda’s

use of it here reveals that although the priest apparently resists, he is, at his core, sadistic, like other priests.

In *El pájaro azul*, Friar Carlos reflects on Luisa's desire to be whipped and calls it "una tempestad neurótica que azotaba la mente de la pequeña" (36). Despite the Friar's explanation of Luisa's behavior as "neurotic" or hysteric, readers learn later that "jovencísima, mejor diríamos una niña, cuando quedó huérfana, sus tutores, don Simón y fra Carlos, para adueñarse de su voluntad, para hacerla su esclava, la iniciaron en toda suerte de corrupciones" (57). These "corrupciones" of sex and sadomasochism within the supposed safe confines of the Catholic Church further Ripalda's anticlerical position. In the early 1930s, graphic depictions of "clergy sexual misconduct" and anticlerical pornography surged (Mitchell 77). *El pájaro azul* represents a liberal extremist political view of anticlericalism. By aligning Catholicism with sadomasochism and pedophilia (because Luisa's male priest tutors/advisers sexually molest her as a child), Ripalda exemplifies hundreds of years of Church abuse of the Spanish state by the monopolization of financial resources and outright control over education, social mores, and legal rights. As in Pardo Bazán's *Dulce Dueño* much of the anticlerical criticism is directed at the imposition of heteronormative marriage on women with potential economic means, money that the male priests want. Lina's sadomasochistic acts and asceticism cause the men in her life to further exercise their control over her and her money and put her away.⁶⁵ However, Luisa uses sadomasochism against the priests and escapes. Luisa's employment of sadomasochism against the priests also represents the "radicalization of anticlerical feeling that developed after 1931 ... of such intensity that it often seems difficult to comprehend" (Payne, *Spanish Catholicism*, 149).

⁶⁵ Luisa's sexual abuse differs greatly from Lina's forced enclosure in a mental institution. Also, Ripalda overtly criticizes the Church whereas Pardo Bazán's criticism is much more subtle.

Just as Luisa escapes her captors, for the first and brief time, in 1931, the Spanish Constitution gave women the right to vote, to divorce, and to civil marriage. In fact, Luisa's sadomasochistic acts with the priest are reminiscent of the revolution that was occurring in the Spanish government with the establishment of the Second Republic. Moreover, Luisa uses sadomasochism, which has been argued to be "a sexual practice that engaged in a process of healing the wounds left over from prior abuses," to heal herself from a history of abuse by Church figures and seeks to transcend the material world through holy sadomasochism (Hart & Dale 348). I discuss the possibility of sexual healing through BDSM further in chapter three. Luisa employs sadomasochism to make her earlier abusers suffer so that she can heal.

Regarding patriarchal sadism against women, Sagrera claims that "el patriarcado no sólo enseña a la mujer a ser masoquista, sino también directamente a fomentar el sadismo masculino, educándola a negarse sexualmente (con achaque de religión, moral, etc.)..." (145). In *El pájaro azul*, the Church patriarchy (Luisa's two male advisers) teaches her to feign ignorance about sex with her boyfriend and yet the clergy subjugate her sexually for their own gain. Like Lina's advisers in *Dulce Dueño*, the priests are more concerned with abusing Luisa in order to access her inheritance than to provide any actual practical guidance. Thus, both authors present priests as predators who want nothing more than to swindle those, especially young women, under their care.

In both instances, priests use sadomasochism to gain control over their pupils. Ripalda's narrator explains that

ya en edad de tener novio ... hizo cuanto pudo el fraile para disuadirla de sus proyectos de boda, pues la misión a él confiada era de inducirla a tomar hábitos para así apoderarse de su herencia. (. . .) No tuvo más remedio el fraile que aceptar lo que la chiquilla estaba

decidida a llevar a cabo a recobrar la libertad de sus acciones y se limitó a hundirla más y más en el vicio, seguro de que así, por temor a que hablara, la tendría siempre bajo su dominio. (Ripalda 58)

By manipulating Luisa during her childhood, the priests are able to maintain Luisa's subjugation and her money. However, eventually the priests' tutelage of Luisa in sadomasochism and a perverted Catholicism provokes her to do exactly what she has been taught to do: manipulate and rape. Confronting Father Carlos, Luisa rapes him at gunpoint upon the altar of the Catholic Church demanding, "Me tomarás confesión, pero hoy sincera y completa. Me darás la hostia sagrada de la eucaristia y luego me desposarás con Cristo" (41). Father Carlos responds, "Primero te extrangularé, víbora" (41). After a variety of sexual relations, Carlos learns the pistol was unloaded when he points it at Luisa. Luisa turns on her religious Fathers just as the Spanish turned on the Catholic Church. Luisa's actions echo Spanish attacks of the clergy. Along with the newfound freedoms for women and limitations of the clergy of the 1931 Constitution also came clerical discontent and protests which the Spanish responded to with the 1931 *quema de conventos*.

An erotic novel written to stimulate the senses and perhaps classified within that grey area of "low culture," *El pájaro azul* offers a denouement that recalls a comedic plot in that all of the pieces come together and fit. Suddenly, Luisa's sex with hundreds of holy nuns, monks, priests, etc., is explicable. She was sexually abused by her guardians. Despite her "questionable morals," Luisa ultimately has a conscience; her provocation for the scenes in the novel is rooted in her desire not to deceive Ramón:

A medida que Luisilla iba dándose cuenta de su situación y del horrible engaño de que iba a hacer víctima a su prometido, se apoderaba de ella una indecible tristeza. Ella quería

a Ramón y precisamente porque le quería, se resistía a hacer de él un guiñapo, un cabrón. Confesarle la verdad, equivalía a perderle, porque Ramón era un hombre digno. Casarse con él sin explicarle cuánto había ocurrido, era más que una infamia, un crimen. (58)

So Luisa packs up her proverbial bags and decides “¡A vivir!” and leaves everyone behind to travel the world (60). Ending as “una heroína de cuento de hadas” as the narrator suspected early on, *El pájaro azul* allows Luisa perhaps the most liberating end out of all of our protagonists thus far (5). *El pájaro azul*'s fairy tale ending sublimates the graphic sadomasochistic depictions which occur, throughout the novelette, both to Luisa and by her in her escape. In chapter three, I explain how the political left uses sexually explicit sadomasochistic fairy tales in BDSM fiction during the democratic era (1976 – Present) as a sublimation of democratic disenchantment into a sexual revolution.

Holy sadomasochism in Palacio Valdés's *Marta y María*, Pardo Bazán's *Dulce Dueño*, and Victor Ripalda's *El pájaro azul* reveals anticlerical sentiments. In these three novels, the relationship or connection between religion and sadomasochism, especially sexual sadomasochism and the degree to which it occurs within these schemas, varies. Palacio Valdés uses sadomasochism to connect religious fanaticism to perversion in order to condemn Carlism. For Palacio Valdés, mysticism is unproductive and anti-bourgeois; Marta's domesticity and ensuing marriage represent Palacio Valdés's belief that women ought to practice private moderation in religion and can best serve Spain through heteronormative marriage. María's religious devotion and holy sadomasochistic flagellation, deemed excessive and ostentatious, lead to her involvement in an illegal political conspiracy due to manipulation by her uncle and the Carlist president. Pardo Bazán, a conservative feminist with perhaps liberal leanings, uses sadomasochism to critique bourgeois gender roles put upon women by the Church and the

patriarchal society-at-large. Pardo Bazán believes that bourgeois women should be able to do whatever they like with their lives and bodies, without the Church's social expectations. Lina, accused of being a pathological asceticist, engages in holy sadomasochism because male advisors and male family members stifle her choices and pressure her to conform to social expectations of marriage, which she does not want. Ripalda, from a liberal extremist perspective, criticizes clericalism and the clergy using sexually explicit sadomasochism. Luisa's story employs holy sadomasochism to offer the most graphic critique of the Church—where predators sexually abuse children under their care and swindlers run rampant. With institutionalized sexual predation, manipulation, and control over women central to Spanish clergy, it is not surprising that authors and thinkers use sadomasochism in their texts to explore resolutions for political reasons: anticlericalism. Connecting religion to politics continues to occur in Spain into the Civil War and Franco's dictatorship. In chapter two "FETishizing Francoism: Sadomasochism in War and Politics," I build on these ideas of holy sadomasochism and explore how Francisco Franco's religious ideology combined with politics and war created a severe form of sadomasochism from which the Spanish community attempts to heal by enunciating the sadisms practiced by the government against the people. Thus, by identifying and naming sadomasochism, and remembering, the traumas caused by Franco's government can heal.

Chapter Two

Sadomasochism in War and Politics: FETishizing Francoism in Civil War Propaganda, Juan

Marsé's *Si te dicen que caí*, and Isaac Rosa's *El vano ayer*⁶⁶

Homo homini lupus

Franco's Regime of Terror began in earnest after his triumph over the Second Spanish Republic. The situation is best summarized by Richard Herr; "[l]a Guerra Civil acabó con la resistencia al Glorioso Movimiento Nacional, como se autodenominó el bando insurgente, pero dejó a España agotada material y psicológicamente. Después de vivir tres años en estado de hipertensión, alentados por la propaganda de guerra y preocupados por el destino de los seres queridos, los españoles de uno y otro bando cayeron en un estado de *shock*" (281, Herr's emphasis). Many terror practices contributed to keeping the civilian population in shock and in submission. Along with the much feared *sacas* and *paseos* ["being taken for a ride"], for decades to come other strategies were used to keep everyone in fear and submitted, such as executions, concentration camps, internment to mental institutions, repressive laws, suppression of Catalan and Basque languages, censorship, and enforced labor, to name a few.⁶⁷ Instilling terror was a conscious and organized practice as is made clear in the secret instructions given by General Mola to spread terror and domination while unscrupulously and unwaveringly eliminating

⁶⁶ FET (Falange Española Tradicionalista) became part of the acronym FET-JONS (Falange Española Tradicionalista y de las Juntas de Ofensiva Nacional Sindicalista) that Francisco Franco assigned to the Falangist political party after he came into power.

⁶⁷ *Sacas* and *paseos* involved unauthorized political assassinations carried out by Nationalists who either chose prisoners to be executed, oftentimes at night, or in the *paseos* where people suspected of being on the Republican side were picked up from work or their homes, taken for a ride and usually executed. A dramatization of such *paseo*, at the beginning of the Civil War, is presented in José Luis Cuestas well-known film *La lengua de las mariposas* (1999), where the protagonist's beloved teacher is taken, along with other *republicanos* in the back of a truck to be humiliated by the townspeople.

anyone who did not think like Francoists (Reig Tapia 146).⁶⁸ It is thus that “[c]omenzó un reinado de terror premeditado, *encaminado a castigar* y acobardar a los que se habían opuesto al Movimiento” (Herr 282, my emphasis).⁶⁹ I focus on this particular aspect of “castigar” [to punish] and other submission strategies to argue that Franco’s extreme control over the Spanish population exhibits characteristics of sadomasochism, both ideologically and through overt sadomasochistic practices. More specifically, I pay attention to how Franco’s particular form of fascism (Francoism) has been fetishized through sadomasochistic eroticization in Juan Marsé’s *Si te dicen que caí* (1973 México, 1976 Spain) and Isaac Rosa’s *El vano ayer* (2004). Despite their important chronological differences—we cannot overlook that Marsé’s novel takes a powerful antifrancoist stance when first published in Mexico in 1973—I read these two novels together because both use sadomasochism esperpentically to condemn Francoism.⁷⁰

⁶⁸ Reig Tapia quotes Mola as saying: “Hay que sembrar el terror..., hay que dejar sensación de dominio eliminando sin escrúpulos ni vacilación a todos los que no piensen como nosotros” (146).

⁶⁹ Herr comments that “El conde Ciano, yerno de Mussolini, en su visita a España en el verano de 1939, declaró que se realizaban de 200 a 250 ejecuciones diarias en Madrid, 150 en Barcelona y 80 en Sevilla. Las ejecuciones continuaron al mismo ritmo hasta 1941 y disminuyeron progresivamente durante la década siguiente” (282). Even Mussolini’s Ciano is said to have been shocked at the violence and quantity of executions (282).

⁷⁰ Marsé’s novel, first published during Franco’s dictatorship in Mexico, criticizes Francoism when it was illegal to do so. I read it here with Rosa’s 2004 novel because both use sadomasochism to denounce Francoism and both use an esperpentic style to deform reality while highlighting the grotesque. In addition, Rosa’s esperpentic novel shows how the brutalities of Francoism are still felt and worthy of condemnation thirty years later. José Ortega in his 1976 “Los demonios históricos de Marsé: *Si te dicen que caí*,” one of the first critical articles on Marsé’s novel, calls *Si te dicen que caí* esperpentic, explaining that “[l]a condición moral de España, como en Quevedo o Valle-Inclán (...) se resuelve en farsa más allá de la tragedia, en el absurdo de lo *esperpéntico*, deformación que desde el punto de vista expresivo se traduce en la nota tremendista y escatológica típicas de la prosa de Marsé” (738).

Historians, academics, and popular culture have recognized the fetishization, especially sadomasochistic, of German and Italian fascisms.⁷¹ Here, I analyze how Franco's "fascism," as exhibited in his rule through his political party the Falange Española Tradicionalista, has also been fetishized through sadomasochistic eroticization. Nazi Fascism has been eroticized and fetishized in popular cultural representations of movies such as Liliana Cavani's 1974 *Il Portiere di notte* (*The Night Porter*), Kenneth Anger's 1969 *Scorpio Rising*, and Luchino Visconti's 1969 *La caduta degli dei* (*The Damned*), gay and heterosexual BDSM culture, punk subculture, and twentieth- and twenty-first century fashions.⁷² Literary and cultural critics have examined German, Italian, and other literary productions of fetishized fascism; however these are limited to Western European non-Spanish and American authors.⁷³ Klaus Theweleit in his two-volume *Male Fantasies* first published in 1977 examines the eroticization of fascism claiming that "acts of fascist terror spring from irreducible human desire" (Eherenreich xii) and Laura Frost in *Sex*

⁷¹ Throughout this chapter, I use the term "fascism" based on Stanley G. Payne's definition in *Fascism: Comparison and Definition* (Madison, 1980, 7). Payne defines fascism in opposition to liberalism, communism, and conservatism with the goal of creating a nationalist authoritarian state with emphasis on militarization, positive use of violence and the exaltation of male dominance.

⁷² Margot Weiss in *Techniques of Pleasure* discusses BDSM Nazi-themed scenes in the twenty-first century. Weiss quotes Arnie Kantrowitz who argues that private use of swastikas is also political because it can never be divorced from its historical meaning in the Holocaust (203). Regarding fashion, Marc Jacobs and Hugo Boss have produced collections deemed in reviews as "fascism fetish" and "Nazi-chic." And in reference to Nazi-fetish BDSM, in 2008, an internet video surfaced with Max Mosley, president of Formula One racing, engaged in a Nazi-fetish BDSM scene with five prostitutes.

⁷³ See Alice Yaeger Kaplan's *Reproductions of Banality*, Cinzia Sartini Blum's *The Other Modernism*, Barbara Spackman's *Fascist Virilities*, Jeffrey Herf's *Reactionary Modernism*, Andrew Hewitt's *Fascist Modernism and Political Inversions*, Erin G. Carlston's *Thinking Fascism*, and Susan Sontag's essay "Fascinating Fascism" in the *New York Times*.

Drives: Fantasies of Fascism in Literary Modernism (2002) studies fascist eroticization and fascist sadomasochism in texts written by non-fascists.

In this chapter, I build on Spanish theoretical models (published after the Civil War), by Howard Alden [Jesús Rodríguez Lázaro], Ricardo Blasco Romero [Antonio Ribera i Jordà], Martín Sagrera, and Ángel Garma, that claim that twentieth-century Italian and German fascisms were forms of sadomasochism, and I extend the paradigm to Francoism, thus including it in political sadomasochism. Of these thinkers, Martín Sagrera, a twentieth-century Spanish sociologist, in *Sociología de la sexualidad* (1973) makes brief reference to Franco when discussing sadomasochism. Sagrera claims that war offers a “legal” solution for aggressive sadomasochistic behavior and as a result less illegal murders and suicides occur (138). Using Spanish Civil War propaganda, produced by Franco’s opposition, to illustrate Francoism’s association with fascism, I first establish a basis for its popular designation as “fascist;” however, the essential Catholicism of Francisco Franco’s Falangist political party FET-JONS (Falange Española Tradicionalista y de las Juntas de Ofensiva Nacional Sindicalista) distinguishes it from Mussolini and Hitler’s models.⁷⁴ Franco’s version of Falangism and its incorporation of Catholic ideology, built on hundreds of years of Spanish history, succeed in creating a certain *Übermensch*-type of specifically Spanish sadomasochism and dominance that combines religion

⁷⁴ I further hesitate to use the term “fascism” to refer to Franco and the Falangist party since it has become a catchall term to describe derogatorily oppressive governments. Wayne H. Bowen elaborates on this point: “The term *fascism*, while still useful, is insufficient and somewhat misleading as a broad theoretical description for these movements of the 1930s and 1940s. Originally used by Mussolini and his party to describe their own movement, *fascism* has over the past seven decades been used by historians, politicians, and the general public to describe a range of regimes and movements in places as far-ranging as Tojo’s Japan and Pinochet’s Chile. *Fascism*, as it is now used, is so broad a term as to be nearly meaningless, except as a term of opprobrium hurled at unsavory governments and movements throughout the twentieth century. It remains of some utility in describing this new European political phenomenon of the 1920s and 1930s, but a more restrictive interpretation is in order” (4).

and politics. By exploring Spanish theories and essays of sadomasochism and sadomasochism's connection to politics and war as well as memory theory, I examine both consensual and non-consensual sadomasochistic acts in two post-Civil War novels. *Si te dicen que caí* shows how Francoist sadomasochism was repeated and reproduced by the civilian population among teenagers; Marsé uses sadomasochistic practices to denounce Francoism.⁷⁵ *El vano ayer*, published thirty years later, also represents Francoist sadomasochism by detailing tortures and questioning what happened to the disappeared in an attempt to remember history and heal by doing so.

Francoism and the FET-JONS ideologies are often aligned, or confused, with fascism. I use the alliance in popular cultural representations in propaganda on both the Nationalist and Republican sides of the Spanish Civil War to illustrate how each side used the other's popular identification with communism or fascism.⁷⁶ Both sides used religion and association with "the enemy" to control popular associations of the opposition. Nationalist propaganda aligned

⁷⁵ Ana Rodríguez Fischer in "Juan Marsé y la censura franquista" cites three reports from the Consulta voluntaria denying publication of *Si te dicen que caí*. All three argue that Marsé's novel is a gross condemnation of Francoism making it unpublishable. The first states: "Consideramos esta novela, sencillamente imposible de autorizar. Hemos señalado insultos al yugo y las flechas a los que llama "la araña negra" en las páginas 17-21-75-155-178-202-252-274-291-309. Escenas de torturas por la Guardia Civil o por falangistas en las páginas 177-178-225-292-304-305-335. Alusiones inadmisibles a las Guardia Civil en páginas 277-278. Obscenidades y escenas pornográficas en las páginas 15-21-25-26-27-29. Escenas políticas en 29-30 e irreverencia grave en la 107. Pero después de quitado todo esto, la novela sigue siendo una pura porquería. Es la historia de unos chicos que en la postguerra viven de mala manera, terminan en rojos pistoleros atracadores, van muriendo... todo ello mezclado con putas, maricones, gente de mala vida... Puede que muy realista pero que da una imagen muy deformada, casi calumniosa de la España, de la postguerra. Sólo si hubiéramos tachado todo lo que habla de pajas y pajilleras en los cines, no quedaría ni la mitad de la novela. La consideramos por tanto DENEGABLE" (121-144).

⁷⁶ Although Falangism was established by José Antonio Primo de Rivera, Francisco Franco adopted and adapted the Falange into his government, making it his Falangism.

communism with the Republicans (and everyone else who fought on their side including socialists, anarchists, communists, labor unions, and international aid), and Republicans used the Nationalist association with the Falange and their connections with fascism (via Hitler and Mussolini) against them ideologically.⁷⁷ Figures 1, 2, and 3 show Republican propaganda that refers to the “other,” or Nationalist side, they are fighting against as fascist. These images relate the Nationalist side to fascism without any direct sign of Franco’s Falange or the Nationalists.



Figure 1



Figure 2

Figure 1 sponsored by the CNT (Confederación Nacional del Trabajo) and the AIT (Asociación Internacional de los Trabajadores), both connected to anarchist groups, depicts a nude athletic male body with a large sledge hammer raised against a snake, which represents

⁷⁷ At one point Payne calls both Nationalists and their opposition “fascists” explaining that both shared in the murder of thousands of people and that “desgraciadamente para el pueblo de España, la real esencia del “estilo fascista” era compartida por diferentes grupos en ambos bandos: los militares, los monárquicos, los anarquistas, comunistas, socialistas y, a veces, hasta los republicanos de izquierdas” (*Franco y José Antonio. El extraño caso del fascismo español* 391). However, here I study the denouncement of Francoism, not fascism, which as Payne points out could also apply to all people involved in war-like behavior.

fascism via the in-laid text “fascismo” on its body.⁷⁸ This image also paradoxically (because the CNT and AIT were against clerical involvement in government) invokes Spanish Catholic archetypal imagery. The snake, or Satan the Devil, disguised in the Garden of Eden seeks to deceive and lure the Spanish to their demise. The eroticized image of Adam could represent the Spanish who need to crush “fascism,” or the Nationalist uprising in Spain. In Figure 2, July 19, 1936, referring to the defeated military uprising in Barcelona, leads the image of a tank “aplastando” or crushing fascism.



Figure 3

Figure 3 shows fascism to be in opposition to Republican supporting Catalan militias. The poster reads: “Alistaos en las milicias catalanas de Madrid para defender la civilización contra el fascismo.” The dark-skinned man, wearing a turban with his raised rifle ready to strike the woman and child, in the center, represents Franco’s “Army of Africa” (las Fuerzas Regulares Indígenas, recruited by Franco in Spanish Morocco). Using Franco’s Army of Africa to represent the enemy, this poster builds on foundational Spanish myth of Moors as Christian enemies, destroyers of Catholicism, and 711 invaders of Iberia who the Christians conquered in the so-called Reconquest. The juxtaposition of the dark-skinned man with rifle raised ready to hit the

⁷⁸ Marsé’s novel, that I examine here, includes sadomasochistic scenes that eroticize Catholicism.

woman and child also proposes a possible violent sexual threat or rape (perhaps similar to the scenes of Moors raping women and children in the scenes acted out by the children in the church in Marsé's *Si te dicen que caí*) against the cowering girl and woman, who represent Spanish civilization. Using a woman and young girl as signifiers for civilization genders and infantilizes the Spanish people. Gendering nations as women reinforces the premise that these dictators sadomasochistically fetishize war by replacing heteronormative sexual aims with it.⁷⁹ For example, Mussolini, Hitler, and Machiavelli compare a dictator's relationship with his people to an abusive man's relationship with a woman (Sagrera 155). Extending Sagrera's parallel of political sadomasochism and the dictators's own admissions of sexual domination over women as analogous to complete domination of a nation, here, in a basic Freudian sense, sadomasochism as a "fetish" replaces the "normal" sexual aim with an object or idea/situation. This Republican poster's imagery reinforces dominant Francoist imagery by centering the image of Franco's Army of Africa soldier, representing the Spanish people as a woman with a child, and placing the "attacking" Republican soldiers, (almost in the background), to the right of and slightly behind the flag.

⁷⁹ Martín Sagrera in *Sociología de la sexualidad* (1973), drawing on Alex Comfort's work in *Sex in Society* (1963), comments on the practice of gendering of nations as a practice within sadomasochistic politics. For example, a military society that represses non-heteronormative sexualities is more likely to employ sadism by implementing order and political power. Sagrera comments that sadists are happiest when in battle since war is orgyastic for them. One such "orgyastic" poem is "Romance azul" by Rafael Duyos which as Anthony Geist points out, "[establishes a] hierarchy [from which] all power originates in God (the ultimate authority), is transferred through Franco in the form of military might, and is passed down to the professional poet in the Word, its original form ('In the beginning...')" (151). See Anthony Geist's "Popular Poetry in the Fascist Front during the Spanish Civil War" in *Fascismo y experiencia literaria: Reflexiones para una recanonización*. Once again, Falangism is aligned, associated, and called outright "fascism" even though Falangism is inherently different because of its strong affiliation and indoctrination of Catholicism.

Other political Civil War propaganda directly depicts Franco and the Falange as Nazi and fascist. Figure 4 portrays Franco “el generalísimo” with a swastika on his coat and an armed priest (along with the army and business man) following him. The large ominous domineering skeleton-like Franco looms over the poster appearing to move forward (with the help of his cape-carriers) to attack Spain in the name of the Church. Figure 5 depicts a red mask (denouncing people who appear “rojo” or communist but are Francoist supporters) removed from a black cloud that anthropomorphizes “las flechas de la Falange” or the Falangist symbol of five black arrows into a face with an eye. In Marsé’s *Si te dicen que caí*, the “flechas” become a well-known sign of torturers, who, individually are called “flecha negra.”



Figure 4



Figure 5

Franco’s early alliance with Hitler helped him militarily by providing advanced weaponry. But working with Hitler created further ideological distrust of Franco’s Regime since the Republicans used his alliance with Hitler to align the Nationalists, FET-JONS, and Franco with fascism.⁸⁰ Franco’s authoritarian regime based on National Catholicism, national

⁸⁰ Furthermore, politically Franco could not predict the outcome of Hitler’s advances throughout Europe. Hitler’s invasion of Poland in September 1939, the same year the Civil War ended, and the beginning of World War II in Europe put Spain – still reeling from a three-year bloody internal war – in an uncertain position and necessitated its displacement from fascism.

syndicalism, FET-JONS, and the military were the pillars upon which Franco built his “new moral and cultural order” discrediting the democracy the Nationalists had defeated by claiming that the Second Republic was guilty of political and cultural decadence. This, in turn, aided in his dominance and eventual “acceptance” and submission by and of the Spanish people as the “caudillo” or “jefe de estado” chosen by God to lead them.

While initially rooted in fascism, Franco’s Catholicization of FET-JONS illuminates the Spanish mythologies upon which Franco based much of his political platform during and after the Civil War.⁸¹ He established an ideology that stood on the shoulders of centuries of Spanish history and self-proclaimed himself the “caudillo” chosen by God to lead the Spanish people. Payne points out that the Civil War was “defined as conflict between the ‘true Spain’ and the ‘anti-Spain,’ the forces of light and the forces of darkness” (*The Franco Regime: 1936-1975*, 220). These divisions that delineated the winners and the losers continued into Franco’s dictatorship and ensured Franco’s faithful following of supporters.

⁸¹ Established as a political party in 1933 by José Antonio Primo de Rivera during the Second Republic (1931-1939), the Falangists fought on the side of Francisco Franco and the Nationalists. In its embryonic stage, Primo de Rivera rooted Falangism in Fascism forming MES (Movimiento Español Sindicalista), “viril, armonioso, totalitario ... con la violencia necesaria, humanitaria, cruda y caballeresca que toda violencia quirúrgica requiere” (*Franco y José Antonio* 167-168). MES “había nacido muerto” due to its concurrence with political activity, arrests of members, and violence on the part of JONS (172). MES also lacked clear objectives and ideologies outside of existing political parties (170). Another problem with creating a “unifying” political party based on fascism was CEDA’s (Confederación Española de Derechas Autónomas) reluctance to accept it within its own Catholic agenda. By November of 1933, José Antonio established a new political party attempting to resolve some of these differences. And so was born Falangism (177). Laced with “fascist” tendencies, FE’s politics differentiate from fascism due to its adherence to Catholicism. In 1937 Franco adopted and adapted FE de las JONS to unite with the Carlists *Comunión Tradicionalista* forming FET y de las JONS (Falange Española Tradicionalista y de las Juntas de Ofensiva Nacional Sindicalista), incorporating Catholicism as a central tenet of its ideology.

According to Franco, opposing him meant opposing Catholicism. Among Franco and his supporters, the Civil War was often referred to as “La Cruzada” (The Crusade) – terminology rooted in Catholic Spain. Franco’s new FET political party, “declared the goal of the movement to be restoration of Spain’s ‘resolute faith in her Catholic and imperial mission’” (Payne, *The Franco Regime: 1936-1975*, 204). If “totalitarianism provides an unparalleled opportunity for sexual deviation, especially for sadism,” as Peter Stafford suggests, then a totalitarian society with the support of the Church might lend an even stronger foundation to its political sadism (3). Franco’s totalitarian government built on Spain’s National Catholic mythology helped create a super-sadistic “beyond human” (or at least beyond Franco’s regime) kind of government. Franco’s socio-cultural repression, political totalitarian sadism, and violent politics caused damage and created long-lasting effects (as we see in novels still published about the horrors of Francoism, i.e. *El vano ayer* (2004)).

Religious politics transferred to the political propaganda on both sides as we have seen in Figures 1 (fascism represented by a serpent), 3 (Franco’s Muslim (Moorish) Army of Africa invoking Spanish traditional ideas of the Reconquest) and 5 (Franco “el generalísimo” followed by a priest, representing the Catholic Church as supporting his endeavors). We see shortly how these are further represented in Nationalist propaganda. According to some, one of the basic tenets of Catholicism (that the death sacrifice of Jesus Christ as redemption for humanity’s sins) is sadomasochistic. Therefore, Franco’s fascist tendencies unite with Catholicism to form a dominant force that demanded submission from marginal groups, since in a Hegelian sense and in any basic sadomasochistic dynamic, subjects within the “other” or Franco’s opposing side (whether submissive or masochistic) would cease to exist either by lack of recognition,

abandonment, or death. Therefore, the Spanish Republicans who wanted to live had to submit or leave Spain.

Theoretically, collective masochism involves mass submission and, hence, participation in sadomasochism. For example, Sagrera suggests that sadistic authoritarian governments could not exist without the people or nation's submission, "de satisfacción masoquista" (160). Some of the groups that Sagrera references as masochistic include anarchists, socialists, and Marxists with their "carácter masoquista, esclava, cristiana" who find "placer masoquista en los distintos actos de los grupos revolucionarios" (167-168). Sagrera perhaps had read Karl Weissman, an Austrian-Brazilian psychoanalyst considered by some to be the founder of hypnotism in Brazil, who wrote a book on the connections between masochism and communism. In the Preamble to *Masoquismo e comunismo* (published in Brazil in 1964) Weissman makes connections between communism and masochism and sadism and fascism, respectively. Among the twenty-six main points Weissman expands on, his first four purport that communism is social masochism; communism stems from masochism and perpetuates it; communism is institutionalized masochism; and all communists are masochists just as all fascists are sadists.⁸² Furthermore, for Weissman, communists are idealists and therefore ideological masochists. He calls communist masochists "Don Quixote[s]" who embody the role of "Cavalheiro de Triste Figura" or the "Eterno Cavaleiro da Esperança" (11-14).

Although some of the theoretical relationships between communism and masochism and sadism and fascism as outlined by Weissman are apparent in Republican and Nationalist propaganda, they also seem somewhat interchangeable. Figure 6 reveals a poster by the Socorro

⁸² These identifications are also clearly established in Bernardo Bertolucci's 1976 film *Novecento*.

Rojo Internacional (International Red Aid), a communist-based group, appropriating a masochistic role in portraying the effects of Nationalist “fascism:”

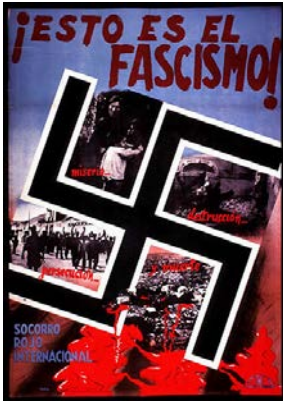


Figure 6



Figure 7

Although the poster reads “¡Esto es el fascismo!,” it shows images of the *effects* of fascism: that “communists” confront misery, destruction, persecution, and death. The prominent swastika dominates the poster, relegating the onlooker to a submissive position. The Nationalist side also used “communism” to depict the Republican side as seen in Figure 7.⁸³

Unlike Republican propaganda, most Nationalist political propaganda displayed consistently dominant and unified imagery, albeit phallic and exclusionary of women. Figures 8 through 11 show erect flag poles, a soldier’s sword pointing to the sky, a high-held salute, and a faceless figure with hands held high standing above a beast. All portray dominant images of the Spanish Nationalist side; many of the Republican propaganda images also use large and powerful, but oppressive, representations of Franco, the Falange, or the Nationalists. An important aspect in creating successfully sadistic dominant political rule is, according to Sagrera,

⁸³ In this image, the communist soldier looks somewhat beastly carrying the limp woman away. Another ambiguous male figure is shown lying on the ground, and a, perhaps, female figure reaches up and out as if in defiance. The words suggest to viewers that the “affected,” or the three subjects other than the large man with the hat and gun on his back, are a family since “el comunismo destruye la familia.”

deifying a special group that demands obedience: “Los regímenes opresivos crean en efecto siempre grupos ‘selectos’ a los que exigen una obediencia ilimitada, que los ‘sublima’ y hace prolongación instrumental del Jefe Supremo, endiosándolos en él, como en la antigua secta de los ‘asesinos,’ los ‘S.S.’ . . .” and the Falange! (161). Nationalist propaganda works toward this goal of deification. Thus, sides are chosen based on good/ bad, Christian/not Christian and right/wrong.

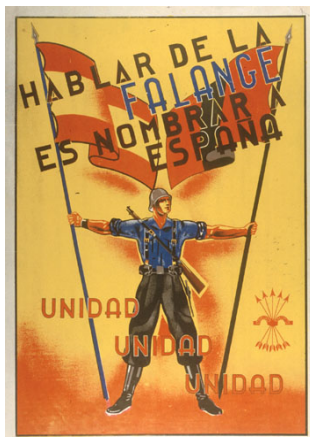


Figure 8



Figure 9



Figure 10

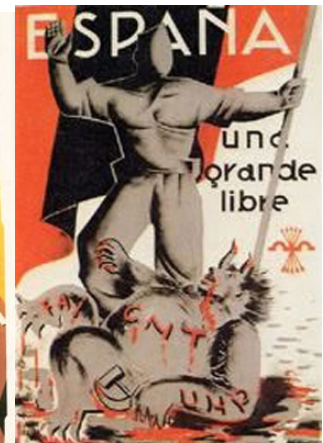


Figure 11

Figure 11’s masked faceless vanquisher/executioner symbolizes Spain standing above a beast-like figure with horns, a conventional motif in antisemitic imagery that dates back to medieval art, including the Spanish Cantigas de Santa María. The horned beast represents the Republican side including the Spanish labor unions CNT-FAI (Confederación Nacional del Trabajo – Federación Anarquista Ibérica). Finally, we see Franco’s reassuring image announcing to the Spanish that “la guerra ha terminado” on the bottom left side of the poster in Figure 12:



Figure 12

Cloaked in fur and surrounded by Spanish flags held erect by Spanish soldiers while warplanes fly in the sky, Franco's trustworthy image foreshadows his 36-year oppressive dictatorship that was to follow. In *Three Guineas*, a treatise against fascism, Virginia Woolf examines patriarchy and fascist dictators and the complex relationships between domination and craving submission and/or domination, which is sadomasochistic. After a discussion of the British patriarchy she turns to Francisco Franco's dictatorship, "describing the photographs of 'dead bodies and ruined houses that the Spanish Government sends [the British press] almost weekly'" (141) while "suggest[ing] libidinal identifications" and "simultaneously oppressive and potentially erotic" (Frost 129).⁸⁴ Franco's image here reflects Woolf's description of Hitler incorporating the tropes of masculinity that include "the stiff uniform, harness, distance, virility, and cruelty" (Frost 129).

The dominance and power represented by various symbols- erect weapons, soldiers standing tall, and the "caudillo" wrapped in luxurious fur- were supported and reinforced by the brutal reality of daily executions and torture by the Falange and approved by Franco. Marsé's and Rosa's novels eroticize sadomasochism connected to the FET-JONS and Francoism

⁸⁴ Woolf describes Hitler's image as portraying, for some, "Man himself, the quintessence of virility, the perfect type" with "ruined houses and dead bodies" behind him (142)" (Frost 129).

following the Civil War by revealing sadomasochistic acts of both consensual and non-consensual torture that are direct effects of Franco's rule. Susan Mooney, who analyzes novels by Juan Goytisolo, Juan Marsé, and Juan Benet, compares this cycle of violence in Spain claiming that civilian violence "responds to the pressures of the oppressive censorship conditions under Franco and, more broadly, to the regime's coercive control over the people" (117).

William Sherzer relates the sexuality in *Si te dicen que caí* with political repression: "Todos los personajes de esta novela son resultados de la brutalización de la posguerra inmediata... y todos reaccionan contra la opresión de esa realidad total con una energía que se convierte constantemente en perversión sexual" (169).

Si te dicen que caí (Spain, 1976), first published in Mexico in 1973 to avoid Franco's censorship, and *El vano ayer* (2004), published during the democratic era when there was no censorship, reveal a recollection of suppressed Spanish memory as post-Civil War testimonial literature; their eroticization of sadomasochism confronts the most vicious and untouchable group that existed in Franco's Spain: the Falangists. Marsé's *Si te dicen que caí* first published while Franco still lived offers a more radical political statement whereas Rosa's sadomasochistically explicit novel reinforces and recapitulates Francoist terrors from a safe chronological distance. However, both Marsé's *Si te dicen que caí* and Rosa's *El vano ayer* recreate and respond to post-Civil War dictatorial memories, second-hand or otherwise, by examining sadomasochistic abuse to denounce Francoism in an attempt to understand and heal. Ángel Garma, a Spanish psychoanalyst who left Spain for Paris in 1936 then Europe for Argentina in 1938 as World War II encroached, describes war as sadomasochistic. Garma suggests that identifying and analyzing sadomasochism helps uncover memory that could lead to healing and prevention of future wars since "[l]as guerras solamente desaparecerán cuando se

conozca bien claramente el sadomasoquismo humano y se consigna encauzarlo en acciones no perjudiciales y en actos útiles, realizando así lo que el psicoanálisis conoce con el nombre de *sublimación* (28-29). Thus, recognizing human sadomasochism and sublimating it through useful activities could result in less violence.⁸⁵ Furthermore, analyzing the sadomasochistic scenes in these novels demystifies these acts and reveals the gross negative characterization of coerced sexual sadomasochism and sadistic torture and dominance. Sagrera also describes repressed sexual sadomasochistic tendencies acted out in politics through violence; he suggests that major political leaders who exercised violent control over nations in an effort to compensate for “su propia impotencia física o mental” were sadists (152-153). Political leaders like Franco, who have sublimated sexual sadistic tendencies and replaced them with violent sadistic control, breed terror by contributing to a cycle of violence. Examining these horrors through literature, in this case, allows us to remember so that we do not forget, and in turn repeat the same errors.

Rosa’s narrators point out in *El vano ayer* that “algún día alguien debería hacer un recuento de los muertos por enfermedad en los años cuarenta, tanto en las cárceles como en las miserables ciudades y aldeas, las víctimas de la fiebre tifoidea, de la difteria, del paludismo; y anotarlas en el haber de los vencedores, para tener así una cifra más aproximada del número de víctimas del franquismo” (97). Another of Rosa’s narrators suggests that “innocent” or non-revolutionaries as well as common criminals were also tortured by the Falange therefore extending Franco’s sadistic politics beyond the limiting political paradigms of fascism vs. communism. While describing his personal experiences with torture in 1959 and 1974, the narrator recounts some of the worse tortures including torturing innocents and common criminals

⁸⁵ This is an idea I build on in chapter three in relation to the Spanish political Left feeling political impotence and disillusionment entering the post-Franco democratic era and using sexual sadomasochism as a new alternative revolution.

who “sufrieron más [el sistema policial, judicial y penitenciario franquista] porque el trato que recibían no era escandaloso como el de los presos políticos, no levantaba protestas internacionales, no provocaba huelgas ni manifestaciones, no tenían abogados prestigiosos que supieran arrancar mínimas garantías procesales” (162-163). The narrator suggests that someone re-write history to include everyone who suffered during Francoism (163).

Juan Marsé and Isaac Rosa offer more reflections and representations of torture, lust, and political power in sadomasochistic scenes in their novels *Si te dicen que caí* and *El vano ayer*.⁸⁶ I suggest that, following Rosa, uncovering and examining these collective memories, oftentimes brutal and uncomfortable for the reader as *voyeur*, paves the path to healing. By revealing the stories of what Derrida might call “ghosts,” we grant them justice by remembering. Referencing Derrida’s *Specters of Marx*, Jo Labanyi explains that “ghosts must be exorcised not in order to chase them away but in order ‘this time to grant them the right [...] to [...] a hospitable memory [...] out of a concern for justice’ (175). For ghosts, as the traces of those who have not been allowed to leave a trace (Derrida’s formulation again) – are by definition the victims of history who return to demand reparation” (66). Hence, although oftentimes painful or frightening to face, these “ghosts” must be recognized and allowed to speak.

Juan Marsé’s *Si te dicen que caí*

The repetitive quality throughout *Si te dicen que caí* illustrates its inclusion in the genre of Spanish memory novels with the intention of recuperating memory; this recovery of memory filled with sadomasochistic sexual and psychological abuse condemns Francoist Spain as a sadistic dictatorship that inflicted pain and forcefully demanded submission. These repetitions

⁸⁶ Juan Marsé (1933-) has published several novels and won the prestigious Cervantes Prize in 2008.

create a phantasmal quality to the reading because they build on the reader's memory. Combined with the ever-changing narrators and occasional stream-of-consciousness, the reader discovers similar passages, in completely different contexts and settings, fifty to one hundred pages later. Thus, Marsé phantasmically leads readers to remember through repetition. Labanyi asserts that "the whole of Spanish culture . . . can be read as one big ghost story" (1). This re-remembering of the past is told and retold confusing details and events while reinforcing and revealing them, as in the case with Conrado directing the sexual activities of Java and Ramona and directing the children's play. His actions are similar enough in both instances that the implied narrator confuses the past and blurs it, making it phantom-like and dream-like. David K. Herzberger reaffirms Labanyi's claim that Franco's regime manipulated history to maintain the government's "morally correct role" by using "strategies both to suppress and to engender the past, that is, to arrest dissonance in the discourse of history as well as to assert continuity between the glories of an imperial Catholic Spain and the illustrious present of the Franco era" (35).

Franco's censors deemed *Si te dicen que caí* unpublishable in Spain in 1973 due to its portrayal of the Falange as torturers. It did not help that the novel's title is a direct reference to the Falangist hymn "Cara al sol" and its well-known line "si te dicen que caí."⁸⁷ *Si te dicen que caí*'s complex and convoluted plot revolves around a group of Catalan boys (Java, Sarnita, Luis,

⁸⁷ "Cara al sol," is the Falangist hymn co-authored by José Antonio Primo de Rivera: "Cara al Sol con la camisa nueva,/ que tú bordaste en rojo ayer,/ me hallará la muerte si me lleva/ y no te vuelvo a ver./ Formaré junto a mis compañeros/ que hacen guardia sobre los luceros,/ impasible el ademán,/ y están presentes en nuestro afán./ Si te dicen que caí,/ me fui al puesto que tengo allí./ Volverán banderas victoriosas/ al paso alegre de la paz/ y traerán prendidas cinco rosas/ las flechas de mi haz./ Volverá a reír la primavera,/ que por cielo, tierra y mar se espera./ ¡Arriba, escuadras, a vencer,/ que en España empieza a amanecer!/ ¡España una!/ ¡España grande!/ ¡España libre!/ ¡Arriba España!"

Tetas, Martín, Amén, and Mingo) and their lives in Barcelona in the 1940s just after the Civil War. Simultaneously, Ñito (the adult Sarnita) recounts thirty years later the events of that time to Sor Paulina while performing an autopsy on Java's adult body. The plot's impetus focuses on the search for Aurora/ Ramona, whose connections to revolutionaries and Falangists belie her knowledge of clandestine activities on both sides.

The novel reveals the hardships of the Spanish people following the Civil War. The post-Civil War years were harsh for Spaniards. The winter of 1940-1941 became known as "the year of hunger" (Bowen 96). Poverty, undoubtedly, motivated some to pursue prostitution as a means of financial gain. The effects of death, destruction, and hunger along with the newly instated strict policies of the Francoist government censoring the Spanish people and seeking to punish closet Republicans are reflected in the characters' behavior.⁸⁸ In the opening scene, Sarnita is presented with four cadavers, one of which he recognizes as his childhood friend Java. Responsible for performing the autopsy on Java's body, Sarnita simultaneously cuts metaphorically into memories of the past shared with Java. Sarnita "remembers" while literally cutting into Java's body. An omniscient narrator describes the autopsy and Sarnita's memories. The memory-like quality presiding over the novel, at times, creates the appearance of multiple narrators because the "narrator" occasionally becomes any one of the characters. Also, the narration is occasionally interrupted with a stream-of-consciousness type of reporting on events. The remembering of the past includes Java and Sarnita, two of the protagonists who are friends with a group of pre-adolescent/adolescent boys with whom they meet and play. They are also acquaintances with a group of girls who live in an orphanage.

⁸⁸ "Closet Republicans" are Republicans who are secretly Republican.

Sarnita's memories of the years immediately following the Civil War in a Barcelona neighborhood are further complicated by the "aventis" told by Java and Ñito (Sarnita); a mix of truth and fiction confuses the discovery of any absolute truth. This blurring of history also reveals how children living in Barcelona after the Civil War created their own versions of the past by "remembering:"

Java aumentó el número de personajes reales y redujo cada vez más el de los ficticios, y además introdujo escenarios urbanos de verdad, nuestras calles y nuestras azoteas y nuestros refugios y cloacas, y sucesos que traían los periódicos y hasta los misteriosos rumores que circulaban en el barrio sobre denuncias y registros, detenidos y desaparecidos y fusilados. Era una voz impostada recreando intrigas que todos conocíamos a medias y de oídas; hablar de oídas, eso era contar aventis, Hermana. (28)

Si te dicen que caí, marked by Java's continued search for Ramona, a woman who prostituted herself following the Civil War and who is imagined and rumored to hold valuable information both in her mind and her physical body (in a microchip), employs memory to define a collective history and search for an objective truth.⁸⁹ The reader is both a *voyeur* to the physical dissection of Java's body and the dissection of a collective memory narrated by the implied omniscient narrator. Most critics (Champeau, Faix, Mangini, Rodríguez, Silvina Persino, and Sobiesuo)

⁸⁹ Ramona is another character whose description changes throughout *Si te dicen que caí*. At times she is referred to as Menchu, Aurora, Carmen, Ramona, and "la puta roja." The constant changing and mythifying of her character as well as the stories regarding the chip that may or may not be in her body further illustrates the repetitive and blurred state of memory, especially in its recuperation. Ramona/Aurora seems to possess this "truth" or memory that is sought after via the torture games the boys and girls play revealing the gendered nature of memory. Sarnita remembers his childhood and recounts it to the nun nurse Sor Paulina who assists him in the physical autopsy of Java, and a variety of narrative voices recreate the memory of post-Civil War Barcelona. But the narrative frame is held together by the search for a woman: Ramona/Aurora/la puta roja. For the boys, she has important knowledge, and as Silvina Persino suggests, "[s]u presencia y ausencia es central en la historia" (60).

focus on this dual aspect of memory, spaces within the novel, violence, intertextuality and the representation of post-Civil War Spain. Few (Mooney, Ramon Resina, Sherzer) discuss the sadomasochistic elements of Falangist torture, the Falangist officer Conrado's sexual sadism, and the recycled/modeled sadomasochistic scenes directed by Java and the boys on the girls from the orphanage.⁹⁰

This violence is manifested in *Si te dicen que caí* in a variety of ways vis-à-vis the low standard of living resulting from a war-torn country and through the memories of violence. I analyze four scenes of sadomasochism in *Si te dicen que caí* and how they relate to Falangist control. First, I focus on the sexual sadomasochism Lieutenant Conrado enjoys via paid scenes between Java and Ramona while connecting Conrado's sexual sadism to the anagnorisis of his identity as the *voyeur* during his direction of a children's religious play. Next I examine two scenes in which Java and the boys engage in sadomasochistic games with Juanita and la Fueguiña, two girls from the orphanage, under the pretext of seeking information regarding "la puta roja's" whereabouts. Finally, I connect the aforementioned scenes to reveal the master sadistic narrative under which they are subject in the final sadomasochistic scene I examine: the explicit Falangist torture witnessed by Luis, one of the boys in Java's group.

One of the earliest memories, revealed by the omniscient narrator, is of Java and Ramona engaged in a sadomasochistic scene, one they perform for money for an unknown *voyeur*. Both characters and readers discover pleasure in watching sadomasochistic acts and tortures carried out. Thus, voyeurism acts as another level of dominance in the sadomasochistic scenes. Freud asserts that voyeurism corresponds to a "sublimated manner of obtaining mastery" (*Three*

⁹⁰ These activities are "recycled" because the boys have seen the sadomasochistic models of the Civil War, Franco, the Falange, and Lieutenant Conrado.

Essays).⁹¹ Although Freud interprets voyeurism as a desire to dominate taking a sadistic tone, Ricardo Blasco Romero describes voyeurs as masochists, whose “flagelamiento es producido por la visión, la fantasía y el error de su masturbación que culmina en una vergüenza íntima” (134). Sadistic or masochistic, it becomes impossible to escape or avoid the role as voyeur and the pleasure involved in witnessing these sadomasochistic scenes. The early sexually sadomasochistic scene viewed by Conrado “pervierte para siempre toda situación erótica,” as María Silvina Persino suggests (66). Hence, readers, possibly shocked by the early scene, become voyeurs who cannot look away. It is, however, perhaps through this consensual sadomasochism of viewing these violences that they, the sadomasochistic sexual violences, can be critically analyzed and remembered in order to be avoided.

Java meets Ramona for the first time in a room at a bordello where they share sandwiches and milk before performing a sadomasochistic sexual scene. Ramona asks him if he knows who is paying and watching; he replies that he does not (17). Later, in the novel, the sexual sadist *voyeur* is identified as Conrado. After Ramona and Java eat tuna sandwiches, and hide some for later, the “maestresa”/“la gorda,” the woman who runs the brothel at the Continental, advises Ramona and Java “ya” and opens the door to the bedroom (17). After entering, Ramona begins to undress and Java takes his shoes off losing his gaze in the image of War on the rug “con su dibujo de hombres maniatados frente a un pelotón de fusilamiento.... se ven cantos rodados forrados de musgo, y sangre, y hasta a veces me parece oír el rumor de las olas en la rompiente,

⁹¹ Peter Brooks, referring to passages in *Si te dicen que caí*, also points out the “explicit or implicit postulation that the body – another’s or one’s own – holds the key not only to pleasure but as well to knowledge and power...” (*Body Work* xiii).

la espuma rozando los pies de los caídos en primera línea, hostia, parecen de verdad...” (18).⁹²

Preparing to sexually humiliate Ramona as she undresses, Java reflects on the inescapable and all too familiar image of war – a war that has brought him and Ramona to their current prostitution. Ramona undresses Java, and they continue the scene: “¿así?, vale, muérdeme, suspira, grita si hoy quieres comer caliente, nena, así ya vale” (18). Interrupting the narration of the sex scene, Java again reflects on the War and its effects imagining that the woman with whom he performs the sex scene is “una de aquellas viudas de guerra que la miseria y el hambre de los hijos pequeños lanzaba cada día a la calle. ¿Por qué si no esa angustia en los ojos, por qué esos ramalazos de asco y de miedo?” (19).

Framed within Java’s reflections on war and its effects, the sexual sadomasochism loses the pretense of consensuality since the need to prostitute in order to eat resulted from the Civil War. During the Civil War, farming and agriculture, thus food production, halted or lagged considerably because the nation was at war. When the Civil War ended in 1939 people were starving because there was no food. With food scarce and being rationed or too expensive to afford on the black market, or *estraperlo*, thousands of Spaniards went hungry. The years immediately following the Civil War became known as *los años de hambre*. Ramona begins to cry as “la carne viva de su [de Java] miembro, tocada de una sensibilidad que no obedecía a ningún deseo sino que era más bien un triunfo ciego de la voluntad, no conseguía penetrar entre las nalgas contraídas” and the narrator reveals Java’s thoughts again: “por qué mierda me tocará siempre apechugar con estas bledas muertas de hambre” (19).

⁹² The image on the rug, perhaps, refers to Antonio Gisbert’s 1888 *Fusilamiento de Torrijos y sus compañeros en la playa de Málaga*, which depicts José María de Torrijos y Uriarte, a Spanish liberal who was executed in 1831 (Museo del Prado, Madrid). Marsé’s inclusion of the *Fusilamiento de Torrijos* as the image on the rug connects Java and Ramona’s oppressive circumstances to nineteenth-century politics.

The *voyeur* behind the curtain soon orders:

Tumbarla y espatarrarla y morderla donde ya sabes hasta hacerla gritar como loca, llevarla a la silla y vestirla la capa pluvial, juntar sus manos tras el respaldo y atarlas con el cordón morado, y chuparle los pechines mientras ella echa la cabeza atrás, pataleando. Esto saldría mejor, pero luego, arrastrándose sobre la alfombra mientras él la azota con el cordón, volvería a inmovilizarse acurrucada junto a los fusilados al amanecer con la cabeza oculta entre los brazos. Sudando, Java tira el cordón y ella clava las rodillas en la arena salpicada de sangre, entre la cabeza destrozada por la descarga y el sombrero de copa caído, ¿a quién se le ocurre ir a la muerte con sombrero de copa?, agachándose despacio con las manos en la nuca hasta tocar sus rodillas con la frente. (21)

The use of the “capa pluvial,” a religious garment reserved for Catholic priests, ordered by Conrado, as a prop in the sex act fetishizes Catholicism because Conrado attributes sexual value to it. Following Conrado’s orders, Java continues to sexually humiliate Ramona. While whipping her, Java notices her position on the rug alongside “los fusilados.” As his mind wanders to the images of the dead and the fallen top hat, he then focuses on the image of the waves on the beach as he urinates on Ramona. Java tries to “obligarla, sujetarla, recordarle de nuevo: *si hoy quieres comer reina, no te pares*” (21). The sex act as a means to money and food offers another voyeuristic truth for Java and readers. Ramona and Java submit to Conrado’s humiliation so that they can eat. Again during the scene Java, hearing Ramona, wonders if she grumbles and moans “de aburrimiento o de hambre unos intestinos que ya no sabía si eran suyos o de ella...” (22). Hunger permeates the sadomasochistic sexual scene reminding readers of the post-Civil War devastation and Java and Ramona’s desperation as they perform sexual sadomasochism for the puppeteer behind the curtain. All of these aspects act as a stern condemnation of Franco’s

dictatorship, the military establishment, and the Church. The narrator foreshadows Conrado's identity and reinforces Java's and Ramona's dire circumstances by juxtaposing this scene with saluting the Falange.

When Java and Ramona exit the building, they find the Delegación Provincial de Falange blocking their path and singing. Pedestrians passing by also stop "recelosos y serviles" to sing "Cara al sol" (24). Just when Java is about to take a bite of the food he has smuggled out of the bordello, a Falangist soldier approaches them both, hits Java, and demands that they also sing. Forced by the Falange, Java and Ramona, reeking of urine and still reeling from their paid sadomasochistic sex, salute and sing "Cara al sol." By 1973, when *Si te dicen* was published in Mexico, Spaniards would have been well-aware of the Falangist hymn which talks of peace and one, great, and free Spain. As I mentioned earlier, Nationalist propaganda worked toward deifying the Falange. Figures 8-11 reflect such deification and dominance of the Falange and its power over the Spanish people. Falangist dominance was informed by Franco's domination and control over the military and the Spanish people's political and private lives. The juxtaposition of these two aforementioned scenes of coerced sexual sadomasochism and saluting and singing the Falangist hymn exemplifies Falangist control.

Adding to the mystery of memory is the delayed anagnorisis employed by the narrator. Only the sound of Conrado's cane is heard pounding the floor demanding more from Java and Ramona as they sexually humiliate one another for his pleasure. Later, within the space of the church, the narrator describes Lieutenant Conrado for the first time as a "war hero," who is confined to a wheelchair. Entering the church, Conrado is: "vestido de gala: botas relucientes, calzón de pana acanalada, la estrella dorada prendida en la elegante sahariana" (81). After entering, the Bishop makes note of Conrado's illustrious presence as the narrator explains: "Se

interesa amablemente por los enfermos que han venido en representación de los demás: Conradito el primero, un elogio a su glorioso uniforme de Provisional, la salvación de España había salido de las universidades, la generosa sangre derramada por señoritos como él florecerá en bendiciones, ¿cómo van esas piernas, hijo mío? No van ni sobre ruedas, Ilustrísima, pero Dios proveerá” (84). Conrado, known as the glorious soldier of the Falange, also pays children to perform sexual sadomasochism for his voyeuristic pleasure.

During Conrado’s direction of the children’s play, the narrator reveals Conrado’s identity as the earlier sexual sadist *voyeur* by using similar passages of him banging his cane on the ground.⁹³ When Conrado watches Java and Ramona perform he is behind a curtain and his noises are referred to as “[un] chillido de pájaro detrás de la cortina” (19). The *voyeur* demands that Java put out his cigarette “fuera cigarillos, a trabajar” (19). And Conrado’s cane is heard pounding the floor (20). Later when Conrado directs the children’s play, the narration is similar, and identical in some passages, to his direction of the sexual sadomasochism scene. Again, Conrado is behind a curtain, his demands are compared to “[un] chillido de pájaro,” he yells at Java to put out his cigarette, and he pounds the floor with his cane to get the children’s attention. In both scenes, Conrado is called a “maniquí roto... golpeando el suelo con el bastón” (98). The banging of Conrado’s cane and the anagnorisis of his role in the earlier sexual sadomasochism between Java and Ramona adds to the memory/ remembering quality of the novel. Although also a narrative technique, discovering Conrado’s identity while he directs a children’s play in a chapel barking orders reveals a soldier/ supposed hero who engages in the exploitation of

⁹³ Especially interesting about the anagnorisis here is that Conrado’s involvement in sexually using Java and Ramona occurs in the chapel, albeit in the basement. The significance of the revelation of his identity here echoes the spirituality placed on sadomasochism and torture.

children and the poor. Lieutenant Conrado embodies Francoism; the revelation of his identity as the sadistic *voyeur* attacks Francoists and their cloaked sadism.

The repetition of character description, as in the case of Conrado, illustrates the haunting quality of memory, especially the memory of Spain under Franco's traumatic rule. Haunting, as well, is the sexual pleasure Conrado displays while directing the children's play *Los pastorcillos*. After the girl, la Fueguiña, playing the Archangel defeats Luzbel, played by Java, the narrator remembers Lieutenant Conrado's reaction "[e]ncogido en la silla, ronroneando como un gato" watching every move (100). Conrado is sexually stimulated watching the children's play. The narrator explains that because of Conrado's look of disgust, "uno habría jurado que aquello no le gustaba y le hacía sufrir, pero la mirada, vidriosa, se había colgado de un punto en el vacío y sus largos dedos sobaban con rapidez increíble la toalla-bufanda. ... Podía hacer pensar que estaba incluso indignado, que algo le enfurecía, contemplando la lucha entre el Bien y el Mal, y transpiraba, trémulo y rígido en su silla, mudo, cegato, atezado como por un repentino ataque de dolor en las piernas" (100). Conrado, practically masturbating with the towel ("sobaban con rapidez increíble la toalla-bufanda") while watching children act out a religious play exemplifying the biblical story of the struggle between the Archangel Michael and the angel Luzbel, leads these children by example of his Falangist Catholicism.

Trained under Franco's regime as a lieutenant on the Nationalist side, Conrado is all too familiar with domination and submission. Accustomed to receiving orders and giving them as a soldier, he has learned how to repeat this sadistic cycle in his own life albeit sexually. Conrado's implied impotence from a war injury perhaps provokes him to seek sexual gratification as a voyeur. Or, perhaps, voyeurism has always been Conrado's fetish. He enjoys watching children humiliate each other acting in a church play or sexually acting in a bordello. As the authority

figure in the novel, Conrado could symbolize Francisco Franco feared by the children, who might represent Spain. According to Teresa M. Vilarós, Franco can be seen during the Transition as the “padre odiado” who inflicted “daño físico y espiritual . . . al cuerpo de la tierra madre,” the “madre España adorada y perdida” (27).

Java, in turn, repeats this cycle in leading the group of boys who play torture games with the girls from the orphanage. When, during the first “game” Java asks Juanita what happened to her father, she replies, “Como todas las de la Casa –gruñó contrariada, escupiendo las palabras–. Los nacionales lo fusilaron . . .” (38). In its destructive path the Civil War has taken the children’s parents’ lives and left the children to play in the streets largely unsupervised. Playing “doctor,” the group of boys cut Juanita’s pubic hair as she lies down somewhat willingly. I say “somewhat” because the narrator reveals her conflicting thoughts: “¿Quién está asustada, yo?, ella con una sonrisa que era un desafío: no me veréis llorar, jolines, no os daré ese gusto” (31). After they cut her pubic hair, she notes their pleasure in watching her discomfort: “Ella se debatió furiosamente bajo la presión de las correas y pensó qué guarros, se me comen con los ojos” (32).

Despite Juanita’s discomfort, the boys continue touching her: “Quieta chavala, y las cinco caras colgantes apretaban el cerco. Hay que explorar más, dijo el doctor, y ella cochinos, me habíais dicho que sería con guantes, protestó juntando los muslos, pero en seguida cuatro manos ansiosas volvieron a separarlos, mientras se paseaba ante sus ojos la centelleante navaja” (32). This game turned torture session is further exacerbated by Sarnita’s comment to Juanita: “Ya estás avisada. . . . Así que habla, maldita, canta de plano o probarás el Hierro Candente” (32). The “Hierro Candente” capitalized refers to medieval torture methods used specifically to determine a person’s innocence or if they were telling the truth about something in the Spanish

“ordalías:” tests and methods used “casi siempre y exclusivamente” on women to “probar la virginidad o el adulterio” (Gracia 1). *Hierro candente* also has a sexual connotation. However, according to the Spanish, the ordalías were sanctioned by God suggesting divine intervention. These boys repeat the models of the past, and here the models are sadistic torture methods. Again, males seek information from females, and they are willing to torture them to find it. This male desire to know what females know is reminiscent of Elaine Showalter’s ideas about women having more knowledge of both sexes whereas “men do not know what is in the wild [women’s world]” (200). In this novel, men and boys keep looking for this half-imagined, half-fantasy, part “truth” or knowledge that females possess. Here Juanita is required to be submissive although she simultaneously has control through her power of knowledge. Conrado’s or Java’s or Sarnita’s supposed dominance remains in the background to knowledge and memory, which are truly dominant here since both are scarce. Women, however, possess both. Aurora/Ramona, a woman, constantly referred to as “la puta roja” dominates the narrative. As I mentioned earlier, the search for Ramona is the impetus of the plot. Similarly, Java seeks Aurora/ Ramona and her whereabouts by torturing the orphaned girls he believes have information. Thus, females guard information, knowledge, and memory here.⁹⁴

What began as a game of doctor has become a sexual torture session where consensuality is questionable. The boys suggest inserting a yam or “boniato” into Juanita’s vagina, or rather “la puntita nada más” (32). Juanita does not attempt to escape but continues playing the game with them. Although they cannot pull her legs apart “a introducir siquiera la puntita nada más,”

⁹⁴ See Petar Ramadanovic’s *Forgetting Futures: On Memory, Trauma, and Identity* (11-27). It is of further interest that Java’s grandmother, one of the oldest characters, has great knowledge and memory, but she cannot and does not talk. Women are also the bearers of information in Marquis de Sade’s *120 Days of Sodom* as four women from a brothel are chosen to tell the stories.

Juanita agrees to tell them what they want: “Huy, huy, hablaré, dijo Juanita con una urgencia fingida, pero soltadme, dejadme respirar. . .” (33). The boys wait for Java to come to participate in the torture session. When he arrives, he does not speak. The other boys ask about her knowledge of ammunition under the ground and bombs that she and the other girls may or may not have seen. Sarnita wonders why Java does not ask anything “si había sido suya la idea de hacerla prisionera” (35). Finally, Java asks for the identity of the last director of her orphanage. He blindfolds Juanita, threatens to cut her face, and leaves her with the boys as he walks away since she does not have the information he wants. She tells him all she knows but it is not enough. The other boys threaten to “quemar el conejo” as Juanita watches with her hands tied behind her back: “Con ojos desorbitados ella miraba la llama de la vela a unos centímetros de los muslos polvorientos y rasguñados” (40). When Java asks whether or not the woman in question, the previous director, had a scar and Juanita responds that she does not know, he commands the boys to untie her and let her go. However, his search for the past and the woman, Ramona, does not end there: “Y fue esa misma noche cuando Java empezaría a interrogar a todas las huerfanitas, buscando alguna pista que le llevara a la puta roja. El verano del cuarenta, debía ser” (41). Java has learned, perhaps from Conrado Galán, that dominance and sadism are feasible methods of gaining information. Conrado’s methods have been informed by Franco, the Falange, and “the glories of an imperial Catholic Spain and the illustrious present of the Franco era” (Herzberger 35).

Following the example of sexual sadist Lieutenant Conrado, Java directs his own “play” when he continues his interrogations searching for Ramona/Aurora. Java tells Tetas, “Hay que avisar a los demás – dijo-. Que vengan esta noche. Traeré a la Fueguiña para que la haga la Virgen” (107). When Sarnita arrives, “Fueguiña ya estaba preparada de Virgen” (108).

Responding to Fueguiña's confusion regarding the scene and why the other boys are there, since Java had told her it would only be the two of them: "Figura que te llamas Aurora (...) Hoy no vamos a ensayar Los Pastorcillos –dijo Java corrigiendo la posición de los candelabros-. Es una función nueva que se ha inventado Sarnita. Verás, queremos darle una sorpresa al señorito Conrado. ¿Has entendido, niña? Función nueva" (109). Sarnita explains that the play will be called "Aurora, la otra hija de Fu-Menchú" revealing a child-like blurring of religion and popular fiction.⁹⁵

The children imitate what they have learned from Conrado – how to "play" the game of torture with all its sadomasochistic, including sexual, layers. When Fueguiña asks if she will be tied up during the entire "play," Sarnita says that it depends on her, explaining that they will improvise because "las sabemos de memoria" (109). Sarnita ties her hands behind her back and sits her on a bidet. Mingo, Amén, and Tetas – three of Java's friends – bring a can of dust "con alguna solemnidad, como si fuera el viático" and Java uses an Easter candle, "cirio pascual," adding to the Catholicized tone of the bondage and domination of the girl – Fueguiña (110).⁹⁶ When she asks what she is supposed to say, Sarnita responds with "lo que quieras" before adding that she should "figura que has sido secuestrada por los moros y te harán la vaca si no hablas"

⁹⁵ Dr. Fu Manchu is the protagonist in a collection of novels published during the first half of the twentieth century by Sax Rohmer. Popular imagery of the character reveals a powerful man with slogans such as "Obey Fu Manchu or every living thing will die!"
<http://barryreesedotnet.files.wordpress.com/2012/05/the-face-of-fu-manchu-original.jpg>

⁹⁶ Just before this ceremonial commencement of the game, the narrator foreshadows the revelation that this is not the first time "la Fueguiña" or María has experienced bondage and dominance: "Arrodillado, Java le ató las muñecas a la espalda, la despeinó con cuidado, separó sus rodillas y dobló su espalda hacia atrás, y ella cerró los ojos: cabalgaba contra la noche y el viento de un recuerdo" (109). Later the narrator reveals through Sor Paulina's memory that María had been tortured by the Falangists (181).

(110).⁹⁷ Sarnita encourages Java to begin the interrogation urging him to “dale ya, legañoso, interrógala, qué emocionante tenerlas así, muérdele una teta, méate en su espalda, que cante. (...) Y ahora contesta todas nuestras preguntas si no quieres ver marcada con fuego tu delicada piel” (110). This scene is similar to the earlier one with Conrado giving sexually sadomasochistic orders.

After Fueguiña tells Java that she does not have information about Aurora because she was too young to remember her time working in the Casa de las Ánimas, the exchange of sadism and masochism reveals itself in Fueguiña’s active participation in the holy sadomasochistic game. Fueguiña seeks recognition as a subject and participant entering into the sadomasochistic game as the narrator explains:

Pero ya me acuerdo, no me achuches, dijo la Fueguiña entrando en juego, pero con dudas: ¿debo contestar ya o debo resistirme un poco más? Habla, maldita, desembucha: ¿qué pasó cuando él terminó las milicias? Sonriendo ahora maliciosamente, la muy zorra, adaptándose al papel de heroína dura que no teme que la chinguen, no sé nada, jolines, no me acuerdo, entonces yo era una cría. Y Sarnita: vomita o te ponemos la Bota Malaya que machaca el pie. Y Java: ¿qué puedes contarnos de ella? Nada. (111)

Fueguiña ultimately “plays along” by withholding information, smiling, and playing the “heroine’s role.” Sarnita inevitably responds commanding her to “vomit” what she knows and threatening her with a religious torture device: “la Bota Malaya” (111); a medieval torture device used during the Inquisition to torture possible heretics by placing their foot in a wooden shoe or

⁹⁷ “Te harán la vaca” here comes from “hacerse la vaca” which means to spit on the sex of another person. The use of “moros” here and in the children’s other sadomasochistic torture games as well as in a later scene (181-183) while being transgressive also serves to reinforce cultural norms.

boot and crushing it. Informed by holy sadistic methods of the past, the children recreate these narratives for their own use by reenacting and emulating them in a game showing the extreme violence and pornographic nature of these so-called holy examples.

Java orders the boys: “Primero quémale los pelitos del conejo, legañoso, los pezones, márcale una tetica, enséñala a vivir” (111). During the children’s sadomasochistic game, Fueguiña (in the game), who claims to be María Armesto, tells the boys that her job in the orphanage is to hold the urinal for the paralyzed Lieutenant Conrado. María also divulges other information about Aurora and Menchu, who she believes might be the girl Java is searching for who worked in the house before the Civil War. Taunted by Sarnita to extinguish the last lit candle as her only “escape,” she does blow it out without making a sound. Then, the narrator remembers that the boys use their fingers to touch her genitals and try to kiss her (115). Thus, these seemingly childish games of torture reveal a harsh condemnation of Franco’s sadistic dictatorship where Spaniards internalize such sadomasochism. These memories play an important role in Marsé’s detailed use of sadomasochism. This passage is interrupted by a brief paragraph in which Conrado gives Aurora clothing, lingerie, and candies and facilitates meetings with her boyfriend, during which Conrado hides in the bathroom and watches them have sex in her bedroom (116). Then the narrator returns to the boys fondling Maria, la Fueguiña. When María asks the boys to let her go, the boys respond calling her “Aurora” declaring: “[C]anta si quieres librarte de los cien latigazos o de llevar para siempre la Marca de Fuego en la espalda” (116). Linking Conrado’s voyeurism to the sexual torture game the boys enact on Maria (who they call Aurora here) exemplifies the reader’s ultimate voyeurism witnessing both.

Sor Paulina remembers an important detail during this episode that the narrator later reveals. The boys are dressed as “moros” or “Regulares,” and Luis as a “flecha,” as they engage

in these sexually sadomasochistic acts with Maria. The “Regulares” and “moros” refer to Franco’s “Army of Africa” or the Fuerzas Regulares Indígenas, perhaps not unlike the image in figure 3, who joined Franco and the Nationalists in defeating the Republicans during the Civil War. Fetishizing the Falange, Luis, dressed as a “flecha” or member of the Falangist youth movement, participates in “aquella tortura que habrían ensayado cientos de veces con la gallega forzada a desnudarse a punta de fusil, hasta hacerla reír y llorar a la vez” (181). Sor Paulina recalls watching the children reenact the torture while the narration remembers the actual torture. The narration describes how “los moros le subían las faldas, no sé si le habrán contado que los Regulares abusaron de ella después de fusilar a sus padres, y que a su hermanito que quiso defenderla le retorcieron las partes y le azotaron la espalda, parece ser que después se los cortaron y se los pusieron en la boca, y que a ella los falangistas le raparon la cabeza” (181). The children reenact this vicious violence through role-play. The phantom-like quality of the remembrance of the memory, not her [Sor Paulina’s] own, adds to the voyeurism of the readers because memories are confused and combined making it difficult to discern what memory is being remembered. The children also experience difficulty understanding these memories as they act them out in an attempt to recognize these tortures and release them. Paralyzed by what she sees, Paulina does nothing to stop the children and their sadomasochistic re-enactment of Falangist torture on Virginia and María. Instead, she watches. The constant voyeurism and the *voyeurs*’s lack of action might also reflect closet Republicans throughout Franco’s rule in that they were forced to watch their country and people abused by Franco, but all they could do is watch or risk imprisonment and/or death. Likewise, these torture scenes, reenacted by children, expose Francoism as violent and sadomasochistic.

The police later interrogate Tetas regarding some of the girls' accusations that they have played these games. They abuse him during the interrogation hitting him and asking questions while Tetas denies knowledge of such activities: "Yo no he hecho nada, no me pegue, señor, o como usted mande . . . ay, no me dé en el coco que desde pequeñito tengo pus en el oído" (163). Despite his constant denials, the police continue to hit him. Another sterling example of torture by adults, Tetas' knowledge about torture and discovery of information is confirmed as he begins to divulge information after being hit repeatedly by the authorities. Tetas tells them that it was a virgin saint "aventi" invented by Sarnita. Tetas explains, "sí que lloriqueaba, sí que debía estar atada al respaldo de la silla, era su papel de prisionera en la función, sí que oímos unos gemidos, pero de marcarle el brazo con el Hierro Candente nada, camarada, al contrario: el martirio de Santa Susana virgen y mártir, una aventi inventada por Sarnita" (165). Tetas continues explaining to the police that the girls came at their own volition and participated willingly in the games and "función[es]" the children performed (165). Later, Sarnita denies any torture of the girls claiming, "eso de azotar a las niñas con el cinturón, nada, y nadie puede decir que nos ha visto, . . . ¿Pinzas de tender la ropa en los pezones de las chicas, un boniato crudo por, que las quemamos los pelitos del?, pero qué cosas, camarada, le diré, en qué país vivimos, fíjese si habrá hecho daño la guerra y el comer tantas farinetas que la gente anda con diarrea cerebral y viendo chekas en todas partes" (203). Silence, denial, and secrecy surround Falangism and the re-enactments of torture. But the narrator has already allowed the readers to peep into the metaphorical keyhole by naming and describing these tortures.

Guided by examples like Lieutenant Conrado "[el] guía y protector" and abusive priests, this group of post-Civil War children re-represents what they have learned in the hands of forced

Catholicism and Franco's Falange: the joy of torture (202).⁹⁸ "La policia franquista" are everywhere, and nothing is what it seems. Following Luis's funeral, some of the boys remember Luis, a friend who became a member of the Falangist youth movement and his confrontation, interrogation, and viewing of other tortures by the Falange.⁹⁹ Introducing the story, Sarnita remembers "lo bueno que [Luis] era" and that "se hacía el valiente cuando el viejo Mianet, al volver de sus correrías por los pueblos, contaba aquellas historias de niños que eran raptados para chuparles la sangre y dárse a los tísicos, ¿os acordáis?" (241-242). Vampirism, another sadomasochistic fetish, introduces the following "aventi" of Falangist torture, further fetishizing Falangism revealing a layered interpretation of Falangist actions by explicitly saying the Falangists will literally suck the life out of you. Luis, who has already lost his father and uncles because of the war, discovers a world of Francoist torture behind the so-called Siam consulate. Entering the building he soon realizes that this is another Francoist ruse. Inside Luis hears gunshots and screams "no exactamente de dolor ni de terror, sino de algo que se muere de abandono o desesperanza" and sees several men and women being tortured (242-243). When Luis sees the Falangist officers, the narrator reveals that Luis sees "vampiros, chavales, vampiros disfrazados de falangistas y de polis, tísicos perdidos, chupadores de sangre rematados, sin

⁹⁸ Mianet, a vagabond, claims to have information about Ramona/Aurora and asks Java for money in exchange for the information. The narrator describes Mianet as a distant relative of a woman whose son was a priest and confessor to the orphans until he was thrown out for engaging in inappropriate sexual behavior with the girls: "Este cura era el confesor de las huérfanas de la Casa de Familia antes de la guerra, hasta que la Aurora se enteró que hacía manitas con las niñas y se lo dijo a un tío suyo anarquista, que echó al cura a patadas de la Casa, lo vio toda la calle Verdi y todavía lo recuerdan" (184).

⁹⁹ The same month Luis's Republican father is released from jail, Luis joins the Falange: "Fue este mes o el siguiente que Luisito se apuntó a la lista del delegado para ir a campamentos juveniles, juraba que ya tenía la boina roja y el machete con su funda, pero nunca nos lo enseñó" (219).

remedio: o te la chupan o se mueren, no tienen escapatoria” (244). Luis watches the Falangist officers interrogate and torture a Republican priest while stripping him of his clothes and using the torture method “la estrella de Cinco Puntas” (246). But the Falangists treat Luis, who is part of the Falangist Youth Movement, well and “también la memoria le vaciaron, el pobre nunca más llegó a acordarse de nada ...que le acercaron un crucifijo y él pensó ahora, ahora me la chuparán, debe ser como si te vaciaran por dentro y a lo mejor no duele nada” (246). Sarnita who seems to narrate most of this story or “aventi” views Luis’s metaphorical amnesia or “memoria vacia” as positive even though “desde entonces ya no hizo nada bueno, se ha muerto por falta de sangre” (247). Luis, “vestido de *flecha*, con el machete y la boina roja,” dies a Falangist, metaphorically desiccated by the Falange. The Falangist vampires turned Luis also into a Falangist vampire revealing again the cycle of violence initiated by Franco. The boys view Franco’s Falange as vampires, further fetishizing and perverting Falangism as something unholy (the Falange torture the Republican priest) and unnatural. The boys reenact Falangist tortures to remember, and perhaps heal from, the not so distant past; or they, like Luis, are assimilated into the cycle of violence by becoming Falangists. The narrator’s detailed enunciation of these tortures exorcises them and paves a way to forgetting by remembering. At the time of publication of Marsé’s novel, though, the Spanish government was not ready to remember. Instead, following Franco’s death, Spain attempted to forgive and forget, or at least suppress, the memories of its recent violent past with passage of the 1977 Law of Amnesty, “which gave amnesty to all the crimes committed during the Dictatorship and the Civil War” (Ackar 132).

Isaac Rosa’s *El vano ayer*

But this collective suppression of memory was short-lived, if it ever existed at all, as after Franco’s death, the Spanish sought to recover and remember Franco’s sadomasochistic

government in testimonial literature and historical memory novels published during the Transition to democracy and many years later. I include here *El vano ayer* (2004), one such novel, published almost thirty years after *Si te dicen que caí*, to show how sadomasochistic acts and imagery continue to represent Franco's government and the Falangists as being perverse and unjust. *El vano ayer* (2004) places the reader in control of its testimonial narrative of post-Civil War Spain. Rosa's novel differs from the social realism of Marsé's by presenting a post-modern novel composed of a collection of diverse perspectives and various texts regarding interrogations and student uprisings in the 1960s and early 1970s.¹⁰⁰ The narrator passes the proverbial control to the reader, "y ahora debemos elegir, quién se salva y quién se condena," while also using religious discourse of judgement to decide who is good and who is bad (184). Invoking Antonio Machado's verses from the title, *El vano ayer* reclaims the Francoist years with a participatory reading. The reader encounters a web wherein there are no easy exits or collective memories. Instead, from the beginning the narrator begins by choosing a professor exiled during the 1960s and creates a "novel" around him. But it is not a typical story. Rather than tell readers what happened, it is in Cervantes's words more "una mesa de trucos" that relies on the reader to recreate inside of the diegetic level the plot of the "true" story.¹⁰¹ The narrator reminds readers that there is no one single memory since "quién sabe si el actual narrador no será también víctima de su propia memoria inventada" (99). Using real or invented anecdotes, narration from various perspectives, and real or fictitious manuals invented by the narrator, complete with a

¹⁰⁰ Isaac Rosa (1974-) has written several novels including *¡Otra maldita novela sobre la Guerra Civil!* (2007). Rosa has publicly proclaimed his support for the political Left; in addition to other freelance journalism in which Rosa is involved, he has a regular column in *elmundo.es*.

¹⁰¹ I refer to Cervantes' prologue of *Las novelas ejemplares* where he suggests that the collection is "una mesa de trucos" (52).

reference page at the end, the narrator explains that “la novela es un territorio participativo en el que todos tienen su oportunidad” (102). Self-referential as narrator, or perhaps compiler of information, he represents the Francoist years in a manner that resists a fixed interpretation. The narrator manipulates or pokes fun at the number of documentaries and testimonial novels or novels of memory after Franco’s death and the relativism of the Civil War and Francoist years. Self-proclaiming *El vano ayer* to be esperpentic, the narrator focuses on grotesque Francoist tortures and oppression of the Spanish. Rosa refers to the novel several times as “esperpento,” echoing Ramón del Valle-Inclán’s invention of esperpento in *Luces de Bohemia*. Using Spanish and international newspaper articles, a variety of testimonials from differing perspectives and narrators, and “official” stories, *El vano ayer* traces the disappearances of Julio Denis, a university professor, and André Sánchez, a university student with “communist” or revolutionary involvements, in an attempt to recuperate their memory and a collective memory of gross sadomasochistic brutalities during Franco’s dictatorship.

The narrator illustrates twenty-nine years after Franco’s death that, as writers and readers, we now have control over what we choose to believe, and, perhaps, we gain pleasure and a sense of dominance from that control. Although there are many interpretations and memories, sadomasochism is ubiquitous throughout the Francoist years. Because so many movies and novels “ha[n] culminado la corrupción de la memoria histórica mediante su definitiva sustitución por una repugnante nostalgia,” as Rosa suggests, there is a sense of dominance in recognizing the sadomasochistic tortures actually inflicted during the Franco years (22). Instead of creating a nostalgic memory of the Dictatorship, the narrator recommends accurately portraying the sadistic brutality, through a non-relativistic approach, of the Francoist years in order to denounce it (31). Spain can only truly heal and move forward by recognizing the Dictatorship as one “que aplicó,

con detalle y hasta el último día, técnicas refinadas de tortura, censura, represión mental, manipulación cultural y creación de esquemas psicológicos de los que todavía hoy no nos hemos desprendido por completo” (32).

To do this, the narrator explains Francoist sadistic tortures in detail. I focus on four examples of eroticized Francoist sadomasochism in *El vano ayer*. First, I examine the testimonial of a student interrogated by the Falange regarding André Sánchez’s identity. Then, I connect these interrogation methods to an excerpt from a Falangist “torture manual.” Next, I examine the ironic sadistic “risa” during the Franco years as described by the narrator. These three torture modalities are the three presented by Rosa’s narrators; thus, focusing on the brutality in these torture manuals reveals the sadistic practices of Francoism and seeks to indict it as a result. Finally, I analyze a testimony detailing three Falangist tortures: “the faucet,” “the bar,” and electricity. Rosa’s descriptions of these tortures combined with the chapter which summarizes the Franco years in a parodic “libro de caballería” genre format denounces Francoism by offering sadomasochism in its crudest forms of torture and eroticization.

Diverting attention from the narrator’s self-proclaimed “central” plot, the narrator includes the testimony of a college student and acquaintance of André Sánchez and his experience after being arrested and interrogated by Franco’s police. During a “communist” meeting, André, Marta – André’s girlfriend and the unnamed narrator are arrested and transported to the Dirección General de Seguridad in Plaza del Sol, where they are later interrogated (119-121). During the initial interrogation, the police beat the narrator in the head until the interrogator pauses to monologize on the current generation’s lack of pain tolerance commenting that “vuestrós padres eran más sólidos . . .” (126-127). The police’s diatribe to the

tortured reflects Sadeian torture in its combination of torture and reasoning. Deleuze suggests that sadists torture and want “to demonstrate that reasoning itself is a form of violence” (18).

After beating and kicking the narrator in an attempt to get him to disclose any knowledge of Guillermo Birón, the police bring him André’s nearly lifeless and badly beaten body and ask if the man (André) is Guillermo Birón.¹⁰² The narrator responds that, no, he does not know him, since he does not know a Guillermo Birón. However, at the same time, he reflects that if he had known who Birón was he would have lied, “[p]ero también pienso que, quizás, de haberlo sabido, yo podría ser débil y confesar, decir que sí, que André era Birón, porque eso sería una forma de salvarme, el egoísmo de las víctimas . . .” (128-129). As a victim of sadistic torture and beatings, the narrator’s innate desire for self-preservation supercedes the sadomasochistic dynamic because, as I have pointed out before, the only end of any sadomasochistic relationship is death or abandonment. Sadism, especially in political torture, is manifested more than masochism because sadists are willing to kill whereas masochists, as Sagrera points out, are not so willing to die because they “choca[n] contra el instinto de conservación” (137). The narrator of the torture scene remembers fading in and out of consciousness during the rest of the interrogation and beatings “[que] fue ya puro sadismo, por hacerme daño, para que no olvidase mi paso por Sol, para grabar en mi cuerpo el tamaño de mi culpa” (130). Convinced of his innocence, Franco’s police in the Dirección General de Seguridad keep the prisoner and sadistically torture him the rest of the night. He carefully describes the torture room to which he is led and his terror in being blindfolded, gagged, and stripped by the Francoists while

¹⁰² The narrator admits to readers within his testimony that he had heard André use “Guillermo” as a pseudonym in other company but is unaware of its use with “Birón.” It is later discovered to readers that “Guillermo Birón” is one of Julio Denis’s detective characters in kiosk novelettes he writes.

commenting that “[l]a desnudez suele estar presente en la mayor parte de torturas por lo que tiene de humillante, pero sobre todo por lo que tiene de vulnerable, de cuerpo desprotegido” (130). Even as this narrator ends his testimony of sadistic torture by Franco’s police, Rosa follows with a chapter that appears as an inserted “how-to manual” of torture denying readers and voyeurs escape from the previous narrator’s testimonial of “puro sadismo” at the hands of Francoists.

It is imperative that the reader here, and of Rosa’s novel, recognize that torture is sadism. Deleuze, who writes extensively on sadism and masochism, calls sadists torturers. In a basic Sadeian sense, the Libertines in Sade’s *120 Days* torture even without any sexual gratification. Torture is sadistic. Jesús Rodríguez Lázaro, who analyzes sadism and masochism, uses the example of sadistic punishments by Hitler’s followers and henchmen as an example of sadism explaining the inherent danger in pretending that mental or physical sadism does not exist or is some flippant sex game; instead he suggests that it can easily “convertirse en un huracán de malvados” as in the case of totalitarian governments and torturers (163-164). I extend the idea of sadism and sadistic tortures to include Franco’s practices and his approved torture methods because, according to Stanley Payne, Franco also endorsed sadistic tortures and executions including special methods such as the “*garrote y prensa*, indicating that he [the prisoner] should be executed by *vile garrote* (strangulation with a metal collar)” (*The Franco Regime: 1936-1975*, 215). Torture performed by sadists who employ it as a means of gaining information or punishment, instructed and encouraged by the dictator to perform them, informs readers of the Francoist years.

Rosa’s torture manual chapter juxtaposed with the previous torture testimonial leads readers to participate torturing the previous narrator whose murky memory surrounding the

night's tortures keep him from revealing anymore. Instead, Rosa metaphorically places the torture devices into the readers' hands by giving us the torture manual which explains two methods: "el quirófano" and "la barra." In the "operating room" prisoners are stripped, gagged, blindfolded, and placed on a table until the "operario" whips, "en sesiones rápidas y decididas", their genitals and feet with a "verga de toro"/ "vergajo," or whip (131). Sagrera expands on "el sadismo torturador" connecting spirituality to torture claiming that "el cadalso es un altar,' como el altar cristiano es un cadalso" (170). Sagrera comments at length on sadism and torture as inherently connected, especially in authoritarian societies where "[h]oy [1963] también 'la fuerza policial y las filas oficiales de prisión atraen a muchos caracteres aberrantes, porque les ofrecen vías legales para infligir dolor y ejercitar el poder" (171). Rosa reveals some of these new types of tortures and gives the reader, from a safe readerly distance, a "vía legal para infligir dolor y ejercitar poder" (171). But, this distance becomes impossible to maintain because readers participate in the sadism by imagining what could have happened to the tortured. Within the torture manual excerpt, the second torture outlined is "la barra" which begins eerily similarly to "el quirófano:" stripping the individual naked and gagging and blindfolding the person. Then, the prisoner's arms are bound to a bar from which they hang, unable to touch the floor with their feet. The final point of torture with the bar specifies lengths of time for the torture depending on the objective (133).

Just as readers begin to digest the pseudo-how-to torture manual, the "master" narrator returns to the somewhat central plot of Julio Denis and his disappearance explaining the importance of incorporating sex, humor, and plot coherence into the narrative. To this end, the narrator explores Denis's sexual (or lack of sexual) past and his recent encounter with Marta – André Sánchez's girlfriend – who escaped capture by Franco's Falange after a university protest.

When Denis follows her later, to speak to her (with grand intentions of seducing her), she laughs at him after their brief exchange in a café. The following gross satire is the narrator's parodied attempt to recuperate humor within the novel. But this failed sexual interlude connects eroticism to the laughs that come soon after.

The narrator reveals that after Marta laughed at him she could not stop laughing (“Marta ya no pudo dejar de reír”) (149). The following twenty years are briefly narrated, including Marta's capture by the Falange when she and a group of students are arrested “por la sola diversión de jugar con los policías al escondite ... mientras los demás quedaron en la casa, comiéndose entre risotadas las octavillas y las agendas, hasta que los agentes de paisano irrumpieron por la puerta con espectacularidad de payasos, empuñando pistolas de agua y guiñando los ojos a los muchachos, a los que simulaban empujar para que se tumbasen boca abajo y con las manos en la espalda...” (150). The Falange takes Marta to the Dirección General de Seguridad “que era la auténtica casa de la risa” where the uproar of laughter never stops and is so loud it can be heard from the streets where “los tranquilos ciudadanos evitaban la acera del caserón porque temían escuchar un carcajeo que ya nunca se olvida, los efectos de las cosquillas aplicadas sobre los interrogados, que se partían de la risa, se descoyuntaban de la risa, reventaban de risa, se morían de risa incluso, y poco después de llegar Marta tenía ya los ojos hinchados de apretarlos en risotada, los labios ensangrentados de mordérselos para contener el estallido festivo... (150-151). This variation of narration satirizes these events by exaggerating the seriousness of them through humor; Rosa's satire of the Francoist years does not intend to make readers genuinely laugh or suddenly discover the hilarity of kidnapping and torture. Instead, the deformation of events demonstrates their absurdity, echoing Rosa's esperpentic style.

The narrator's use of irony and humor here exemplify how masochism and sadism subvert law. Similarly, Deleuze postulates in his analysis, which I discuss in chapter one, that masochism and sadism intersect with irony, humor, and law. The ironic laughter transcends the law, or "a representative of the Good in a world that the Good has more or less forsaken," by approaching the meted out violences, tortures, and fears with the opposite – laughter (81). When Marta is moved to a cell "donde triunfaban las bromas más marranas, el suelo pringado de orines y escupitajos" the interrogators ask her about "Guillermo Birón, que debía de ser un exitoso *clown*" (151). Spain's presentation as "aquel país ... con tanta algarabía, que llevaban veinticinco años de cachondeo" with "la risilla baja de los topes escondidos" and the Falangist "magia ambulante, ése era otro de los trucos favoritos que se hacían en Sol, entraba un detenido y ya no salía pero tampoco estaba dentro" acts as a frenzied hysteria describing brutalities with humor and aligning pleasure with intense pain (151).

The narrator describes how twenty years later people are still laughing as Marta returns to Spain looking for information about André. Marta visits government offices where "todavía no se habían quitado la sonrisilla de la boca" and interviews politicians who "lloraban histriónicos cuando les contaba el caso de André" (153). Journalists respond to Marta's letters with "chilindrinas y rimas." Frustrated, Marta spends a fruitless year looking for information "jaleada por un país en el que todavía resonaba el eco divertido de los desaparecidos..." (153). In a country with hundreds of thousands of lost victims, the narrator recounts the Spanish people's existential laughter as the search for one man is comical to them. In this ironic description of Spain's loss, the Spanish people, hardened by years of sadistic rulership, respond with sadism,

laughing at Marta.¹⁰³ Finally, this satiric representation criticizes a country that had not yet (in 2004) publicly condemned the brutality of Franco's dictatorship. Instead, the absurd combination of humor and loss of life ridicules Franco's government. The "risa" heard throughout the country emblemizes the lack of any definitive denouncement of Franco's regime in 2004. Only in 2007 with the Law of Historical Memory did Spain officially condemn Franco's military coup and subsequent rule.

By engaging readers in this dominant position of superiority over the characters and events of the past, the narrator incites some readers's own instinctive sadomasochistic dominant and aggressive tendencies in viewing these tortures and abuses. Drawing on Nietzschean theory of laughter in *Thus Spoke Zarathustra*, the ability to laugh at the absurdity of life raises one to the Nietzschean zenith ideal of *Übermensch*, beyond humanity, "a being who exercises his will to power to destroy everything in him that is weak, comfortable and slavish, practising constant 'self-overcoming.'" This search for "superhumanity" coincides with sadism. We saw in chapter one how sadomasochistic acts of penance to God, perhaps masked as anticlericalism, seek a certain superhumanity, and I argue in chapter three that sexual sadomasochism also seeks a kind of mysticism or subspace. A similar dynamic applies here. Rodríguez Lázaro also suggests the correlation between extreme sadistic dominance and "superhumanity." The sadist's desire to be above all others drives him to kill and torture. By destroying others, "el sádico se transporta a las

¹⁰³ The people's responses portray a Nietzschean existential laughter where the absurd tragedy of life finds redemption in laughter. John Lippit summarizes Nietzschean theories on laughter pointing to Nietzsche's concept of a "laughter of the height" [which] represents a position from which one can laugh at 'all tragedies, real or imaginary.' From the vantage point of the height, there is nothing that cannot be seen as amusing; and the ultimate joke is life itself" (3). Using laughter in conjunction with descriptions of Francoist atrocities, the narrator introduces readers to this "laughter of height" leading us to recognize and accept "that what life requires is constant self-overcoming; that there is in life no final goal or success," and then be "able to laugh at this realization; at the realization that one's life is, in an ultimate sense, pointless" (3).

fantásticas alturas de una pretendida ‘Superhumanidad,’ que, lógicamente, acaba con *el delirio* cuando se trata de sádicos gravemente enfermos” (160, emphasis mine). Rosa’s narrator describing Franco’s oppressive dictatorship and tortures as a “carnaval que parecía no tener fin” offers readers the opportunity to reach such ecstatic heights of sadistic delirium by seeing the insanity of it all (Rosa 154). Franco created a similar superhuman dominance in his government, as I mentioned earlier, by including Catholicism as a basic tenet of his rule. Spaniards *entre la espada y la pared* had no choice but to submit to Franco because, according to him, God was on his side.

After promising to specify Franco’s condoned torture methods, Rosa’s narrator reveals the testimonial of a man who had been arrested and tortured on two separate occasions: once in 1959 and again in 1974.¹⁰⁴ Beyond the descriptions of beatings, that have come to be blasé and common, the new testimonial details three torture methods: “el grifo,” “la barra,” and “la electricidad.” Rosa forces any readers left hiding behind their proverbial voyeuristic curtain attending “la tortura aunque tapándose los ojos, mirando sin querer mirar a través de los intersticios de sus dedos colocados como antifaz” to come out and confront these sadistic politically-motivated torture methods through a first-hand testimonial (155).

The faucet torture consists of restraining the individual on a table “boca arriba y desnudo” and introducing into the mouth a hose that is attached to a faucet. The testimonial’s narrator then describes how Franco’s police “abren el grifo y empiezan a llenarme de agua el cuerpo, hasta que tengo el vientre muy hinchado, es sorprendente cómo se puede dilatar una barriga, parece a punto de reventar. Entonces, entre dos tipos, comienzan a pegarte golpes en la

¹⁰⁴ Rosa’s narrator describes tortures and executions still being carried out near the time of the publication of Marsé’s *Si te dicen que caí* (Mexico 1973, Spain 1976) highlighting the import of Marsé’s political condemnation of Francoism vis-à-vis sadomasochistic representations.

tripa, con los puños o con tableros de madera, hasta que vomitas toda el agua y vuelta a empezar, otra vez la manguera, el llenado y nuevos golpes” (159). After Franco’s police use “el grifo” torture on the prisoner, they handcuff him to “la barra,” a torture method already explained in the earlier torture manual excerpt, and leave him for “ventitantas horas” (159). Then he is judged and sentenced without confessing to anything and without providing proof of his supposed crimes.

In the summer of 1974, the same person is arrested. However, now Franco’s police have more advanced torture methods: they use electrodes on parts of his body. Before the electric torture, Franco’s police pretend to execute him with blanks in their weapons “hasta que la risa coral de los fusileros te avisa del carácter festivo de la ejecución” (163). This faux execution in “carácter festivo” is only the beginning of his 1974 torture. Later the police beat him repeatedly until one of them “en plena euforia interrogadora” breaks three of his fingers (164). Attempting to describe the extreme pain he experienced, the narrator claims that the pain was so great that had he had any information to give the police, he would have, because, he says, it is pointless to describe the pain he experienced because words cannot describe it. Instead, the narrator equates slamming the door on your fingers and multiplying the pain times “el infinito, en intensidad, en duración, en extensión por todo su cuerpo, y aun así sólo habrá logrado una ligera aproximación” (165).

But, we learn, the pain has barely begun as the prisoner is strapped to a table naked and the police begin to use alligator clips with attached electrodes on his body, electrocuting his feet, then his chest, nipples, ears, and testicles –before inserting it directly into his throat. Regarding the testicular torture, the narrator says that “los testículos” “figuran en mayúsculas en todo manual de torturas” (167). Again, he lacks words to describe the pain felt; however, he does his

best: “Es inútil, una vez más, que el autor forzaré mi léxico, me hará buscar comparaciones imposibles, me lleva a afirmar que aquello era como si me hubieran introducido por el recto una rata gigante y ardiente, que a su paso lo destrozaba todo en mi interior, mera palabrería, inútiles diccionarios del dolor” (168). After the victim loses consciousness, the interrogators attempt to put a pen in his badly broken hand and sign a confession for him. The prisoner, with a “lamentable aspecto,” enters his sentencing in a wheelchair. The official story regarding his wounds is “las heridas causadas por la resistencia del acusado durante su detención” (169). Franco dies while the unnamed testimonial narrator is in prison; but, the prisoner is not released until 1977. He ends his tale advising the author not to include his story in the “fingimiento literario” of heroically resisting tortures for the sake of politics since that would be “la típica basura heroica, toda esa retórica de los héroes, puro masoquismo” (170). Instead, examining political torture in its macabre glory of pure sadomasochistic desire demystifies its “heroic rhetoric” and perhaps allows eventual transcendence of the silence, oppression, and abuse while simultaneously recuperating a more accurate depiction and memory of the Franco years. Rosa highlights the absurd and grotesque and allows readers to experience, almost, Falangist torture first-hand, and, thus, condemn Francoism.

Rosa produces his own heroic rhetoric with his inclusion of a chapter parodically describing Francisco Franco “El General” during the Civil War that mimics *El Cid*. It is important to note here that this chapter parodies Franco’s modeling himself after El Cid. It begins: “CAPÍTULO I. TRATA COMO EL GENERAL, SABIDA LA DESHONRA DE ESPAÑA, DETERMINA DE SALIR A LA BATALLA POR VENGAR SU INJURIA” (251). Franco, the ultimate sadist, echoes the Latin adage *si vis pacem, para bellum* in Rosa’s mini-chapter “CAPÍTULO VI. TRATA COMO EL GENERAL GANO A LOS ROJOS TODOS LOS

REYNOS DE ESPAÑA E SE HIZO SEÑOR DELLOS.” This chapter, about Franco and the Civil War, varies the narration parodying the previous 250 pages. In this version, after the war, “el General” announces to “todos sus reynos” that the war is over, (as in the earlier Francoist propaganda with Franco in the forefront),: “Tierras de España estavan remanidas en paz, e mio General de alli mira sus banderas e estandartes que tenia, mira el campo tinto en sangre la qual arroyos corria, e vio sus yentes muertas, e sus villas e ciudades destruidas, e desta manera dezia: ‘Non a redenzion sin sangre, e bendita mil vezes la sangre que nos a traido nuestra redenzion. ¡Tan buen dia por la christiandad ca fuyen los rojos de la España!’” (256). Bathed in blood and death, the General and Spain rejoice. However, “el buen lidiador” sees that there is still more to do, responding, “‘La paz non se alcança sino con guerrear, nin se gana holganza sino con bien lazarar. Non queremos la vida facil e comoda. Queremos la vida dura, la vida difícil, la vida de los pueblos viriles. Yo mesmo sere el alcalde, yo me sere la justicia’” (257). Garma references the proverb *si vis pacem, para bellum* when describing the sadism and masochism of war explaining that psychologically “se puede demostrar que el pacifismo y las guerras son dos fenómenos que en parte provienen de la misma fuente” (27).

However, avoiding the sadomasochistic expression of war may not be possible. *El vano ayer*'s detailed descriptions of political torture force readers to examine their own reactions. Entertained by the novel, in the least, readers become involved in this cycle of sadomasochism. Forced by the narrator to make sense of the plot, the readers look voyeuristically into the metaphorical darkness of the Francoist years and realize they have also been led. The narrator explains that

A veces es necesario abandonar por un momento ambigüedades, juegos literarios, relatos horadados que precisan la complicidad del lector para que los complete con su

inteligencia, con su imaginación, con sus propios miedos y deseos; a veces es necesario el detalle, la escritura rectilínea, cerrada, completa, descriptiva sin concesiones. Por ejemplo, cómo podemos referirnos a la tortura en una novela. Podemos hacerlo – así lo hemos hecho páginas atrás – desde la indefinición, la suposición, abandonando al protagonista en el momento en que es tumbado sobre una mesa, desnudado, amordazado; y a continuación incluir un tragicómico manual de torturas para que sea el lector el que complete el círculo, el que relacione, el que, en definitiva, torture al protagonista, imagine sus músculos tensados, su piel probando coloraciones ajenas. (155-156)

The narrator continues in great detail revealing possible screaming and injuries from the torture elaborating that “algunos lectores sádicos preferirán participar en el tormento, empuñar la vara que azota, retorcer los miembros con sus propias manos, levantar las uñas con ese bolígrafo . . . accionar la dinamo eléctrica con habilidad insospechada. . .” (156). The need to detail the torture coincides with the need to recuperate memory in order to heal from the years of abuse and oppression caused by Franco. Suppressing the memory of the Francoist years with nostalgia works against permanent healing; instead it is necessary to reveal Francoist atrocities using “espejos cóncavos,” as Valle-Inclán’s Max Estrella in *Luces de Bohemia* suggests, because “[e]l sentido trágico de la vida española sólo puede darse con una estética sistemáticamente deformada” (83). Thus, readers experience political torture, from whichever side they choose, via the inclusion of a torture manual. This concept coincides with the difference between “too many remembrances and too little memory” (Resina 87). According to Joan Ramon Resina, “[r]emembrance refers to past experiences which are accessible to an individual. Memory is constructed with the data of those experiences, but it is eminently social” (87). Thus, individual personal accounts only give a sliver of social memory; they are limited to individual experience.

However, Rosa esperpentically portrays the Francoist years from various perspectives, including the torturers'. If, as Freud suggests, the only way to truly heal is that after first suppressing a memory it is imperative to remember or regain and explore the memory, then here too it is paramount that the details of torture are revealed in order to fully recuperate and recover. It is imperative that we recognize these sadomasochistic tortures and violences of war. Continued repression of painful memories can breed aggression and further suffering, as Garma suggests, and "inconscientemente hacen buscar al hombre situaciones en que no tiene más remedio que ser agresivo o en las que encuentra dolor. Y una de esas situaciones buscadas es la guerra" (23-24).

To that end, the narrator of *El vano ayer* agrees that

cuando hablamos de torturas, si realmente queremos informar al lector, si queremos estar seguros de que no quede indemne de nuestras intenciones, es necesario detallar, explicitar, encender potentes focos y no dejar más escapatoria que la no lectura, el salto de quince páginas, el cierre del libro. Porque hablar de torturas con generalidades es como no decir nada; cuando se dice que en el franquismo se torturaba hay que describir cómo se torturaba, formas, métodos, intensidad; porque lo contrario es desatender el sufrimiento real; no se puede despachar la cuestión con frases generales del tipo 'la tortura era una práctica habitual' o 'miles de hombres y mujeres fueron torturados;' eso es como no decir nada, regalar impunidades; hay que recoger testimonios, hay que especificar los métodos, para que no sea en vano. (156)

This recuperation of specific torture methods is meant to force readers to understand the suffering of the tortured and oppressed under Franco's rule, to criticize Francoism, and to condemn it. At the same time readers find themselves in the position of sadist even being referred to as such by the narrator. However, as Garma suggests, neither pacifism nor denying

the existence of human sadism and masochism “va a salvar a la humanidad del azote de la guerra” (28). Instead, Garma proffers: “Las guerras solamente desaparecerán cuando se conozca bien claramente el sadomasoquismo humano y se consigna encauzarlo en acciones no perjudiciales y en actos útiles” (29).

Both *Si te dicen que caí* and *El vano ayer* force readers to recuperate memory in order to move forward. Marsé recognized the need to call attention to and enunciate the effects of the Civil War and Franco’s continued oppression of the Spanish people. Marsé details sexual and psychological sadomasochism connected to Francoism in order to show the perverse abuse endured by the Spanish people. Close to thirty years later, the narrator of *El vano ayer* directly addresses readers claiming that we, too, have a responsibility in detailing the truths and realities of tortures and murders carried out during Franco’s dictatorship and after. If we do not, then they will have been in vain. Memories of dominance and submission and a sadistic ruler influence the repetition of these same sadisms within *El vano ayer* and *Si te dicen que caí*. Ultimately this cycle of sadomasochism touches the readers who also, possibly, sadomasochistically become sadists by reading and analyzing the texts. However, recognizing and enunciating the brutalities of the Franco years leads to healing and justice by acknowledging that they exist. Examining sadomasochism in war and politics is akin to exorcising the ghosts of the Franco years, giving them voice, and, as Labanyi suggests referencing Derrida, allowing them to rest in peace (65-66).

In chapter three, I examine how some authors sublimate their rebellion and *desencanto* with the post-Franco democracy into an alternative sexual rebellion in BDSM novels.

Chapter Three

Sexual Healing: Sadomasochistic Fable, Fairy Tales and Sexual Play in Pedro Sempere's *Fritzcollage* (1982), Almudena Grandes's *Las edades de Lulú* (1989), and Luisgé Martín's *La mujer de sombra* (2012)

Amor fati

Sexuality in Spanish democratic-era (1976-Present) fiction became unconstricted by censorship laws, and, as a result, included non-heteronormative sexualities, like sadomasochism and BDSM (Bondage and Discipline, Dominance and Submission, Sadism and Masochism). As I mentioned in the introduction and chapter one, non-heteronormative sexualities were already present in fiction and kiosk literature in the first three decades of the twentieth century. It was only with Franco's institutionalized sexual repression that non-heteronormative sexualities were suppressed.¹⁰⁵ Because BDSM is a fairly recent term (c.1970) describing safe, sane, and consensual sadomasochism, I limit my analyses to democratic-era BDSM fiction. However, safe, sane, and consensual sadomasochism existed prior to this terminology. In what follows, I first define in greater detail what BDSM is; secondly, I discuss twentieth-century Spanish consensual sadomasochism theory and its evolution to BDSM in the democratic era, and thirdly, I analyze three Spanish sexual sadomasochism fiction novels, Pedro Sempere's *Fritzcollage* (1982), Almudena Grandes's *Las edades de Lulú* (1989), and Luisgé Martín's *La mujer de sombra* (2012), and suggest that they follow a fable or fairy tale pattern, which I examine as a

¹⁰⁵ See Lily Litvak's *Antología de la novela corta erótica española de entreguerras, 1918-1936*; Maite Zubiaurre's *Cultures of the Erotic, 1898-1939*; and Itziar Rodríguez de la Rivera's dissertation "Mujeres de papel: figuras de la 'lesbiana' en la literatura y cultura españolas, 1868-1936."

sublimation of the political Left's *desencanto* by finding in sadomasochism a way to rebel and question the post-Franco democratic era.

The term BDSM is relatively new. *The New Partridge Dictionary of Slang and Unconventional English* (2006) claims that BDSM, as a term, originates in 1969 from the United States (109).¹⁰⁶ Margot Weiss (2011) suggests that the term BDSM comes from the Internet, perhaps referring to sexual “kink” chatrooms (vii). José Luis Carranco Vega, a Spanish author of non-fiction sadomasochism, suggests in his book *Las reglas del juego: El manual de BDSM* (2008) that BDSM is an “americanismo” and that BDSM is really just what the Spanish have always known to be sadomasochism. Interestingly, though, Carranco Vega still entitles his manual “BDSM” (374). Carranco Vega’s claim that, for Spain, BDSM has always been sadomasochism is entirely accurate; BDSM has always been sadomasochism for the whole world. The terms stem from sexual sadism and sexual masochism. But, Carranco Vega omits the fact that BDSM is only a small part of sadomasochism and new terminology was needed and desired within communities that practiced “sexual” sadomasochism because of its linguistic history as pathology, both in and outside of Spain. Terminology like BDSM is necessary for a subculture that does not want to participate inadvertently in the open-ended terminology of sadomasochism. The recently released fifth edition of the Diagnostic and Statistical Manual of Mental Disorders (DSM-V), used by Spanish psychiatrists today, changed its terminology surrounding sexual sadism and sexual masochism to include “disorder” at the end of each.

¹⁰⁶ *The New Partridge Dictionary of Slang and Unconventional English* cites Harold Wentworth and Stuart Berg Flexner’s 1976 *Dictionary of American Slang* as a source. Wentworth and Flexner cite a March 1974 *Playboy* article regarding BDSM: “Real-life S/M [sadomasochism] activity, unlike the clichés of S/M fiction, rarely is bizarre or extreme; most of it involves biting, hitting, slapping, and the like, rather than heavy B and D (bondage and discipline)’ M. Hunt, *Playboy*, Mar., 183” (675).

Regarding changes of paraphilic disorders in the DSM-V, under which sexual sadism and sexual masochism are listed, the American Psychiatric Association defines these as disorders when participants “feel personal distress about their interest” or if they involve “unwilling persons or persons unable to give legal consent.” BDSM terminology did for sexual sadomasochists what the 2013 DSM-V is finally attempting to do: change the terminology so that people with atypical sexual interests are not assumed to have a mental disorder.¹⁰⁷

Currently BDSM encompasses a pansexual community wherein people of all sexualities, especially non-normative, are generally accepted. The cardinal rule of BDSM is that it be “safe, sane, and consensual (SSC)” or “seguro, sensato/sano y consensuado (SSC).” It is largely due to this distinction of BDSM practices that are safe, sane, and consensual that terminology evolved through the 1970s and 1980s from SM (Sadomasochism) or S/M (Sadism/ Masochism) to BDSM. Sadomasochism, linguistically rising from psychological texts that called it “a pathology,” became a term too risky to be associated with for practitioners of BDSM. Carranco Vega expands on this idea within the “Spanish” context stating that if a sadomasochistic relationship is not consensual then it ceases to be BDSM and is pure violence (379). However, Carranco Vega immediately explains his lack of use of “sano, seguro y consensuado” throughout his four hundred-page BDSM manual since the terminology (like BDSM) originates in North America.¹⁰⁸

¹⁰⁷ Despite Carranco Vega’s distaste for terminology that originates in North America, he appears to be unaware that the Spanish psychological community also uses the DSM-V in their practice.

¹⁰⁸ In his last pages, Carranco Vega explains that he has not referred to the phrase “safe, sane, and consensual” because the term BDSM originates from North America, which he claims is filled with puritanism and hypocrisy (379).

Like all forms of sadomasochism, including holy sadomasochism (chapter one) and political sadomasochism (chapter two), BDSM does not necessarily include genital contact or genital orgasm. Instead, BDSM involves erotic consensual sadomasochism. William Henkin calls BDSM activity “erotic energy exchange” (np). Although there is frequently an exchange of erotic energy, it is not uncommon for one participant not to experience any kind of eroticization of the act. Within BDSM activities sometimes one person acts out a scene for the pleasure of the other person, experiencing pleasure indirectly vis-à-vis the partner’s pleasure. This is because at the root of most BDSM practice is a desire for transcendence of the body. Andrea Beckmann calls this “applied mysticism, detachment, de-centering of ‘self’” (102). As such, spiritual transcendence is often referred to as one of the primary goals, in addition to “the endorphin high, . . . , the individual psychological benefit, and pure play,” of sexual sadomasochism (Truscott 21). BDSM culture refers to this transcendence of the material world as “subspace.” Subspace has been defined as a psychological catharsis or “a sense of loss of self and of being one with our partner and with the universe” (22). Although one might argue that subspace could be applied to heteronormative sex, here I describe subspace within BDSM, which is non-heteronormative and could include reaching subspace through acting as human furniture, i.e. being a human table. This subspace might also be applied to “sublation” or the canceling out of the other as well as the self. BDSM scenes reenact, to a certain extent, the life-and-death struggle in an attempt at sublating the other and finding unity since “it is solely by risking life that freedom is obtained” (Hegel 233). I use sublation to define Hegel’s *Aufhebung*, which, among its many meanings, signifies to cancel, to void, to lift, to abolish, and to overturn something.¹⁰⁹ In the Master-slave dialectic, all of these represent sublation. The similarities between sublation and subspace is

¹⁰⁹ *Leo Dictionary*. <http://dict.leo.org>.

why, as I mention in the introduction, some thinkers who analyze sadomasochism point to Hegel's ideas in "Lord and Bondage" to explain the goal of sadomasochism on a theoretical level.¹¹⁰ In the coming pages I analyze how a similar attempt at sublation of the memory of war and political crimes in order to find unity in a still-divided Spain occurred in Spain with the 1977 Law of Amnesty and *Pacto de Silencio*, both which aimed to forgive and forget Francoist crimes.

Silver Age sadomasochism essays foreshadow what will later be called BDSM. One of the most commonly discussed forms of consensual sadomasochism (BDSM) is flagellation. Every Spanish non-fiction author of sadomasochism refers to flagellation. Because most early Spanish thinkers assign sadomasochisms (consensual and nonconsensual) to sexual pathology. Here I only include theories that suggest consensuality within sadomasochistic practices. Both *Los extravíos de la lujuría* (c.1930-1931, n.d., n.a.) and Arturo Sallares in *El masoquismo: Historia del masoquismo en las costumbres de los pueblos, en la vida particular y en los burdeles* (c. 1930) comment on prostitutes flagellating men in brothels (300, 33); it is consensual because the prostitute is paid to flagellate. San de Velilla's (pseudo)-sexological study *La flagelación erótica en las escuelas, en los conventos y casas de corrección; en las cárceles y en los presidios; en la alcoba conyugal, en las mancebías, etc., etc.* (1932) includes a variety of images with scenes of flagellation; I include the two following images (Figure 1 "La flagelación erótica" and Figure 2 "La flagelación y el amor") as evidence of consensual flagellation in Silver Age Spanish sadomasochism theory (San de Velilla 141, 151).

¹¹⁰ See Introduction.



LA FLAGELACIÓN ERÓTICA

Figure 1



LA FLAGELACIÓN Y EL AMOR
(De la obra *Flagellantes et Flagellés*)

Figure 2

Although Figure 1 depicts a woman flagellating a man, for San de Velilla, it is at the man's behest.

Martín de Lucenay, in *Sadismo y masoquismo* (1933), divides both sadism and masochism into three sections each, based on severity. The middle category of each is “los perversos,” who, generally, engage in reciprocal sadomasochism (“sodomasochismo recíproco”), indicating a degree of conscious consensuality (33).¹¹¹ Flagellation is the most common sadistic practice (“lo que tiene en la imaginación del sadista la doble ventaja de ejercer una violencia efectiva y cruel y de causar una impresión moral punitiva y humillante”) (32). He also mentions female sadistic “perversos” who prefer the male genital area for sadistic acts including biting and squeezing as well as other sexual sadomasochistic practices including flagellation, binding,

¹¹¹ Martín de Lucenay also gives examples of medieval works of art that portray women being punished or martyred as examples of reciprocal sadomasochism.

drinking urine, eating feces, and role-playing (32, 45). In his description of masochist “neuropaths,” (the least severe masochists), Martín de Lucenay describes many case studies of role-playing scenes (another contemporary BDSM activity), including a male masochist who enjoys being insulted by his wife, even encouraging a feigned “cuckolding” scene (53). He also mentions consensual sadomasochistic flagellation and homosexual role-playing. All of these activities can be consciously consensual, and all are practiced within contemporary BDSM.

The idea of subspace/ sublation appears in Spanish essays on sadomasochism as well. The Spanish psychologist Alfredo Guera Miralles, in “El problema del masoquismo” (1963), describes erotic masochistic behavior as seeking transcendence suggesting that “[el] sufrimiento, el dolor (incluso físico) sería un medio para olvidarse del propio Yo” (42-43). Guera Miralles refers to Karen Horney’s theory on the desire for the dissolution of the Ego through masochistic practices as described in her research of Native Americans who modified their bodies and took hallucinogenic drugs in attempts to communicate with the supernatural world and lose oneself (43). Ricardo Blasco Romero, in *Las aberraciones sexuales* (1968), calls sadomasochism a symbolic cruelty defining its practitioners’ goals as orgasm through pain and violence, “sin que estas sensaciones se centralicen necesariamente sobre los órganos genitales, pero sí sobre el objetivo erótico (sadismo) o sobre el propio sujeto o en la pareja erótica (masoquismo)” (129-130). Most participants, says Blasco Romero, are both sadistic and masochistic (within BDSM, participants who switch between roles are called “switch[es]”). Blasco Romero also mentions happy and healthy marriages that practice consensual sadomasochism (130). Although consensual sadomasochism (BDSM) existed and had been practiced before the acronym BDSM was coined, this reciprocal sadomasochism, as it was often called, was still largely deemed perverse.

It is not until the Franco years wind down that Sagrera's (1973) definition reflects changing attitudes toward sadomasochistic sexuality. Martín Sagrera, in *Sociología de la sexualidad* (1973), believes that there is nothing abnormal or perverse in sadomasochistic relations as long as they are reciprocal or consensual (128-129). That same year (1973), Carlos Castilla del Pino wrote in the introduction to his translation of *Venus in Furs* that normal people behave masochistically, at times, and sex is naturally sadomasochistic (9). Sadomasochistic behavior is reciprocal, Castilla del Pino explains, because “[n]o sólo, en pocas palabras, domina el que adopta el rol dominador por excelencia, sino también el que, con su sumisión, logra la permanencia de la relación con el objeto dominador” (22). Early in the democratic era, Luis Vigil published *Antología de la historieta sadomasoquista* (1978) a sexually explicit collection of sadomasochistic comics overwhelmingly featuring large-breasted women with exaggerated bodies, in which he includes definitions for sadism and masochism from Julio Casares's 1942 *Diccionario ideológico*. Vigil laments the lack of Spanish sadomasochistic publications to date, but he optimistically states that “quizá la nueva permisividad sexual de que goza el país” will create more opportunities and interest in Spanish publication. Vigil was right. BDSM magazines, including *SadoMaso* (Ediciones SBD, 1985), *S.a.d.e.* (1994), *Muñeca Sady* and *Tacones Altos* (Ediciones Zinco, 1994, Luis Vigil), *Sumissa* (J.L. Carranco, 1995), and *Cuadernos de BDSM* (2007) appeared in print and/ or on the internet. Likewise, private blogs began to explore BDSM, especially representations and instructions on how to practice.¹¹² And as I mentioned earlier, José Luíís Carranco Vega published a 400-page manual on how to practice BDSM in 2008.

¹¹² See some of the following Spanish BDSM blogs and social media: <http://www.bedeseme.com/Issues/>; <http://juegosbds.com/revista/>; <http://bdewm.blogspot.com/>; <http://www.golfxsconprincipios.com/>; and fetlife.com.

Alongside BDSM manuals and magazines in the democratic era, BDSM fiction appeared in erotica. The annual literary prize La Sonrisa Vertical (1977-2004) was pivotal in the development of erotic literature in the years of the Transition and until 2004. The winner received a monetary prize, and Tusquets published the book. In 2004, Tusquets ended the contest citing the low quality of submissions and lack of criticism. In 2014 Tusquets re-opened its website to accept manuscripts for the Premio Sonrisa Vertical. Two of the works I analyze in this chapter and whose primary theme is BDSM, Pedro Sempere's *Fritzcollage* (1982) and Almudena Grandes's *Las edades de Lulú* (1989), were awarded the Premio Sonrisa Vertical.¹¹³ I also pay attention to Luisgé Martín's *La mujer de sombra* (2012), published after the end of the literary contest and before the reinstatement of it by Tusquets.

Each of these novels follows a fable or fairy tale pattern with BDSM as a supernatural or fantastical element. In each novel, the protagonist encounters a problem; s/he/it embarks on a journey (metaphorical or other); the journey leads her/him to the “magical” underworld of BDSM; within BDSM each endures various “tribulations” (sadoomasochistic scenes and activities); the boundary of “safe, sane, and consensual” is broken; and due to the lack of SSC the protagonist returns to the “surface” of her/his “real” life with heightened knowledge – specifically of how to safely incorporate BDSM into daily life. I further analyze these sadoomasochistic stories as a fable (*Fritzcollage*) and fairy tales (*Las edades de Lulú* and *La mujer de sombra*) and suggest that the authors use sexual sadoomasochism as a subversive diversion and sublimation of the Left's *desencanto* during the Transition to democracy. In chapter one, sadoomasochistic acts attack the Church and its involvement in government, and in

¹¹³ I specify “Spanish” here since La Sonrisa Vertical also published translations of erotica as well as novels from Latin American countries.

chapter two we see sadomasochistic representations in literature denouncing Francoism; here, sadomasochism becomes positive and revolutionary. Transgressive pleasures, as enunciated using sadomasochism, sublimate the political Left's frustrated rebellion and offer an alternative revolution, in sexual sadomasochism.

The political Left sublimates its *desencanto*, or disillusionment/ disappointment in the transition to democracy in the sexual revolution evoked by BDSM in these novels. Although historians and cultural critics argue different dates for the Transition, generally, it can be said to begin in December 1973 with the assassination of Luis Carrero Blanco, "el más aguerrido defensor de las esencias del nacionalcatolicismo" and the succession of Arias Navarro, who spoke of the necessity of adapting to the "demandas de una sociedad cambiante" (Alonso Tejada 219-220). This change in power, along with Franco's declining health, gave the political Left hope for a democratic future. The Transition gained force with Franco's death in November 1975 and the 1978 Democratic Constitution, an event which for some marks the end of the Transition.¹¹⁴ Here I mark the end of the Transition with the democratic elections won by the political left (PSOE, Partido Socialista Obrero Español) in 1982, also the date of publication of the first novel I discuss.¹¹⁵ The left, which had lost the Civil War in 1939, perhaps, had dreamt of Francoists, especially political leaders and military police, facing a day of reckoning for their political crimes.¹¹⁶ Likewise, after nearly forty years of repression, the Spanish left also looked

¹¹⁴ Cayo Sastre García and Mercedes Rivas Arjona consider the Transition to occur between 1975 and 1978.

¹¹⁵ Teresa Vilarós marks the Transition as beginning in 1973 with Luis Carrero Blanco's assassination and ending in 1993, "que señala con la firma del tratado de Maastricht la definitiva y efectiva inserción de España en la nueva constelación europea" (1).

¹¹⁶ Preston, Paul. *The Politics of Revenge: Fascism and the military in twentieth-century Spain*.

forward to freedom and liberty in a new government.¹¹⁷ Following Franco's death, political changes came slowly. Franco's army during the democratic transition was "still dominated by veterans of the Civil War and of the División Azul" and "the legacy of the judicial role played by the army was to weigh heavily on the transition process" (Preston 181). The question on everyone's mind was whether Spain would join Europe and democratize or if the old regime would continue via the army resulting in another civil war (Herr 378). While Franco was alive anti-Francoists could imagine a utopian Spain free of Franco's oppressive government. But upon Franco's death the Spanish ideal of a far-off utopian society became the present, and the reality of passing from a politically isolated brutal dictatorship to a globally relevant economic, cultural, and political democracy in a postmodern society was met with disillusionment, or *desencanto* (Vilarós 16). In tandem with Vilarós's suggestion of "el mono del desencanto español," or withdrawal from disillusionment, I believe there was a similar psychic withdrawal from Franco's oppressive government to which the Spanish had become addicted.¹¹⁸ Pressured to sublimate their political disappointments and yet still reeling from Franco's oppressive policies and censorship, the left found another way to rebel and express its discontent through a sexual revolution.

This sexual revolution enunciated non-heteronormative sexualities including sexual sadomasochism in erotic literature. Spanish liberal intellectuals re-imagined sadomasochistic, dominant/submissive, and metaphoric bondage and discipline of the Spanish people in erotic

¹¹⁷ Some of the political left dreamed of a democracy. But, others desired a socialist or communist government, one which, unfortunately for some, would never come to fruition due to the failure of communism in the 1980s within international politics.

¹¹⁸ Vilarós proposes that we think of the transition as "el momento de negociación psíquica con una brutal y totalitaria estructura patriarcal y represora (Franco y el franquismo) a la que nos habíamos hecho adictos" (20).

BDSM fiction. The 1978 Constitution abolished censorship and Spaniards were legally able to publish sexually explicit material. As previously mentioned, Luis Vigil published an anthology of BDSM comics in that same year (1978). To my knowledge, the earliest BDSM novel published at the end of the Transition to the democratic era (1982) that follows a fairy tale pattern in the form of a fable is Pedro Sempere's *Fritzcollage*, published in 1982, the same year that often marks the end of the transition to democracy because the leftist party PSOE (Partido Socialista Obrero Español) won the elections. This was the first time since the Second Republic that the political left had control of the Spanish government. The political left had also, in 1981, survived Lieutenant-Colonel Antonio Tejero Molina's coup d'état in Spanish Parliament with King Juan Carlos' consequent quelling of the military rebellion (Preston 175-176). Thus, Sempere's award-winning sexually explicit novel arrived at a sensitive time (1982) when newfound social and political freedoms seemed to be transient. Until now, *Fritzcollage* has received no critical attention outside of mentions of its inclusion as a winner of the Sonrisa Vertical.¹¹⁹ Produced "en plena transición" to democracy and perhaps due to its immediate identification as "erotica" by virtue of its publication by La Sonrisa Vertical, it has been largely ignored. *Fritzcollage*'s reception is in contrast to the extensive critical attention received by *Las edades de Lulú* published in 1989, when Spaniards were perhaps more prepared to deal with the topic of sexual sadomasochism.

Pedro Sempere, (1942-), studied Economics and Marketing in Valencia and Madrid and has worked in marketing and television production. In 1965, Sempere won Valencia's Premio de Poesía and between 1975 and 1979 he published five critical essays, with abundant images, in

¹¹⁹ Gil, Wenceslao. "The (Ab)use of Politics and Eroticism in the Culture of the Spanish Transition to Democracy (1975-1982)." Dissertation.

book format, according to Tusquets Editors.¹²⁰ Sempere calls *Fritzcollage* an homage to erotica's masters and protagonists (Tusquets). Narrated in first-person, Sempere's *Fritzcollage* begins with the story of a male's tranquil life in the country. Due to his growing disillusion with the love triangle in which he is involved, Fritz leaves the French castle en route to Paris. Once in Paris, Fritz is kidnapped and taken to a bordello where he is sexually enslaved. During Fritz's time at the bordello, he engages in a variety of BDSM acts. After fucking the Mistress of the house to death (through various BDSM/ sadomasochistic copulation acts), Fritz escapes and returns to Chaumontceaux castle. An epilogue reveals that Fritz is a dog.

Sempere's choice of setting in France further fantasizes the novel's sadomasochism by removing it from Spain and *afrancesándolo* not unlike early twentieth-century Spanish erotica. Setting his novel in France, Sempere distances the action from Spain and ensures that readers pay close to attention to the sexual sadomasochism for what he intends it to be: BDSM fiction.

¹²¹ Simultaneously, though, *Fritzcollage*'s French-set fantastical sadomasochistic adventure is signed by Pedro Sempere, a Spanish intellectual, who shows just how European and progressive Spain is by publishing a BDSM novel in Spain in 1982. Sempere's plot twist, revealing Fritz's identity as a dog, in the epilogue acts as a *deus ex machina* "explanation" serving three purposes. First, it provides comic relief, revealing, as Sempere claims, that "erotismo es humor," for the hardcore sexually sadomasochistic acts described throughout the novel. Second, Fritz's canine

¹²⁰ Sempere's published works include: *La galaxia McLuhan* (Fernando Torres), *Década prodigiosa* (Felmar), *La semiología del infortunio* (Felmar), *Los muros del post-franquismo* (Castellote), and *Chile, el cine contra el fascismo* (Fernando Torres). Sempere analyzes hundreds of images, which he includes, of post-Franco street graffiti in "Los muros del posfranquismo" (Castellote: Madrid, 1977).

¹²¹ This distancing of sadomasochism from Spain also occurs in Karl von Vereiter's [Enrique Sánchez Pascual] 1979 *Sadismo en el tercer Reich: Burdel de la Gestapo* where German characters engage in sadomasochism in a German setting.

identity positions this story in the realm of fable, allowing for the possibility that a moral can be found in the novel. Finally, because Fritz is a dog, readers can read his participation and forced coercion in explicit BDSM episodes as fantasy. After all, he is an animal.

I examine *Fritzcollage* as a fable. Fables, like fairy tales, frequently personify animals as characters and convey a moral principle (Ashliman xxiii). Perhaps the only generic convention of fable that *Fritzcollage* does not follow is that of brevity. For a novel, *Fritzcollage* is relatively short with 184 pages; as a fable, though, it is quite long. However, Sempere is not the only author to extend the fable to novel-length.¹²² A kind of BDSM *Bildungsroman*, *Fritzcollage* uses fable didactically to explore sexual sadomasochism and the importance of communication among its participants and practitioners. This fable also warns against greed (sexual) inferring that by wanting too much one may lose everything. To an extent, we can read the Spanish *desencanto*, or disillusionment, in this same light. While Franco was alive, the Spanish people could imagine a future utopian Spain, as Vilarós claims (15). By wanting so much, as in this fable, the political left became disappointed and disenchanted with the lack of immediate changes following Franco's death. For the political left, the future hope of Franco's death gave the illusion of "la inmediata posibilidad de una práctica utópica" and the hope, for some, that "muerto Franco, se acabó la represión sexual" (Vilarós 19, Alonso Tejada 223). But there were no overnight changes. As I mentioned earlier, Franco's government was fortified by an army and political leaders (and a people) trained by Franco and his national Catholicism. Thus, we can see a similar danger, or moral, reflected in the *desencanto* by wanting too much or having too many expectations. Fritz, the canine protagonist, confronts a similar dilemma.

¹²² George Orwell published *Animal Farm*, a novel commenting on Soviet leadership, in 1945.

Fritz feels conflicted in the love triangle in which he finds himself with Erasmo de Burgenbourg and Alexine de Burgenbourg at the Chaumontceaux castle where they all live together. Erasmo and Alexine are each involved with Fritz separately and without each other's knowledge; only Fritz is aware of their relationships. Although all three live happily together, Fritz feels as if he betrays each of them and becomes tormented by his inability to be faithful to either one (16, 17). Disillusioned after Alexine sees Erasmo sodomizing Fritz, Fritz leaves Chaumontceaux "en busca de un camino de perfección sin destino final" (27). Fritz self-imposes a "penitencia justa sin aparente culpa" because of Erasmo's sodomy of him by embarking on a "camino de perfección" (27). "Camino de perfección" is part of the title Pío Baroja used for his novel surrounding the protagonist Fernando Ossorio who trudges along masochistically in *Camino de perfección (pasión mística)* (1902) lamenting his existence and the lack of modernization of Spain.¹²³ Eighty years later (1982), Sempere uses religiously-laden terminology to describe Fritz's sadomasochistic fantastical journey to a bordello. Further highlighting the fantasy-like quality of the novel, Sempere creates a dog that embarks on a spiritual path to perfection via sexual sadomasochism. The inclusion of the religious terminology iterates sadomasochism's spiritual components (aims at sublation or subspace) and points to the desire to sublimate disillusionment. Fritz attempts to sublimate his disillusionment by leaving on a spiritual journey, which leads him to a bordello. The political left in post-Francoist Spain trying to form a democracy and teetering between the political right and left while landing somewhere in the political middle (leaning toward the right with Adolfo Suárez) with the Unión

¹²³ Pío Baroja appropriated, as does Sempere here, "camino de perfección" from Santa Teresa de Ávila's sixteenth-century *Camino de perfección*, a book of counsel directed to nuns in the Carmelite Order, written at the behest of priests, advising a life of asceticism and religious devotion. Santa Teresa's *Camino* title and purposes were influenced by Thomas à Kempis's fifteenth-century *The Imitation of Christ (De Imitatione Christi)*.

de Centro Democrático in the first democratic elections experienced further disenchantment. And like Fritz, the political left sought to sublimate its discontent in a sexually-charged journey.

Instead of looking to religion to solve its problems, Spain looked to sex as the new revolution.

This sexual revolution occurs for Fritz in Paris, where he hopes to find the kind of love and happiness that he was unable to find at home. In true masochistic fashion, Fritz feels vindicated experiencing pain and discomfort living on the street because of the “insoponible infidelidad, la traición imaginaria, la cobardía” (30). Hence, Fritz’s “camino de perfección” begins with self-punishment and a masochistic outlook searching for happiness in the “sumideros” in much the same way as Pío Baroja’s Fernando Ossorio seeks out pain and discomfort as penance in his way to perfection (29). After Fritz is kidnapped by Mme. Gongyla Gérard D’Estaing, described as “un látigo y un bálsamo” foreshadowing the sadomasochistic relationship ahead, the Madame tells him that he is no longer his own: “Desde ahora tienes amos, Fritz. Tu destino será servir y entregarte. Nada te pertenecerá mientras vivas bajo este techo. Ni tu cuerpo, ni tu alma, ni tu lengua, ni tu sexo, ni, por supuesto, tu mente. Todo lo que necesitas, lo único que necesitas, es un buen amo. Un amo como Madame Gongyla, que te enseñará una nueva felicidad, la felicidad de tu nueva sumisión...” (31). Here, the madame bestows a sadomasochistic contract upon Fritz. In these lines, we learn that Fritz loses all agency and becomes a thing used and recognized only by his masters. Hence, his only happiness or “being” results in his service and submission, without which he again is a no-thing. For Fritz, then, his existence depends on his master. Fritz’s entrance into this “contract” and his internal response of longing for the “falsa libertad” he experienced with his former owners shows that he has lost what liberty he had in an attempt to achieve more. Madame Gerard d’Estaing sounds eerily similar to Valéry Giscard d’Estaing who acted as French president between 1974 and

1981, just before *Fritzcollage* was published. Through the name similarity, Sempere acknowledges the French politically centrist president, who was in favor of European political unification, and alludes, perhaps, to France as Spain's *nuevo amo*.

Like Spain, which began a “negociación psíquica con una brutal y totalitaria estructura patriarcal y represora (Franco y el franquismo) a la que nos habíamos hecho adictos,” Fritz becomes “addicted” and obsessed with the Madame and her sexual sadomasochism even while he claims to be unhappy and trapped (Vilarós 20, Sempere 30-35). Fritz confesses that he finds some pleasure in sexual sadomasochism especially because after he fulfills her wishes, she feeds him (42). The madame trains Fritz to perform “todos los juegos, todas las desviaciones, todas las aberraciones” using color-coded lights (48-51). Thus, along with the madame feeding him after he completes the activities, Fritz, like Pavlov's dog, becomes conditioned to perform them.

As I explain in the introduction, the tendency of intellectuals, including Spanish thinkers throughout the twentieth century who wrote about sadomasochism to include literary authors as examples of sadists/masochists/sadomasochists is echoed here in fiction when Mme. Gongyla refers to Rimbaud, Baudelaire, and Rousseau. Mme. Gongyla encourages Fritz to perform by referencing Arthur Rimbaud and Baudelaire (43). Mme. Gongyla's inclusion here of Rimbaud, a well-known sadomasochist, authorizes her discourse as a sadomasochism practitioner.¹²⁴ For example, César Juarros in “Masoquismo” of *La sexualidad encadenada* (1931) refers to

¹²⁴ Ángel Garma, a prominent exiled Spanish psychoanalyst, in *Sadomasoquismo en la conducta humana* (1943) dedicates Chapter Five of his six chapters to Arthur Rimbaud. Garma gives a brief biography of Rimbaud focusing on his overbearing strict Catholic mother, his father who left the family early on, and Rimbaud's homosexual affair with Verlaine. Garma psychoanalyzes some of Rimbaud's poetry, explains the “psychology of homosexuality,” psychoanalyzes Rimbaud's life, and then cites two other psychiatric studies of Rimbaud by Lagriffe and Delattre (292-294). Garma points to Rimbaud's mother as the cause of his sadomasochistic behaviors and poetic themes.

Baudelaire as a masochist, and Antonio San de Velilla in *La flagelación erótica...* (1932) infers that Baudelaire was a masochist.¹²⁵ Sempere's inclusion of these authors and philosophers both authorizes his discourse as a writer of sadomasochism and pays tribute to them.¹²⁶ Furthermore, the overarching pattern within literature on sadomasochism and sadomasochistic fiction to include famed authors may also seek to "normalize" sadomasochism and create a certain aura around it. If great authors like Rimbaud and Baudelaire engaged in BDSM, then, perhaps, we should not find it so perverse.

Fritz also refers to literary sadomasochists.¹²⁷ Fritz and the Madame of the house maintain a slave/Mistress or submissive/ Dominant BDSM relationship. Fritz believes himself to be in slavery and he equates his slave/ Mistress relationship to Pauline Reagé's (Anne Desclos) *The Story of O (Histoire d'O)* (1954) throughout his BDSM experiences.¹²⁸ Fritz compares his life and experiences at the bordello to O's because he is "tan resignado que mi esclavitud me

¹²⁵ San de Velilla limits his discussion of Baudelaire by citing a passage from Manuel Gil de Oto's (Miguel Toledano de Escalante) *Las mujeres en camisa* (1929) which praises Baudelaire's sexuality for its ability to simultaneously be "el más repugnante y el más sublime" and his poetry for its "mezcla de pasión y de odio" (54-55).

¹²⁶ I refer to Sempere's claims that *Fritzcollage* is "un homenaje épico a todos los maestros de la literatura erótica y a sus heroínas, unidos así en una especie de poema coral" (Tusquets Editors).

¹²⁷ After mentioning two female clients, who have an affinity for Monique Wittig "la amazona de la Edad de Gloria," Fritz describes his contradictory feelings about his situation and BDSM (83). Thus, Fritz further authorizes his discourse by referencing Monique Wittig, a French feminist and author.

¹²⁸ *The Story of O* was only first published in Spain in 1977 (Plaza y Janés) and in Spanish in Mexico in 1962 (Baal). Published originally in French in 1954, Reagé's *Histoire d'O* recounts the story of "O" a woman who practices extreme submission. Her lover René takes her to a house in Roissy where men participate in training her by using her for sexual gratification. After her time at Roissy, O is given to and expected to serve Sir Stephen, René's brother. O falls in love with Sir Stephen, and he becomes her new master. The novel ends with O preferring death over abandonment by Sir Stephen (who no longer wants her), to which Sir Stephen consents (as her master), inferring her impending death.

parecía tan consentida como lo fue la suya” (45). Fritz’s comparison of himself with O and his acceptance of humiliation, prostitution, and torture belies consensuality on his part. He identifies with O, who was a willing sadomasochist albeit indoctrinated into it by a man, and focuses his attention on his similarities with her explaining “[t]odo nos unía, y sólo nos separaba lo que separa la vida de la muerte. Porque, mientras O fue capaz de llevar su aventura hasta las últimas consecuencias, hasta el amor al amor de la muerte, yo estaba dispuesto a trocar mi resignación en lucha, a volver libre a Chaumontceaux. En el fondo, las nuestras eran dos historias místicas” (45-46). Both O and Fritz wanted to escape from their sadomasochistic contracts. One of the differences between their desires to leave is that Fritz is willing to abandon his sadomasochistic contract by returning to his old masters whereas O escaped hers through death. Fritz’s inclusion of O gives him agency because he mentally reflects on another when he is alone. He sublimates his discontent with his sexual slavery by projecting it onto his own imaginings of O, which he later physically creates. Fritz’s comparison of the well-known BDSM novel (published before such terminology existed) in connection with his own experience as an “imprisoned” sex slave contradicts his claims that he is there unwillingly. His further claim that both O’s and his experiences are “historias místicas” reinforces the belief that sadomasochism is a path to transcendence and is practiced as such. For O “physical humiliation and abuse represent a search for an elusive spiritual or psychological satisfaction” (Benjamin 56). Fritz also believes that his is a “camino de perfección” and “historia mística.” Thus, in this chapter we see an inversion of what occurs in chapter one (with religious practices as sadomasochistic); here, sexual sadomasochism is the new religion.

After several sadomasochistic sessions, Fritz begins to plot his escape. He creates his own “O,” “cadáver exquisito,” “un ser al que sólo yo conocía, que sólo a mí me pertenecía, al

que podía dedicar mi amor” (149). Until now, Fritz has self-identified as O the masochist and submissive. But here he makes “O,” designed after his BDSM clients’s body parts and incorporated into a whole “person.”¹²⁹ In her masochism, O chose death to overcome her “inexorable loss of subjectivity” (Benjamin 59). But, Fritz creates another “thing” of which he is master thereby allowing for his escape. Fritz pleasures himself and speaks with this O thing he has made enabling him to see himself by virtue of subjugating another. Upon risk of losing his newfound agency because of Mme. Gongyla’s laughter and humiliations at seeing him play with his O creation/thing, Fritz seeks revenge and finds it. One evening Fritz discovers Mme. Gongyla Gérard D’Estaign masturbating in her room and he rapes her: “Monté sobre el amasijo vital de nervios, sangre, delirios y anhelos perturbados, y embestí con mi daga hasta la última angostura de su cuello uterino” (171). In the ultimate “switch,” a BDSM term for when the dominant and submissive roles switch, Fritz dominates the madame at his own will. In a frenzy of “coito creador,” Fritz kills Madame Gongyla (171-172). Fritz and Madame Gongyla’s sadomasochistic relationship has come full circle. Fritz “switches” to the dominant “sadist” role, kills Mme. Gongyla, and flees, hence ending the sadomasochistic relationship.

The “epílogo en Chaumontceaux” explains that the day after Fritz ran away from the castle, Erasmo de Burgenbourg published advertisements for a missing dog (177). The reader’s anagnorisis of Fritz’s true canine identity simultaneously serves as a *deus ex machina* which explains his somewhat willing involvement in sadomasochism in the bordello as a sex slave. Learning that Fritz is a dog softens the previous pages of hardcore sexual sadomasochism where Fritz is fed used sanitary napkins or eats live fish off of clients’s genitals. His frenzied sex acts

¹²⁹ Fritz recognizes his self-consciousness through making/creating in the same way that Hegel’s bondsman “in labor ... becomes aware, through this re-discovery of himself by himself, of having and being a ‘mind of his own’” (Hegel 239).

and final murder of Mme. Gongyla Gérard D’Estaing become less brutal, because, after all, Fritz is a dog – not a human.

However, even though Fritz is a dog, along with his metaphorical return from the underworld he brings sadomasochism back to his owners, the Burgenbourgs. The epilogue ends explaining that Fritz places “una batería de focos fulgurantes como los espejos de los camerinos de los teatros... de un color distinto: azul, naranja, amarillo, verde, fucsia, blanco, rosa, ocre, rojo, magenta, índigo, gris, violeta, turquesa...” insinuating a color-coded light fixture like the one used by the madame in the bordello (178-179). Fritz finally achieves what he always wanted when he lived with the Burgenbourgs: for all three of them to be together sexually. Instituting the same light system used at the bordello, Fritz “parecía de nuevo feliz” with his plans to indoctrinate the Burgenbourgs into BDSM, which he believes will allow them to live together in love. Fritz’s forced sexual enslavement saves his relationship with the Burgenbourgs by allowing them to practice power relationships within the confines of BDSM. However, Fritz is still in slavery; he simply returns to his original masters.

Almudena Grandes’s *Las edades de Lulú*

Seven years after Sempere’s fabulistic *Fritzcollage* wins the Premio Sonrisa Vertical, Almudena Grandes purports a similarly sadomasochistic fairy tale with a female protagonist in *Las edades de Lulú* (1989).¹³⁰ By 1989, Spain had further established its democracy by allying itself globally. Spain had joined NATO (North Atlantic Treaty Organization) in 1982 and confirmed its alliance with NATO again in 1986. In that same year, Spain joined the EEC

¹³⁰ Almudena Grandes (1960-) is a contemporary Spanish author who has published several novels, of which some have been adapted for film, and short stories. Grandes gained domestic and international notoriety for *Las edades de Lúlu* and “[d]esde entonces el aplauso de los lectores y de la crítica no ha dejado de acompañarla” (www.almudena.grandes.com).

(European Economic Community), now called the European Union (Julía 259-267). Grandes's *Las edades de Lulú* exhibits some of these progressive democratic ideals, that Spain was espousing, by the simple fact that a woman published an award-winning erotic novel in “un país que ha proveído a diversas lenguas del adjetivo peyorativo machista, que ha dado luz a la figura del don Juan, y que se ha significado tradicionalmente como exponente de una sociedad sexualmente reprimida” (Vilarós 222).

Lulú, the protagonist, also narrates her story of trials, tribulations, and reemergence from the underworld of sadomasochism. Grandes's self-proclaimed fairy tale uses non-linear narration combined with Lulú's sexual fantasies and flashbacks to create a post-porn sexual Bildungsroman. Pablo, a twenty-seven-year old family friend seduces Lulú when she is fifteen years old. Years later, Pablo and Lulú marry. Pablo and Lulú engage in a variety of BDSM activities with each other and other people. Their relationship is based on a continuance of their original sexual experience with one another: Lulú is the submissive and Pablo is the dominant. As Lulú and Pablo's sexual appetites increase, so do the severity of the sexual acts – rising to her sibling incest. After the sex game, during which Lulú has intercourse with several men including her brother and Pablo, Lulú leaves Pablo and begins to engage in BDSM relationships and scenarios on her own without him. Lulú becomes involved in a dangerous BDSM scene from which Pablo rescues her. After Pablo saves Lulú, Pablo and Lulú reunite and continue an everyday BDSM relationship.

During an interview in 1989 with Almudena Grandes in *Marie Claire*, in response to Igor Reyes-Ortiz's prodding questions, under metonymic guise of “pasiones” and “persiones,” of the pornographic nature of *Las edades de Lulú*, Grandes said that “[m]ucha gente... [m]e censura que cuente un cuento de hadas; es suponer que los cuentos de hadas...deberían ser mucho

más ligeritos” (Bermúdez, “Sexing,” 165-66).¹³¹ I agree with Silvia Bermúdez who suggests that “in fleeing from the conventions of erotic literature into the realm of fairy tales, Grandes clearly posits fantasy as the basis for dealing with sex and sexuality and its representations” (“Sexing” 167). I think we should read *Las edades de Lulú* as a fantasy or fairy tale since fantasy is how sex, sexuality, and its representations or “perversions” are dealt with in BDSM fiction. Although Vladimir Propp specifically studied Russian fairy tales, there are identifiable similarities of his “functions of dramatis personae” in a fairy tale in *Las edades de Lulú*. For example: 1. A family member leaves home - Marisa Luisa/Lulú leaves home to go to the concert with Pablo. 2. Interdiction addressed to hero - Pablo tells Lulú, “no crezcas” (67). 3. Interdiction is violated - Lulú does grow up by virtue of her recognition of having sex with Marcelo, her brother - a sexual episode that within the confines of childhood would have been excusable considering a Freudian view of childhood sexuality (Propp 74-75). Although the functions of dramatis personae do not fit *Lulú* entirely, the basic themes of a fairy tale can be seen in it.

Most of the extensive evaluations of the novel concentrate on whether or not *Las edades de Lulú* is erotica or pornography.¹³² I agree with Akiko Tsuchiya that “it is not necessarily the role of the critic to celebrate or to condemn the ‘new’ literature of this era, but to interrogate its relationship to the cultural context from which it arose” (250). The discussion over whether or not *Las edades de Lulú* is pornography or erotica seems representative of the larger discussion of

¹³¹ Although Tolkien and Grandes admit that fairy tales are told to children and contemporarily thought of in connection to them, they do not believe that fairy tales are inherently G-rated. Tolkien claims, in reference to fairy tales, that “an essential power of Faerie is thus the power of making immediately effective by the will the visions of ‘fantasy.’ Not all are beautiful or even wholesome, not at any rate the fantasies of fallen Man” (8).

¹³² Teresa Vilarós also focuses her analysis of *Las edades de Lulú* on the theoretical and political “problemas” of women writing “en el género erótico-pornográfico” (221).

whether or not the text is written for women or men, reserving the erotic for women and the pornographic for men. These quandaries are further confounded when contemporary feminists question the value of Grandes's fairy tale since Pablo, a man, saves Lulú at the end. Gonzalo Navajas believes that *Las edades de Lulú* is "concebida no para la sexualidad de la mujer – que probablemente rechazaría *in toto* la aproximación del texto – sino sobre todo para una sexualidad masculina estereotípica" (386). Although I recognize the master narrative in which this novel is produced, I find it simplistic, at best, to categorize Lulú's sexual behavior and Grandes's narrative as simple reflections of male sexuality designed for men. Linda Williams points out that "as long as we emphasize woman's role as the absolute victim of male sadism, we only perpetuate the supposedly essential nature of woman's powerlessness" (22). If we view *Lulú* as a cultural artifact within the context of Spanish culture, at first glance the whole novel seems to represent just that which Lulú the character represents. Calling *Las edades de Lulú* pornography trivializes and diminishes its value within Spanish culture. Similar questions of "experience value" arise in discussions/debates over the sexual nature of religious experiences and mysticism.

In *Las edades de Lulú*, as in *Fritzcollage*, BDSM is the fantastical element. Lulú enters the underworld of BDSM because of Pablo's seduction of her at age fifteen. Although Lulú and Pablo do not see one another again until five years later, they have already sewn the seeds of a BDSM relationship based on the power structure within which it began, namely, with Pablo's dominance and Lulú's submission. Pablo coerces fifteen-year-old Lulú into having sex after taking her to a bar and buying her drinks (23-31). During sex, Lulú attempts to displace herself mentally from her body recalling, "entonces decidí no pensar más, por primera vez, no pensar, él pensaría por mí. Intenté abandonarme" (31). Fainting or mental absence are common reactions to

rape.¹³³ I disagree, in part, with Olga Bezhanova's response to this passage; she claims that Lulú's reaction is due to her respect for Pablo, "tampoco resulta sorprendente que en este momento Lulú acepte la autoridad y dominio de Pablo e inclusive abdique su derecho a pensar por su propia cuenta . . . puesto que la diferencia de edad y experiencias vitales le infunden gran respeto hacia la 'sabiduría' de este hombre" (9). Rather than view Lulú's flashback commentary as her respect for and grand submission to Pablo's wisdom, it reflects the submission and anxiety of a fifteen-year-old ingénue. It seems more probable that "Pablo ya podía sentir plenamente su impotencia política frente al régimen franquista y, de acuerdo con la actitud escéptica hacia el movimiento izquierdista, intenta afirmar su poder en una adolescente de quince años de edad, usando los mecanismos de dominación machista tradicional" (Bezhanova 9). Pablo dominates Lulú because he is politically impotent as a liberal living under Franco's regime. He, like the politically leftist authors in this chapter, acts out his rebellion using sex. Lulú reflects later on her own loss of sexual control within the dynamics of her first sexual intercourse with Pablo, "Quizás hubiera podido ser feliz si él no hubiera intervenido en mi vida, pero lo había hecho, . . . y todo el tiempo transcurrido desde entonces no contaba para mí, no era más que un intermedio, un azar insignificante, un sucedáneo del tiempo verdadero, de la vida que comenzaría cuando él volviera" (142-43).

Lulú recalls that she felt underaged and unprepared for the sexual experience: "En algún lugar de mi cabeza, lo suficientemente cerca como para hacerse notar, palpitaban mi minoría de edad, seis años todavía para los veintiuno (la mayoría de edad estaba entonces en los veintiuno . . ." (35). Lulú's adoption of a submissive "little girl" role stems from Pablo and her

¹³³ See Paul R. Wilson, *The Other Side of Rape* (St. Lucia, Queensland: University of Queensland Press, 1978).

first heterosexual intercourse. We learn that this is not Lulú's first sexual experience since Lulú, the narrator, describes sexual experimentation with a flute via Pablo and Marcelo's phone conversation the night of their first sexual intercourse (47). Regardless of her psychological journey to sexual infantilization, it is through this submissive role that she gains power; just as Grandes gains power through infantilizing *Lulú* by tingeing the novel with patriarchal saviors.

Just as Pablo seeks control and power in the seduction/ rape, Lulú seeks power and control in her appropriation of the masochistic role turning it into sadism. Early on, Lulú expresses desires to dominate sexually while watching a porn movie explaining her desire to penetrate one of the actors with "un par de esos horribles zapatos de charol con plataforma que llevan las putas más tiradas..." (10). Shoes "operate as an easily recognizable metaphor for female sexuality" and are frequently used to represent deviant female behavior in fairy tales by both the Grimms and Andersen (Soliño 26). Here, shoes represent Lulú exercising dominance in her sexuality. Rather than portray Lulú as "doing everything they [she] can to make their [her] feet fit the size required by the magic glass slipper," Grandes puts the shoe in Lulú's hand and gives her sexual power (Soliño 34). In the least, the enunciation, albeit superficial, of the explicit sadomasochistic sex by a woman is valuable as a subversive act in post-Franco Spain. Grandes shouts through Lulú's voice, "Here we are! We have sex too! We have all kinds of sex!"

Grandes uses sexual sadomasochism as a revolutionary tool to forge a new kind of fairy tale. Franco's regime had promoted gender inequality and gender-specific indoctrination in school and media. The Sección Femenina encouraged women to serve their husbands, raise children, and care for the home "and maybe, like Snow White, even whistle while they worked" (Soliño 51). Beyond readings and instructions, produced and promoted by the Sección Femenina, other popular reading that influenced women included the *novela rosa*, "characterized as

sentimental, predictable love stories, usually written by women” (60). Grandes’s sexually explicit romance novel inverts these models to create a new territory for women that excludes Catholic piety and includes raw sex. Grandes revolutionizes women’s literature by building on past literary models of fairy tale and romance reserved for girls and women. Lulú also gains control by using her submission sadomasochistically both sexually and in everyday life. Lulú’s appropriation of a submissive role illustrates her dominance of Pablo because when she roleplays being a little girl, he *recognizes* her. For Lulú, her appropriation of submission gives her control. Her innocence is a ruse because women sadists can be “cloaked in the enforced passivity that hides the urge to control. One may use one’s own weakness to pull down and subdue others” (Galef 96). If one of Spanish women’s weaknesses was their indoctrination into passivity especially through media and propaganda, then Grandes can also use these familiar fairy tale tropes with the inevitable heteronormative “happy ending” to bring attention to women’s new possibilities and rights. Like Lulú, who roleplays submission, Grandes’s fairy tale also roleplays in order to be recognized by the public.

Lulú engages in sadomasochism in order to heal herself from a prior abuse. Returning to the role of a child in sexual play allows Lulú to transcend Pablo’s rape of her at fifteen and the lack of recognition from her mother.¹³⁴ Growing up in a house with nine children, Lulú regrets her mother’s absence (another fairy tale element) from her life. Although Lulú villifies her mother, as in any proper fairy tale, she also reveals the reality of many women under the Franco regime who had very large families and more domestic work than it was humanly possible to do (131-32). If we allow that Lulú seeks spiritual healing via sadomasochistic sex, Lulú has agency

¹³⁴ Ángel Garma frequently refers to mothers as the culprits for sadomasochistic behaviors in children and adults. See *Sadismo y masoquismo en la conducta humana*.

as she transcends her earlier abuses. Lulú's "restaging of a traumatic female adolescence . . . common to many post-war Spanish novels by women" reveals her agency in the production of the text (Morris and Charnon-Deutsch 304).

Spirituality and sadomasochism are consistently linked throughout *Lulú*. Curiously, Pablo, a Golden Age literature professor, is mentioned as having published a critical edition of *Cántico espiritual* (22).¹³⁵ San Juan de la Cruz's *Cántico espiritual* immediately calls to mind criticism of whether San Juan's poetry is to be read as strictly erotic, solely divine, or both. And if it is read as both, is it sacrilegious? Grandes slips this text into the description of Pablo's character as a *mise en abîme* to comment on her novel as a whole. Furthermore, if we read the insertion of San Juan's text held by Pablo within *Las edades de Lulú* inside its sadomasochistic cultural context, are we then left to question the ultimate patriarchal presence of God? Perhaps Lulú seeks the divine through sexual sadomasochism. If erotic love and divine love are closely linked and their subjectivity within the larger realm is difficult to discern, at best, then BDSM may also seek to transcend, at least metaphorically, the material world. Lulú recognizes Pablo's weaknesses and submission because of his dependency on her. Lulú's physical recognition of Marcelo, her brother, during the sex game "como el del pirata pata del palo" is problematic in Pablo and Lulú's relationship because Lulú tells him that the scene made her uncomfortable. Because Lulú feels compassion for Pablo following this revelation, she recognizes that her

¹³⁵ Furthermore, it is important to place *Las edades de Lulú* in its cultural literary context while referencing Pablo as a literature professor of "El Siglo de Oro" (129). In Early Modern literary texts, for the woman, marriage is often the desired resolution of female seductions and rapes. Women found little other choice but marriage, celibacy, or prostitution. Likewise, a 1979 article in *El país* regarding rape and sex with minors, explains one of the charges as "la pérdida de expectativas de contraer matrimonio." Furthermore, Morris and Charnon-Deutsch describe Carmen Martín Gaité's claim that for twentieth-century Spanish women "to remain single was seen as the greatest calamity" (305).

actions affect him and so, to an extent, she exerts control over Pablo, thereby dissolving the sadomasochistic dynamic because a submissive cannot remain under a dominant's control if they see their faults (202, 228).

These characters “act out” seeking recognition of their identities, just as Grandes seeks recognition of women through the production of the text. To contextualize the aforementioned statement of Grandes's sadomasochistic sex-laden novel as an “acting out” for women's recognition, it is necessary to understand that “a major concern of cultural critics addressing contemporary Spain on both sides of the Atlantic is the questioning of the literary value of the texts produced by the so-called younger writers of the (in)famous Generation X” (Bermúdez, “Let's,” 224). As Tolkien's theories/observations of fairy stories intimate, all fairy tales must have a “consolation” or “happy ending” (22). He goes on to call this happy ending the eucatastrophe claiming, “The consolation of fairy stories, the joy of the happy ending, or more correctly of the good catastrophe, the sudden joyous ‘turn,’ . . . is a sudden and miraculous grace: never to be counted on to recur” (22).

According to Tolkien's definition of a fairy tale, Lulú's redemption at the hands of Pablo becomes fantastical. I liberally apply Tolkien's following comment to the ending of *Las edades de Lulú* in regard to what feminists see to be the largest obstacle in reading it as a feminist text, namely that Pablo saves her: “And he [Man] has stained the elves who have this power [of making immediately effective by the will the visions of ‘fantasy’] (in verity or fable) with his own stain” (8). Within the larger scope of a sadomasochistic society with patriarchy at the helm, Grandes's text is *still* censured. Grandes, like Lulú, can only represent women from within the margins of the dominant culture. Within the setting of a Catholic nation-state accustomed to the Master/slave dynamic between Franco and the Spanish people, it is not surprising that Grandes

creates a novel where such a relationship is carried out. Perhaps the sadomasochistic culture-at-large requires that Grandes use a man to save our heroine Lulú at the end. As Elaine Showalter aptly describes, “we must also understand that there can be no writing or criticism totally outside the dominant structure; no publication is fully independent from the economic and political pressures of the male-dominated society” (201).

Grandes subverts the patriarchal machine if only by disguising her novel with the archetypal male savior who rescues Lulú at the end. I agree with Akiko Tsuchiya that: “Michel Foucault’s critique of liberationist discourses vis-à-vis sex and sexuality reminds us that any discourse on sex, in the very act of being produced, is implicated in the exercise of power itself; hence, sex and sexuality can never exist outside of power” (244). Publishing in a male-dominated business, it seems almost required to tailor novels to the desires of marketability, to the men who have power over whether or not her novels are printed. Bermúdez highlights an important kernel in this discussion regarding the publishing houses in Spain, quoting Lucía Etxebarria in *La letra futura*: “como ejemplo de la modernidad y adaptación a los tiempos de esta venerable institución [Real Academia de la Lengua Española], les recordaré que en la RAE hay 45 académicos (con o) y una académica (con a): Ana María Matute” (231). As Bermúdez goes on to say, “it would be absurd to believe that a normalization process has been achieved by women authors in regard to prestige and cultural value” (231). Grandes reproduces a familiar trope in literature and fairy tales: a man saves the woman. Lulú’s agency in her sexual exploits is made available through her return to Pablo – a man. However, I also agree with Alison Maginn who says about Lulú and others that “some women (and men, for that matter), regardless of how intelligent, independent and powerful they are, desire the domination of another – another man or woman” (11).

As a woman writing a tale about a woman, Grandes gains entrance into women's writing and what Hélène Cixous calls *écriture féminine*. Cixous claims that "a feminine text cannot fail to be more than subversive" (269). Grandes's novel is subversive by virtue of being written by a woman using a woman narrator to describe her own experiences. Therefore, it is subversive. Since Grandes is forced to write within the patriarchal experience, common to us all, her inclusion of a man at the end gives her entrance to being heard. As a result, some feminists might call her passive, and a masochist within the greater sadomasochistic society. The inequality of recognition creates sadomasochistic dynamics, albeit not as sexually explicit as Lulú and Pablo's, since women in the cultural context of *Las edades de Lulú* in Spain did not have equally recognized and valued roles in society as men. It was not until 2004 that "the Socialist led parliament passed the first law to combat intimate partner violence against women" (Vives-Cases 1). Within the sadomasochistic realm of the culture at large, Grandes's *Las edades de Lulú* is unfailingly subversive, even if it is packaged for the masses with a eu(catastrophic) ending. Grandes says through Lulú that women are capable and do have lots of sex, homosexual, sadomasochistic, and even orgies. And the kind of woman that does that could be your daughter, your mother, or your neighbor. In extreme opposition to Pilar Primo de Rivera's *Sección femenina* on how to properly care for the house, husband, and children, Almudena Grandes tells women how to perform fellatio. In a grand gesture she shouts that things have changed. I agree with Bermúdez in reference to this controversial finale with Pablo and Lulú, man and wife, safely at home in their comfortable Dominant male/submissive female BDSM relationship that "the traditional sexual model structure of the dominant male and the submissive female couple to which Lulú and Pablo seem to belong, is (con)fused and tested both through the perverse dynamics of sadomasochism and Lulú's constant sexual empowerment. Thus, the end result is a

constant reshaping of powers, pleasures, and pains that simultaneously reifies and dismisses Lulú and Pablo's sexual and marital relationship" ("Sexing" 177). Lulú, like Fritz, finds her happy ending in a consensual sadomasochistic relationship after engaging in sadomasochism in an attempt to heal from the abuses wreaked upon her. The last novel I analyze here is the only one of these three where the protagonist does not suffer some kind of abuse in his early sexual encounters. Instead, he manipulates and abuses others.

Luisgé Martín's *La mujer de sombra*

Luisgé Martín's *La mujer de sombra* (2012) centers on the obsession of one man to be dominated by a woman in a female dominatrix/male submissive BDSM relationship.¹³⁶ The fragmented narrative and the characters's changing identities complicate this BDSM fairy tale because nothing is what it seems. Disguise and roleplay are important elements in *La mujer de sombra* as they are in fairy tales, where princesses are disguised as maids, princes as frogs, and wolves as grandmothers. Martín inverts the traditional fairy tale by using a woman to save the male protagonist at the end. Ultimately, though, he is in control because Marcia concedes to practice BDSM for him. *La mujer de sombra* opens with the story of Guillermo and ends with Eusebio's. Guillermo, whose birth name is Segismundo, marries Olivia, whose real name is Nicole. Segismundo (Guillermo) begins a sexually sadomasochistic affair with Marcia, whose real name is Julia. Guillermo (Segismundo) confides in Eusebio about the affair with Marcia. After Guillermo's accidental death, Eusebio becomes obsessed with meeting Marcia, who Guillermo had described as a dominatrix (playing the dominant role in BDSM activities). Eusebio infiltrates Julia's (Marcia's) life; Julia falls in love with Eusebio; and they marry.

¹³⁶ Luisgé Martín is one of the pseudonyms of Luis García Martín (1962-), who has published five novels and several short stories. His internet blog can be found at: <http://www.gentedigital.es/blogs/infierno/>.

Eusebio searches for evidence of “Marcia the dominatrix” as Julia or evidence of Marcia in Julia’s house. Unable to find any proof, Eusebio submerges himself in the world of fetish internet chatrooms with the initial intention of finding “Marcia.” He engages in a variety of BDSM activities with partners he meets via the internet. Julia, noticing marked negative changes in Eusebio, eventually discovers that Eusebio knew about the affair she had as Marcia with Segismundo years before Eusebio and Julia had met. A letter from Marcia to Segismundo (now Eusebio) infers that Eusebio (Segismundo) and Julia (Marcia) will begin their own BDSM affair in which Marcia will play the dominant role and Segismundo the submissive.

Identity, roles, and role-playing occupy many of the themes found in Martín’s *La mujer de sombra*. Authors of sadomasochistic fiction and theoretical essays frequently conceal their identities through the use of pseudonyms, and BDSM practitioners often use alternate names in the BDSM community.¹³⁷ Published more than twenty years after *Las edades de Lulú*, *La mujer de sombra* uses themes of identity to explore the “amplio espectro,” as Martín refers to it, of sexuality. During an interview, on the radio program “Otros acentos,” Luis G. Martín describes how Spain is going backwards (“vamos hacia atrás”) in regard to liberal sexual attitudes; instead, Martín posits, Spaniards are easily scandalized by sexuality and that Spain, in general, is experiencing “una regresión moral.” The extreme sex scenes in the novel work toward breaking any moral boundaries Spanish society has built up; thus, Martín’s sexually-explicit novel uses its sexual power to forge a path toward a revolutionary sexual morality. Set in Madrid, *La mujer de*

¹³⁷ See *Cuadernos de BDSM*, the online magazine, whose contributors rarely use their real names. The author of *The Story of O* also concealed her true name and identity for over forty years. Luisgé Martín, the author of *La mujer de sombra*, is also a pseudonym. Antoni Ribera I Jordà wrote *Las aberraciones sexuales* (Telstar 1968) under the name Ricardo Blasco Romero. Enrique Sánchez Pascual wrote *Sadismo en el tercer reich* (1979) under Karl von Vereiter. See fetlife.com for alternate names used by BDSM practitioners.

sombra never refers to Spain's economic crisis.¹³⁸ Considering that by 2012 Spanish identities further split from the now-traditional democratic political parties of the Partido Popular (PP) and the Partido Socialista Obrero Español (PSOE), and some pursued new political resolutions through protests and movements like 15-M led by *los indignados*, the complete lack of mention of economic crisis in the novel is odd. Even more so, though, is Eusebio's, the protagonist's, inheritance from his parents. Eusebio seems to be the only person in Madrid that does not have to work, further adding to the fantastical attributes of the novel.

From the beginning, readers learn that Guillermo is not really "Guillermo" since his father named him Segismundo "para honrar a Freud" (12). Beyond honoring Freud, the name Segismundo, and the feminine Sigismunda, is literarily and semantically charged. In Cervantes's *Los trabajos de Persiles y Sigismunda*, both protagonists disguise their identities, (Periandro and Auristela), and throughout most of the novel the lovers pass as siblings. Calderón de la Barca's *La vida es sueño* also questions identity with the disguised Rosaura (Astrea) and Segismundo as prisoner/heir to throne/king. Segismundo, here, also struggles with identity, both his own and those of others. Having suffered "las burlas de todos," Segismundo unofficially adopts the name Guillermo when he turns eighteen. When Nicole, Guillermo's American girlfriend, decides to stay in Madrid with him, Guillermo names her Olivia ("deberías llamarte Olivia"), a name Nicole uses until his death (16). Eusebio writes letters to Marcia (Julia) in Segismundo's

¹³⁸ In 1999, Spain had joined the Eurozone leading to the euro in 2002. March 11, 2004 marked the Madrid bombings, taking the lives of nearly 200 and creating confusion around Spain's international and domestic allies. Traditionally Catholic Spain legalized same-sex marriage in 2005, and the Transition's pact of forgetting was turned inside out with the 2007 Law of Historical Memory. The 2008 global recession became a *crisis* in Spain causing massive unemployment and evictions. Regions like Catalonia and the Basque country pressed for more autonomy and sought to secede from Spain. In the midst of these changes, political confusion in Spain reflects identity issues among the political left and right. Political identities become fluid and changing similar to the way Martín portrays sadomasochism as associated with identity.

(Guillermo's) name attempting to get Marcia to reply. Julia is "Marcia" when she is with Guillermo. And Guillermo is Segismundo when he is with Marcia. Eusebio and Julia are Eusebio and Julia when they begin, but the ending infers that they will adopt the roles of Segismundo and Marcia for BDSM sessions. These changing identities reflect role playing typical to BDSM.¹³⁹ Being someone else, even if it starts out in name only, allows these BDSM participants more agency. BDSM practitioners identify as slaves, dominants, submissives, switches, top, bottom, mistress, daddy, baby and play these roles and others, including nurse, doctor, patient, master, slave, teacher, student, mother/father, child, dogs, horses, and human furniture along with any personal dynamic where an imbalance of power exists.¹⁴⁰ Sometimes the assumed roles differ entirely from the person's everyday life being strictly classified as fantasy and play. This distancing enables participants "to segregate the S&M situation" from their daily reality, thus making it easier to fully engage (Weinberg 134).

Guillermo (as Segismundo) has a strictly BDSM affair with Marcia as the dominatrix and Segismundo as the submissive. Marcia employs bondage, discipline, domination, and sadism in her domination of Segismundo. During a chance meeting, Guillermo tells Eusebio in detail about his affair with Marcia, "una mujer que me castiga," who he met in a BDSM internet chat room

¹³⁹ There is a role-playing scene in *Rosita en el cabaret* of the 1930s Spanish erotica collection *La Novela Sugestiva*. Rosita, the protagonist, engages in a variety of sexual adventures. One of these involves a scene during which a man hits her while calling her "María" claiming that she has been unfaithful to him and he is going to kill her. In this scene, Rosita "apologizes" for the infidelity and says she will be his forever if he forgives her. He stops whipping her, cries, and they have sex. When he goes to sleep, she leaves and never sees him again. See *La Novela Sugestiva* by Eilene Powell, Amanda Valenzuela, and Maite Zubiaurre as listed in the bibliography.

¹⁴⁰ *S & M: Studies in Dominance and Submission*. Ed. Thomas S. Weinberg. Prometheus: New York, 1995. See also Margot Weiss's *Techniques of Pleasure* (2011); José Luis Carranco Vega's *Las reglas del juego: El manual de BDSM* (2008); and *Cuadernos de BDSM* (2007-Present) for more examples of role play in BDSM.

(34). The internet becomes a portal to sadomasochism illuminating themes of dream vs. reality. Here, the virtual world of the internet contrasts real life; but, this dynamic can also invert when BDSM practitioners meet in person because reality rarely lives up to the fantasy, available by the anonymity and, thus, distance that the internet provides. In other words, both the internet and non-virtual (real) life become confused because slivers of people's identities can be found in both. Identities differ in both realms depending on what each individual chooses to let others know within each space. The internet is awash with information on BDSM, in websites, blogs, forums, and chatrooms. For some practitioners, BDSM exists only online, "que cuando otros hablan de relaciones automáticamente piensen en las ciber porque no conciben otras, que crean realmente que si no eres alguien en la red, no existes, que las únicas realidades válidas son las que se deciden como correctas en el foro..." (*Cuadernos de BDSM*, V.3, 2). Eusebio also uses the internet in his search for Marcia and BDSM.

After Guillermo's death, Eusebio travels to Bangkok where a man tries to prostitute a young girl to Eusebio. Both surprised and mortified by his attraction to the girl, Eusebio worries that he is "uno de esos enfermos que sólo gozan con perversiones y sevicias" and feels consumed with guilt (57).¹⁴¹ This episode, perhaps, marks the transgression that Eusebio seeks penance for in his search for Marcia the dominatrix. However, on his way to Marcia's building, where he hopes to find her and tell her of Guillermo's (Segismundo's) death, Eusebio fantasizes that he is Guillermo and that Marcia "tendrá tal vez el deseo de amarrarle, de azotar sus ancas con correas y mortificarle el cuerpo. Habrá planeado expiaciones y penitencias para castigar su desaparición..." based on Guillermo's descriptions of their affair (60-61). In Martín's twenty-

¹⁴¹ Paradoxically, Eusebio responds to this guilt by staring at every young girl he passes, with the goal of testing his attraction.

first century Spain, sex and BDSM overtly replace religion for his protagonist. Eusebio seeks to atone for his possibly pedophilic sexual leanings through BDSM.

Eusebio's search for Marcia brings him into a sexual underworld fraught with escalating sexually sadomasochistic scenes that blur the lines of "safe, sane, and consensual," eventually leaving these boundaries. The narrator compares Eusebio's first encounter with Julia (Marcia) to leaving Plato's cave: "al contemplar a aquella mujer ante sí, se da cuenta de que nunca lo [el amor] supo. La caverna de Platón: todo lo que ha visto en su vida antes de ese momento son sombras, figuras de humo, tinieblas desvaídas" (71). Eusebio and Julia fall in love and live together. When the two are together, the narrator refers to Julia as "Marcia" reflecting Eusebio's perspective since he thinks of Julia as Marcia but has never told her that he knows about Marcia's affair with Segismundo. But when Eusebio addresses her, he calls Marcia "Julia." When Eusebio spends time with Marcia (Julia), he daydreams about her dominating him: "A Eusebio no le importa que Marcia le castigue. No le importa que le ate a las barras del radiador y le pise la espalda con tacones afilados o con los pies descalzos. No le importa que le mee en el cuerpo. Tiene tantos deseos de verla desnuda y de poder tocar su cuerpo que sería capaz de consentir el martirio: ¿es eso el misticismo?" (77). Eusebio, then, begins to replace his real life dreaming of mysticism by way of sexual sadomasochism, alone and with others, because Julia/Marcia never practices BDSM with him. Frustrated, Eusebio searches for traces of "Marcia" throughout her house and on her computer, but finds nothing.

Eusebio's rising obsession with finding Marcia leads him to BDSM internet chatrooms. Unable to find "Marcia" to punish him, Eusebio experiments with self-mutilation and self-castigation (89). Doubting that Marcia is Julia, Eusebio, pretending to be Segismundo (Guillermo), writes four letters to Marcia, none of which she responds to. Tormented by

suspicious of Julia and his inability to find Marcia in BDSM chatrooms or in Julia, Eusebio begins to drink heavily and take sleeping pills. While Julia is at work, Eusebio connects to online BDSM chat rooms with the pretense of looking for Marcia, who, according to Eusebio, “reincidirá en su comportamiento tarde o temprano” (127). Although Eusebio does not find Marcia, he encounters an array of individuals with whom he eventually becomes friends and/or lovers. But first, he hires a private detective to follow each chatroom contact for three months looking for secrets, or “cuestiones más siniestras, más sórdidas, más escandalosas,” and “[i]ncesto, proxenetismo, estafa, violación, secuestro, chantaje, asesinato” (141). In a complete role reversal, Eusebio, not Julia, leads a double life. Eusebio’s identity crisis, both his own and his obsession with others’, adds to the fantasy-like quality of the novel. Eusebio’s existential crisis seems out of place in connection to the real *crisis*, which had started in 2008, occurring in Spain at the time of the novel. Rather than preoccupy himself with finding a job or contributing to society in some way, Eusebio spends money to investigate strangers he has met in sex chatrooms.

Eusebio marries Julia hoping to solve his problems; it does briefly during the honeymoon. Upon Julia and Eusebio’s return from their honeymoon, Eusebio believes himself to be cured of his mania of searching for “lo que está oculto o buscar lo recóndito;” but he is not (164). The narrator explains Eusebio’s reflections on his life with Julia up to this point as living in the shadows, “en una ciénaga oscura o en una sima de la que salían galerías cada vez más estrechas y angostas que se comunicaban unas con otras. Túneles negros en los que no podía ponerse en pie, en los que el aire estaba podrido” (165). These late reflections oppose his earlier comparison of his initial meeting with Julia as coming out of Plato’s cave. If Eusebio has come

to the surface again, then it must have been just for the time of his honeymoon because as soon as he returns he falls deeper into the Wonderland rabbit hole of sadomasochism.

He makes plans to meet with some of the more unsavory characters, Padrastro the step-father (the inverted fairy tale evil stepmother) and Cruella the cruel dominatrix who enjoys dominating and humiliating men. Eusebio, in disguises and rented cars, follows Julia whenever she is not with him. He buys drugs often used to incapacitate rape victims.¹⁴² He continues to write to Marcia promising/threatening “no dejaré nunca de escribirle” (170). Receiving no response, Eusebio starts to make his own creation: he begins to write a novel consisting of twelve stories based on twelve of his chatroom contacts/friends/lovers and their “stories.” For the last story he decides to include Padrastro, the widow who drugs his step children and prostitutes them (174). He sends Padrastro a message suggesting a meeting. Eusebio meets Cruella (Lucía) a dominatrix and the two begin a session. Eusebio panics during the session, and he attacks and chokes her.

The darkest point of this BDSM fairy tale comes when Eusebio meets with Padrastro and his two step-children. The evil step-father and Eusebio drug the children and rape them. Because legal definitions limit “child pornography” to “visual representations,” the narration of this last act is not construed as child pornography in a legal sense within Spain.¹⁴³ This disturbing grotesque scene allows readers to look into the abyss of humanity and return, relatively unscathed. For Eusebio, this is the end. He has done the unforgivable and left the confines of BDSM by involving non-consenting individuals: children. This non-consensual sadomasochistic

¹⁴² Eusebio buys ketamine, Rophynols, and GHB, from an acquaintance he met online, although “no tiene propósito de utilizarlas” (169).

¹⁴³ See Spanish Penal Code 189 which limits child pornography to visual representations.

rape breaks the contractual nature of BDSM because raping children is neither, safe, sane, or consensual. Asked if he was concerned about “ciertos pasajes sexualmente conflictivos,” Luis G. Martín, the author of *La mujer de sombra*, commented on his political motivation for the inclusion of possibly-considered scandalous sexual scenes explaining that “[d]esde hace unos años está dándose un proceso de regresión social espeluznante que convierte en inmoral o incluso en ilegal cosas que en los 80 o en los 90 nos habrían parecido ñoñerías. El regreso de un conservadurismo rancio, por un lado, y la persistencia de una corrección política demasiado melindrosa, por otro, están convirtiendo el mundo (y desde luego España) en un beaterio” (Dos Passos 4-5). Thus, Martín confirms his politically revolutionary sublation into a textual sexual revolution. However, I think that Martín’s inclusion of pedophilic rape is unnecessary and, frankly, horrific.

The traditional patriarchal fairy tale with a male savior inverts into a woman (Julia) saving the male protagonist (Eusebio). After Eusebio rapes the children, *La mujer de sombra* is resolved within a few pages. In a sudden turn of events, Eusebio receives a letter (addressed to Segismundo) from Julia asking to see him because the man she fell in love with is dead, and, thus, no longer an obstacle to their reunion (227). Earlier, Julia visits Nicole (Olivia), Guillermo’s wife, and learns, unbeknownst to Nicole, what readers have known all along, namely, that Eusebio knows and has always known of Marcia and Guillermo’s (Segismundo’s) BDSM affair (212). The novel ends with Eusebio climbing the stairs to Julia’s (their) apartment and knocking on the door. Julia’s final letter to “Segismundo” (Eusebio) explains that she does not know if she can give him tenderness or cruelty. She claims that when she was with him (Segismundo/Guillermo) before, she was an impostor. These fluid and constantly changing identities illustrate the changing roles and identities of BDSM practitioners. In *La mujer de*

sombra, Julia saves Eusebio from the BDSM underworld by promising to engage in sexual sadomasochism with him. The story follows a similar pattern to that of *Fritzcollage* and *Las edades de Lulú* in that the protagonist encounters a problem, s/he/it descends into the underworld/supernatural world of BDSM, and in a sudden turn of events the protagonist returns to the surface of reality with increased knowledge (BDSM). Likewise, each of the narrators uses a literary reference of sadomasochism to authorize her/his discourse on sadomasochism.¹⁴⁴

When asked if *La mujer de sombra* had a happy ending, Martín responded asking, “¿es el final de la “Cenicienta” feliz?” “Las relaciones humanas son difíciles,” Martín suggests, and marriage does not ensure happiness. In fact, it can inspire new problems. Traditionally, fairy tales reinforce oppressive binary gender roles, and these sadomasochistic fairy tales do the same. The most recent BDSM fiction novel (2012) I analyze here describes a man (Eusebio) who manipulates his wife (Julia) into acting as a BDSM dominatrix (Marcia), even though she does not want to participate. And as I mentioned earlier, one of the feminist critiques of Almudena Grandes’s novel was that Lulú was submissive and ultimately remained in a male dominant/female submissive relationship. *Fritzcollage* ends with Fritz raping the main female character (the Madame) to death. Although sadomasochism has crossed over into popular fiction in Spain’s democratic era in a sublation of the political left’s continuing *desencanto* with democratic ideals, it frequently continues to reinforce cultural and gender stereotypes.

¹⁴⁴ Described as one of the few things that brought Guillermo happiness, the narrator refers to Dostoevsky’s *Los hermanos Karamazov*, a widely referenced literary example of sadomasochism in Spanish sadomasochism theory (Martín 47).

Conclusion

Castigat ridendo mores

Literary representations of sadomasochism have been used in Spanish literature since the late nineteenth century to comment on major socio-political problems. And as I have argued in the Introduction and previous chapters, its early conception as pathology has evolved into a well-known cultural practice that, given its more general acceptance by the public, can be used to satirize political relationships. That is the case of the November 2011 issue of *El Jueves*, which on its cover uses a BDSM image to poke fun at Spain's soon-to-be prime minister and the German chancellor.¹⁴⁵ The legendary satirical magazine includes on its cover a depiction of Angela Merkel dressed in black leather chaps, wearing pasties over her nipples and holding a whip standing over Mariano Rajoy who is naked, wearing only a collar, on all fours, amidst a floor design emulating the European Union flag, in front of her in what appears to be a BDSM scene. Merkel asks if Rajoy prefers to be branded with an iron, in the shape of a euro, or to be whipped.

¹⁴⁵ *El Jueves* is a satirical political magazine first published in 1977; as of 2015, *El Jueves* is still in publication. José Carlos Rueda Laffond in “*Adolfo Suárez y Felipe y Letizia: Ficción televisiva y memorias inmediatas sobre la monarquía española*” mentions *El Jueves* in connection to its consistent criticism of the Spanish monarchy calling its representations “que enlaza con la tradición iconográfica y satírica republicana de los años treinta” (656). Also see Roselyne Mogin-Martín’s “*El Jueves: análisis del XXV aniversario de una revista de humor española*” in *Homenaje a Jean-François Botrel* (555-568). See also Llorenç Gomis, Iván Tubau, Miquel Ferreres, Toni Batllori, Máximo, Chumy Chúmez, and Josep M. Cadena’s “Humor gráfico y periodismo” in *El Ciervo*.



El Jueves also uses flagellation, perhaps the most common form of consensual sadomasochism and BDSM, to convey Germany's control over Spain. In the editorial that accompanies this cartoon, the unnamed author claims, "[I]a canciller someterá a Rajoy a un tratamiento intensivo de disciplina alemana para corregir el déficit, pero los latigazos los sufriremos los de siempre" (6). In this example, *El Jueves* uses a BDSM (consensual sexual sadomasochism) cartoon to refer to Rajoy and Merkel's meetings, in late 2011, about the possibility of a 100 billion euro financial bail-out for Spain by the European Union. Thus, sadomasochistic images have become normalized to the extent that major Spanish political satire magazines use them to represent socio-political economic issues.

As demonstrated in the previous chapters, a diverse array of Spanish authors such as Armando Palacio Valdés, Emilia Pardo Bazán, Victor Ripalda, Juan Marsé, Isaac Rosa, Pedro Sempere, Almudena Grandes, and Luisgé Martín have used sadomasochism to comment on important socio-cultural and political problems within Spain. Others such as Ramón del Valle-Inclán, Carmen de Burgos, Pío Baroja, Corín Tellado, Alfonso Hernández-Catá, and José María Álvarez which I have not studied here also use sadomasochism to remark on particular socio-political and cultural matters. The sheer abundance of cultural products that dramatize sadomasochistic practices in a traditionally Catholic nation—more so during the Franco dictatorship—deserves critical attention. Furthermore, these representations appear in works by both less-known and canonical authors since the late nineteenth century illustrating the

significance of sadomasochism and its use as subversive socio-political commentary. Although I have elected a primarily chronological format, with the exception of Rosa's *El vano ayer*, some of the same themes in each chapter continue to be depicted across the twentieth and into the twenty-first centuries.¹⁴⁶ For example, sadomasochism is still used in connection to Catholicism, i.e. Catholic paraphernalia is used in contemporary BDSM and the Church is still attacked (outside of the Silver Age) via its incorporation in sadomasochistic scenes.¹⁴⁷ And as we see with *El Jueves*, sadomasochism remains an effective tool to comment on Spanish socio-economic matters in terms of pain and humiliation.

However, despite a certain continuity in how representations of sadomasochism are used, the early twenty-first century appears to have brought the “normativization” of sadomasochistic and BDSM practices. For one, Spanish blogs on BDSM are abundant, and BDSM stories continue to be published.¹⁴⁸ More telling is the fact that now even rural Spain—the so-called

¹⁴⁶ Although Marsé's and Rosa's novels were published thirty years apart, Marsé's is first published in Mexico while Franco is alive and Rosa's is published in 2004 after a democracy was clearly established, both use sadomasochism to denounce Francoism.

¹⁴⁷ The May 2011 issue of the online *Cuadernos de BDSM* displays an image of a nude woman wearing nothing but the headpiece of a nun's habit and holding, between her clasped hands as if in prayer, a large jeweled crucifix attached to a chain. In March 2015, in <http://blog.planetabdsm.com/semana-santa-bdsm/>, the author asks “¿no os habéis parado a pensar en la multitud de similitudes que tiene esta celebración religiosa [Semana Santa] con el BDSM? Hay muchas coincidencias a nivel estético y de otras índoles: desde el bondage, a la exhibición pública, pasando por el dolor como forma de redención o la sumisión al ser superior.” Thus, in 2015, authors continue to connect Catholic practices to sadomasochism.

¹⁴⁸ Following the initiation and evolution of Spanish BDSM blogs is outside the scope of this investigation. However, I include some of the contemporary Spanish BDSM internet blogs found on the internet. These include, but are not limited to: elpalaciobdsm.com, someteme.com, flechazosbdsm.com, estudioestigia.es, planetabdsm.com, erosdir.com, dsumisas.blogspot.com, clubfetichista.com, <http://www.dominalibertad.com>, alicantebdsm.com, mundofetish.com, lamirilladelbdsm.blogspot.com, bdsmespana.com, bibobdsm.blogspot.com, bdsmcanarias.es, sexosintabues.com, <http://www.unionliberal.com/blog/fetichismo-bdsm>, <http://el-columpio-de-freya.blogspot.com>, bedeseme.com, ama-eva.com/en/my-blog, and bdewm.blogspot.com.

“España profunda”—appears to have accepted said sexual practices. On August 1, 2014, El Castillo de Roissy, a hotel specializing in sexual sadomasochism, was set to open in Vilafranca del Cid (Castellón), a small Spanish village.¹⁴⁹ My point here is that sadomasochism, especially BDSM, has flourished in Spain with some surveys claiming that close to five percent of the Spanish population has engaged or currently practices consensual sadomasochism.¹⁵⁰

In the introduction, I give a preview of Spanish thoughts and theories on sadomasochism, since Krafft-Ebing’s coining of the terms, but there is still much to be said of the essays, books, and magazines such as “Masoquismo” in *Los extravíos de la lujuria* (no author, n.d. c. 1930), Alberto Campos’s *Sadismo and Masoquismo* in *Enciclopedia de la generación sexual* (c.1930), Arturo Sallares’s *El masoquismo: Historia del masoquismo en las costumbres de los pueblos, en la vida particular y en los burdeles* (c. 1930), César Juarros’s *La sexualidad encadenada* (1931). *Consejos y ejemplos*, Antonio San de Velilla’s *La flagelación erótica en las escuelas, en los conventos y casas de corrección; en las cárceles y en los presidios; en la alcoba conyugal, en las mancebías, etc., etc.* (1932), Martín de Lucenay’s *Sadismo y masoquismo* (1933), Ángel Garma’s

¹⁴⁹ See <https://alicantebdsm.wordpress.com/2014/07/20/hotel-bdsm-el-castillo-de-roissy-castellon>. El Castillo de Roissy, the BDSM hotel, cites on its Facebook page in December 2014 that its opening has been delayed indeterminately due to a lack of funds. However, the owners are currently looking for investors for the project.

¹⁵⁰ WhipMaster offers the following statistics for BDSM practitioners in Spain: “En España, según un estudio sobre actitudes y prácticas sexuales realizado por el CIS Centro de Investigaciones Sociológicas (estudio 2738, de 2008) un 4.8 % de las personas que usan juguetes para sus relaciones sexuales declaran que utilizan cosas para atar como esposas, grilletes, arneses o cuerdas” (79). WhipMaster cites his source as Centro de Investigaciones Sociológicas: *Actitudes y prácticas sexuales. Estudio nº 2738*. Febrero 2008 (www.cis.es/cis/opencm/ES/1_encuestas/estudio/listaTematico.jsp?tema=118&todos=si). WhipMaster also cites a report by Durex (www.durex.com/es-ES/SexualWellbeingSurvey/pages/default.aspx) which reports that in 2007-2008 Spain, 2% of those interviewed practice BDSM and 4% would like to incorporate it into their sexual life (*Cuadernos de BDSM*, Volume 15, 80).

Sadomasoquismo en la conducta humana (1943, 1952), Martín Sagrera's *Sociología de la sexualidad* (1973), Alfredo Guera Miralles's "El problema del masoquismo" (1963), Ricardo Blasco Romero's [Antonio Ribera i Jordà] *Las aberraciones sexuales* (1968), Camilo José Cela's four-volume *Erotismo* (1976), Carlos Castilla del Pino's "Introducción al masoquismo" (1973, 1975) in *Venus de las pieles*, Howard Alden's [Jesús Rodríguez Lázaro] *El instinto sexual y sus aberraciones* (1976), Santiago Lorén's "Sadomasoquismo" in *Nuestra vida sexual* (1978), and José Luis Carranco Vega's *Las reglas del juego: el manual de BDSM* (2008). These texts offer ideas and theories of sadomasochism and BDSM.¹⁵¹ There are, still, other areas of research on sadomasochism that deserve further investigation such as Spanish film and documentaries. The earliest film depiction of sadomasochism with direct references to Marquis de Sade's *120 journées de Sodome ou l'école du libertinage* is Luis Buñuel and Salvador Dalí's *L'Age d'Or* (1930).¹⁵² Buñuel and Dalí's film differs greatly from Nina Caussa and Eugenio Echevarría's 2004 student documentary *Sumisos* which shows the dominatrix Sra. Carla von Kemnitz introducing two consensual neophytes into the world of BDSM. Sadomasochism continues to be an area of study. I contribute to the study of the uses of sadomasochism in Spanish literature by paying attention to texts produced in the late nineteenth century to criticize the Church and assert anticlerical positions, to novels that denounce Francoism as a sadomasochistic apparatus, and to

¹⁵¹ BDSM in Spain is also a fertile research area that needs to be studied.

¹⁵² First premiering in France, Buñuel and Dalí wrote and directed *L'age d'Or*. Paul Hammond in *L'Age d'Or*, a critical book on the film, explains that Jean Cocteau introduced Buñuel to Comte de Noailles, who commissioned the film for his wife's birthday. Evidently, Comte de Noailles's wife was a descendent of the Marquis de Sade, thus prompting the ending of the film. However, Raymond Durgnat points out that the ending that alludes to *120 Days of Sodom* created a scandal to the extent that "the Count was almost excommunicated" (5).

those writings that after 1978 sublimate the political Left's disillusionment with Spain's democracy by immersing in transgressive sexual practices.

In chapter one "Holy Sadomasochism: Ironic Hagiography in Armando Palacio Valdés's *Marta y María* (1883), Emilia Pardo Bazán's *Dulce Dueño* (1911), and Victor Ripalda's *El pájaro azul* (c.1930)" I show how religious sadomasochistic flagellation (holy sadomasochism) is used to criticize the clergy's involvement in secular matters. In each of these novels, the authors use sadomasochism to promote anticlericalist ideas that criticize the power exerted by the Catholic Church in the public and private spheres and particularly in the lives of women. Although each author's political stance varies, they all criticize clericalism via holy sadomasochism.

Palacio Valdés, who changed positions from liberal to conservative, still offers anticlerical ideas in his inversion of the story of the biblical sisters Martha and Mary. In the Bible, Jesus counsels Martha for complaining about Mary's inattention to domestic duties and, instead, praises Mary's focus on spiritual endeavors. However, Palacio Valdés praises Marta's domesticity and moderate private religiosity while portraying María's public piety as excessive and fanatical. María, although engaged to Ricardo, avoids heteronormative marriage and embraces violent penance and public ascetic displays, which lead to her involvement in Carlist politics. Carlists see María as an easy target that they can manipulate for their own purposes. For Palacio Valdés, María's extreme religiosity and goal of taking the habit impedes Spain's modernization because her mysticism is unproductive. In contrast, Palacio Valdés praises Marta's domesticity, private moderate religious practice, and desire to serve a husband, like Ricardo, because such actions are productive for Spanish bourgeois society and provide continuity, representative of progress. The narrator so eroticizes María's flagellation, by her

maid, describing in detail her disrobement and naked body that any mystic aspirations appear false and contrived. María's flagellation highlights her deviation from a truly righteous path where religious and political moderation are deemed valuable. Thus, Palacio Valdés uses sadomasochism negatively, as pathology, to pervert María's asceticism and to attack clericalism.

Pardo Bazán, widely known to be a devout Catholic and conservative, also denounced clerical involvement in government, especially in regards to women's rights, using a self-induced sadomasochistic trampling scene of Lina, the protagonist of *Dulce Dueño*. Pardo Bazán's Lina is an independent bourgeois woman who has money to support herself. Not only does Lina have no financial need or desire to marry, but she completely rejects it along with its prospects of heteronormative sex. Rather than eroticize the sadomasochistic trampling scene, Lina, the protagonist and narrator, uses it as a penance stepping stone, of sorts, to move forward toward her goal of living an ascetic lifestyle. Lina's fate, like María's, is ultimately controlled by men (a priest, a tutor, and her uncle) who seek to control her fortune through bourgeois heteronormative marriage. However, unlike María's end in a convent, Lina's final destination is one of solitude inside a sanatorium, where she has been committed by her uncle. Pardo Bazán criticizes Spanish Catholic bourgeois social expectations of heteronormative marriage for women by emulating the Church's own religious tradition of mysticism by way of violent penance.

Finally, Victor Ripalda's sexually explicit novel *El pájaro azul* also condemns the Catholic Church, exposing gross corruption within and against its constituents. Ripalda's novel intimates an extremely liberal political position by virtue of its explicit nature. Of the three protagonists in chapter one of this dissertation, only Luisa in Ripalda's liberal extremist sexually explicit novelette gains actual physical freedom by escaping the convent with her fortune. She is only able to do so by attacking the priests who have sexually abused her since her childhood.

From an extremist position Ripalda criticizes the Church's power and repressive policies. Furthermore, the sadomasochistic pornographic portrayal, although perhaps exaggerated, of the clergy in Ripalda's novel seeks to expose sexual corruption within the Spanish Church.

Chapter two "Sadomasochism in War and Politics: FETishizing Francoism in Civil War Propaganda, Juan Marsé's *Si te dicen que caí* (Mexico 1973, Spain 1976), and Isaac Rosa's *El vano ayer* (2004)" analyzes how the aforementioned use sadomasochism to denounce Francoism. These two novels, published thirty years apart, use sadomasochism to criticize Francoism and condemn Franco's oppressive regime and practices. Marsé reveals a post-Civil War Barcelona rife with poverty, hunger, death, destruction, and Francoist abuse, both sexual and psychological. Marsé uses sadomasochism in three scenes of *Si te dicen que caí* to show a cycle of violence initiated by Francoist sadistic politics. Lieutenant Conrado's cloaked voyeurism and orders for Java and Ramona's paid sadomasochistic sex indicates the poverty of the Spanish following the Civil War and how Franco's military coup and resulting Civil War led to devastation and hunger for many. Conrado's orders that the prostitutes use religious vestments during the sexually sadomasochistic scene further perverts Francoism's use of religion in his militaristic battle and ensuing reign. These perverted religious connections to Francoism are exposed again with the anagnorisis of Lieutenant Conrado's identity, as the earlier sadomasochist *voyeur*, occurs while he directs a religious children's play (about the battle between good and bad) in a Church. We see these sadomasochistic dynamics duplicated by Java and the group of boys who, in turn, play at sadomasochistic torture with the girls from the orphanage. Marsé's *Si te dicen que caí* criticizes and condemns Francoism from its incipient title which invokes the Falangist hymn that any Spaniard, in 1973 at the date of its first publication in Mexico, would have recognized; and it continues to name the sadomasochistic abuses endured by the Spanish until the end.

Isaac Rosa, born in 1976 after Franco's death, enunciates Falangist sadomasochistic tortures through multiple narrators and inclusions of Falange torture manuals in *El vano ayer*. Rosa's denunciation of Francoism plots his novel along the fictionalized story of Julio Denis, a professor with liberal tendencies (Rosa literally offers different paths for the protagonists), and André Sánchez, a university student with revolutionary involvements, who went missing in 1960s Spain under Franco's dictatorship. One of the principal ways that Rosa's denouncement of Francoism differs from Marsé's is its creation and publication during the Spanish democracy. In 2004, the Spanish government still had not publicly condemned the Franco regime; thus, Rosa returns to enunciate Francoist abuses. Also, although Marsé's novel presents a dream-like memory of post-Civil War Barcelona where abuses against the oppressed are repeated by them, *Si te dicen que caí* offers a daring political stance naming sadomasochistic abuses by the Church and government during the dictatorship. Rosa, though, puts the judgement gavel in the hands of the readers asking us to choose who is good and who is bad. Rosa's personal distance, in that he was not alive during the dictatorship, perhaps, allows him to include pseudo-torture manuals to denounce Francoism. Rather than invent a story around one or a few characters (which he also does), Rosa shows us pages of how-to instructions on political torture juxtaposed with chapters of anecdotes from men who endured these tortures. Rosa's, at times, disjointed narrative succeeds in leading readers to condemn the Francoist regime via his inclusion of sadomasochistic tortures and cutting satire of Francoist executions. *El vano ayer*, published in 2004 is a clear condemnation of Franco's terror regime, preceding by three years the Law of Historical Memory that publicly condemned Francisco Franco's dictatorship in 2007. Hence, Rosa's blatant enunciation of Falangist sadomasochistic tortures and murders can be said to foreshadow the kind of condemnation that will come from the Spanish government in 2007.

Chapter three “Sexual Healing: Sadomasochistic Fable, Fairy Tales and Sexual Play in Pedro Sempere’s *Fritzcollage* (1982), Almudena Grandes’s *Las edades de Lulú* (1989), and Luisgé Martín’s *La mujer de sombra* (2012)” analyzes how the political left uses BDSM (consensual sexual sadomasochism) to sublimate the disillusionment with the failures of the democratic Spain born with the 1978 Constitution. The revolution, thus, has become a “sexual revolution” where all kind of fantasy scenarios and role plays can be enacted through BDSM. Early in the Spanish democracy and just after the political Left (PSOE) won its first elections in over forty years, Pedro Sempere’s *Fritzcollage* (1982) uses a dog as its protagonist in a French-set bordello. Fritz, the protagonist, engages on a *camino de perfección* during which he learns to appreciate his original masters. Sempere’s self-proclaimed epic homage to authors and protagonists of erotica uses BDSM as an alternative revolution. Almudena Grandes’s *Las edades de Lulú* (1989) follows a fairy-tale pattern to describe Lulú’s indoctrination into the world of BDSM. Grandes’s novel breaks from the tradition of Franco-era Spanish women’s literature that praised romance novels (*novelas rosas*) and, instead, paves the way for more women to publish sexually explicit novels in democratic Spain. Luisgé Martín’s *La mujer de sombra* (2012) sublimes all things related to the Spanish economic crisis (that began in 2008) into a sexual identity crisis leading Eusebio, the protagonist, and readers to question individual identities, both sexual and political. For over a century, Spanish literature has used sadomasochism to criticize the Catholic Church from an anticlerical position, to denounce Francoism, and to sublimate the political left’s disillusionment with the post-Franco democratic era into an alternative sexual revolution.

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