

HISPANIC ISSUES • VOLUME 37 IN THE SERIES
Nicholas Spadaccini, *Editor-in-Chief*

CONTRIBUTORS

- | | |
|--------------------------------|----------------------|
| Enric Bou | Jonathan Mayhew |
| Jennifer Duprey | Gonzalo Navajas |
| Kirsty Hooper | Mari Jose Olaziregi |
| Stewart King | Randolph D. Pope |
| Jon Kortazar | Cristián H. Ricci |
| Germán Labrador Méndez | Maarten Steennmeijer |
| Laura Lonsdale | Nicholas Spadaccini |
| María del Pilar Lozano Mijares | Dolores Vilavedra |
| Luis Martín-Estudillo | |

New Spain, New Literatures

Edited by Luis Martín-Estudillo and Nicholas Spadaccini

is volume, which includes essays on Caribbean, the Bangor country, and Gulf, and literature written by African immigrants, focuses on issues of "difference" it are at the center of current debates in Spain and elsewhere—the emergence of national literatures, multilingualism and identity, new relationships between home and diaspora, the negotiation of historical memory, the connections between migration and the redefinition of nationhood, and the impact of global and on local symbolic systems.

is Martín-Estudillo, Assistant Professor of Spanish Literature at the University Iowa, is an associate editor of the Hispanic Issues series and Hispanic Issues Online. Nicholas Spadaccini, Professor of Spanish and Comparative Literature at the University of Minnesota, is editor-in-chief of the Hispanic Issues series and Hispanic Issues Online.

Vanderbilt University Press

Nashville, Tennessee 37235

www.VanderbiltUniversityPress.com

tail from *La llegada de la luz* [The arrival of light],

Gonzalo Goyrisolo, oil on canvas. Copyright © 2009

ists Rights Society (ARS) New York / VEGAP, Madrid.

978-0-8265-1724-1

9

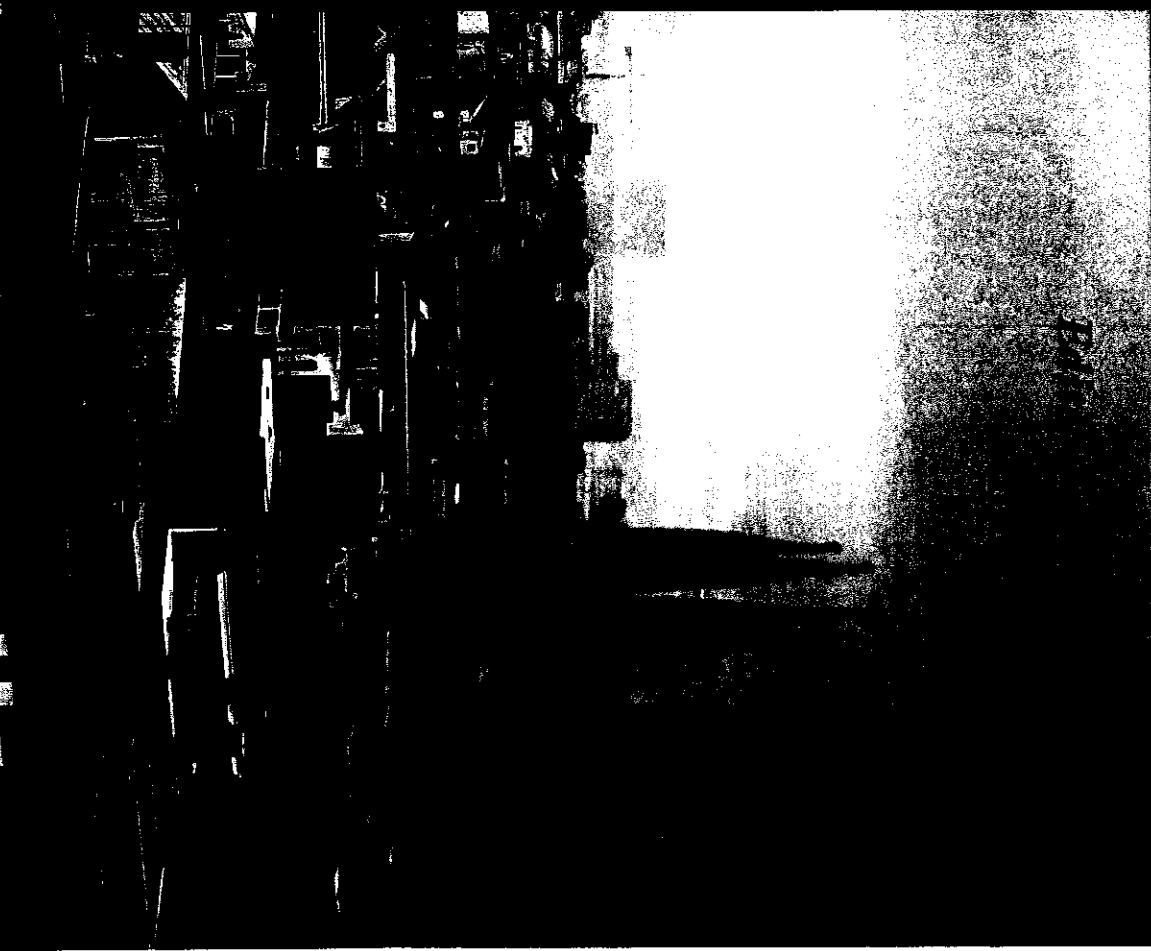
780826517241



New Spain New Literature

New Spain,
New Literatures

Vanderbilt



HISPANIC ISSUES • VOLUME 37

New Spain, New Literatures

Luis Martín-Estudillo

Nicholas Spadaccini

EDITORS

Vanderbilt University Press
NASHVILLE, TENNESSEE
2010

© 2010 Vanderbilt University Press
All rights reserved
First Edition 2010

This book is printed on acid-free paper
made from 30% post-consumer recycled paper.
Manufactured in the United States of America

The editors gratefully acknowledge assistance
from the College of Liberal Arts and the
Department of Spanish and Portuguese Studies
at the University of Minnesota.

The complete list of volumes in the
Hispanic Issues series begins on page 297.

Library of Congress Cataloging-in-Publication Data

New Spain, new literatures / Luis Martín-Estudillo,
Nicholas Spadaccini, editors.
p. cm.—(Hispanic issues ; v. 37)
Includes bibliographical references and index.
ISBN 978-0-8265-1723-4 (cloth : alk. paper)
ISBN 978-0-8265-1724-1 (pbk. : alk. paper)
1. Spanish literature—20th century—History and
criticism. 2. Spanish literature—Minority
authors—History and criticism. 3. Cultural
pluralism in literature. 4. Literature and society—
Spain—History—20th century. 5. Politics and
literature—Spain—History—20th century.
6. Cultural pluralism—Spain.
I. Martín-Estudillo, Luis.
II. Spadaccini, Nicholas.
PC6072.N495 2010
860.9'0064—dc22
2010021336

HISPANIC ISSUES

Nicholas Spadaccini
Editor-in-Chief

Antonio Ramos-Gascón and Jenaro Talens
General Editors

Nelsy Echáñez-Solano and Luis Martín-Estudillo
Associate Editors

Eric Dickey, Adriana Gordillo, and Kelly McDonough
Assistant Editors

**Advisory Board/Editorial Board*

- Rolena Adorno (Yale University)
Román de la Campa (University of Pennsylvania)
David Castillo (University at Buffalo)
Jaime Concha (University of California, San Diego)
Tom Conley (Harvard University)
William Egginton (Johns Hopkins University)
Brad Epps (Harvard University)
Eduardo Forastier-Braschi (Universidad de Puerto Rico, Río Piedras)
*Ana Forcinito (University of Minnesota)
David W. Foster (Arizona State University)
Edward Friedman (Vanderbilt University)
Wlad Godzich (University of California, Santa Cruz)
Antonio Gómez-Moriana (Université de Montréal)
Hans Ulrich Gumbrecht (Stanford University)
*Carol A. Klee (University of Minnesota)
Eulkene Lacarra Lantz (Universidad del País Vasco)
Tom Lewis (University of Iowa)
Jorge Lozano (Universidad Complutense de Madrid)
Walter D. Mignolo (Duke University)
*Louise Mirrer (The New-York Historical Society)
Mabel Moraña (Washington University in St. Louis)
Alberro Moreiras (University of Aberdeen)
Bradley Nelson (Concordia University)
Michael Nerlich (Université Blaise Pascal)
*Francisco Ocampo (University of Minnesota)
Miguel Tamen (Universidade de Lisboa)
Teresa Vilarós (University of Aberdeen)
Iris M. Zavala (UNESCO, Barcelona)
Santos Zunzunegui (Universidad del País Vasco)

◆ Contents

Introduction:
Contemporary Spanish Literatures: Enduring Plurality
Luis Martín-Estudillo and Nicholas Spadaccini ix

PART I
New Mappings / New Cartographies

1 On Rivers and Maps:
Iberian Approaches to Comparatism
Eric Bou 3

2 Peripheral Being, Global Writing:
The Location of Basque Literature
Mari Jose Olaziregi 27

3 Galician Writing and the Poetics of Displacement:
Ramiro Fonte's *A rocha dos proserrios*
Kirsty Hooper 43

4 Memory and Urban Landscapes
in Contemporary Catalan Theater
Jennifer Duprey 61

5 The New Capital of Spanish Literature:
The Best Sellers
Marren Steenmeijer 81

PART II
Institutions and Literatures

6 A Hispanist's View of Changing Institutions,
or About Insects and Whales
Randolph D. Pope 99

7	Political Autonomy and Literary Institutionalization in Galicia <i>Dolores Vilaaverda</i>	117
8	Tensions in Contemporary Basque Literature <i>Jon Kortazar</i>	135
9	The Persistence of Memory: Antonio Gamoneda and the Literary Institutions of Late Modernity <i>Jonathan Mayhew</i>	149
PART III		
<i>Challenging Identities</i>		
10	The Curse of the Nation: Institutionalized History and Literature in Global Spain <i>Gonzalo Navajas</i>	165
11	Postmodernism and Spanish Literature <i>Marta del Pilar Lozano Mijangas</i>	183
12	African Voices in Contemporary Spain <i>Cristian H. Ricci</i>	203
13	From Literature to Letters: Rethinking Catalan Literary History <i>Stewart King</i>	233
14	The Space of Politics: Nation, Gender, Language, and Class in Esther Tusquets' Narrative <i>Laura Lonsdale</i>	245
Afterword:		
	Regarding the Spain of Others: Sociopolitical Framing of New Literatures/Cultures in Democratic Spain <i>German Labrador Méndez</i>	261
Contributors		
		277
Index		
		281

◆ Introduction

Contemporary Spanish Literatures: Enduring Plurality

Luis Martín-Estudillo and Nicholas Spadaccini

It is common knowledge that Spain's transformation during the last several decades from an authoritarian, centralist State with a homogeneous population into a democratic, plurinational, and multicultural society has also been marked by a thriving cultural production, which highlights "difference" as a major asset. To a great extent, one might consider this shift a historical novelty, as the Spain of the 1930s also saw efforts to reaffirm its inherent plurality only to be undermined by institutional forces for whom the stability of the national project depended on the suppression of linguistic, religious, and ideological singularities. During the last few decades we have witnessed the opposite dynamic. While the Franco regime conceptualized the Spanish nation from rigid schemes of identity understood as sameness, which at best relegated internal differences to the role of folkloric manifestations, the discourse of a "plural" state based largely on its own linguistic and cultural diversity has been embraced by many in democratic Spain. The institutional modernity and flexible identity that have come to characterize the country have been facilitated by new social and political realities, as well as by new economies and organizations—the result of interconnected processes in recent history which have been reflected on, and influenced by, a vibrant cultural scene in which literature still plays a defining role.

The present project is an attempt to describe and to analyze the dynamics of the lettered field in contemporary Spain, taking into account a period that is roughly identified with the post-Franco era. In one way or other, the literature of democratic Spain can be seen, at the same time, as the product of both old and new institutional practices and as a challenge to an established set of institutions, being perhaps first among them its own canonical status. Understanding this complex reality requires the raising of issues that are at the center of current debates in Spain and elsewhere. Among them are the emergence of minoritized literatures; the question of multilingualism and identity; the relationships between culture and institutions (including new ones, such as those being shaped by new technologies or those emerging from Spain's regional governments); the negotiation of historical memories; the connec-

- Post-modernité et écriture narrative dans l'Espagne contemporaine*. Ed. Georges Tiryas. Grenoble: Université Stendhal (CERHIUS), 1996. 49–68.
- Foucault, Michel. *The Order of Things: An Archaeology of the Human Sciences*. New York: Pantheon Books, 1971.
- García Rodrigo, María Luisa. "Consideraciones para un estudio de la década prodigiosa." *La cultura española degli anni ottanta*. Ed. Carla Prestigiacomo and M. Caterina Ruta. Palermo: Flaccovio Editore, 1995. 21–25.
- Ibáñez, Andrés. *El mundo en la era de Varick*. Madrid: Struela, 1999.
- _____. *La música del mundo o El efecto Moneta*. Barcelona: Seix Barral, 1995.
- Ibáñez, Jesús. "Tiempo de post-modernidad." *La polémica de la postmodernidad*. Ed. José Tono Martínez. Madrid: Ediciones Libertarias, 1986. 27–66.
- Janssen, Frederic. *The Cultural Turn: Selected Writings on the Postmodern*. London: New York: Verso, 1998.
- _____. *Postmodernism, or the Cultural Logic of Late Capitalism*. Durham: Duke University Press, 1991.
- _____. *The Seeds of Time*. New York: Columbia University Press, 1994.
- Lozano Mijares, M^a del Pilar. *La novela española postmoderna*. Madrid: Arco/Libros, 2007.
- Lytard, Jean-François. *The Postmodern Condition: A Report on Knowledge*. Minneapolis: University of Minnesota Press, 1984.
- _____. *Postmodern Explained for Children: Correspondence, 1982–85*. London: Turnaround, 1992.
- Martin-Santos, Luis. *Tiempo de silencio*. Barcelona: Seix Barral, 1962.
- Martínez, José Tono, ed. *La polémica de la postmodernidad*. Madrid: Ediciones Libertarias, 1986.
- Martínez Cachero, José María. *La novela española entre 1936 y el fin de siglo: Historia de una aventura*. Madrid: Casalia, 1997.
- McHale, Brian. *Postmodernist Fiction*. London: Methuen, 1987.
- Mendoza, Eduardo. *La verdad sobre el caso Savolta*. Barcelona: Seix Barral, 2006.
- Navajas, Gonzalo. *Más allá de la postmodernidad: Estética de la nueva novela y cine españoles*. Barcelona: EUB, 1996.
- Orejudo, Antonio. *Fabulosas narraciones por historias*. Madrid: Lengua de Trapo, 1996.
- Ríos, Julián. *Larria*. Sant Boi de Llobregat: Edicions del Mall, 1983.
- Spiramesser, Ana M^a. *Narrativa postmoderna española: Crónica de un desencanto*. New York: Peter Lang, 1999.
- Talens, Manuel. *La parábola de Carmen la Reina (Egipsoa a Teófilo)*. Madrid: Cátedra, 1992.
- Umbal, Francisco. *Guía de la postmodernidad: Crónicas, personajes e itinerarios madrileños*. Madrid: Temas de Hoy, 1987.

◆ 12

African Voices in Contemporary Spain

Cristian H. Ricci

Introduction

The two former Spanish colonies in Africa, Morocco and Equatorial Guinea, provide ambivalent literary responses towards autonomous, indigenous, and national identities. The fact that Spain had been in those countries for quite a long time, and that nowadays, the presence of the Spanish government has been replaced by private corporations, Spanish Satellite TV, Spanish NGOs, and official institutions such as Cervantes Institutes and Spanish Cultural Cooperation Centers, forces us to deconstruct irremediable "processes of hybridization" (García Canclini, "Noticias recientes" 5–6) of identity makers between the autochthonous and the Spanish/European in the field of cultural production of both countries. As an example of the continued presence of Spain and of Spanish, one could mention the fact that there are six Cervantes Institutes in Morocco, the second largest number in any one country in the world (Brazil has eight). In Equatorial Guinea, a country that "does not have a single newspaper stand nor a bookstore" (Eloisa Vaello Marco), the work of the Spanish Cultural Centers of Malabo and Bata is key; not only to help local writers to publish their books but also for the promotion and distribution in Guinea and Spain of the same authors that Spanish presses publish in the Peninsula.

In this essay I will briefly analyze the works of authors that reject the idea of monolithic identities and those of African intellectuals who, in Moroccan philosopher Mohammed Abd al-Jabri's words, "break away with certain kind of fundamentalist relation with tradition [...] in order to artistically approach an ampler personality, liberating, contemporaneous, dialogical, political, and religiously independent" (1, 129). At the same time, my purpose is to build my analytical discourse following reflections by Guinean writer Donato Ndong. He has argued that the language and vocabulary of his/her culture as signifiers of a cultural experience constructed as "difference" ("Literatura guineana" 3, 6). In this vein, I advocate for a critical dialogue among texts and authors that creates an intracultural exchange with other

"southern-subaltern" cultures: "[Nuestra literatura] también debe ser útil, para que sirva a nuestras necesidades sociales, puesto que luchamos al mismo tiempo por la construcción cultural de nuestras sociedades, contra todas las formas de manipulación, contra las tiranías que nos sojuzgan y condicionan nuestras vidas, contra el racismo, contra todas las formas de mixtificación de la realidad" (Ndongo, "Literatura guineana" 6) (a literature that aims to reconcile ethic and aesthetic towards the ultimate goal of representing the social needs of Africans; a literature that fights against all kind of manipulations against the tyrannies that oppress African nations, against racism, against all forms of mystification of reality).¹ The essay will be divided into three sections: 1) Moroccan literature in Spanish; 2) Amazigh (Berber) literature in Catalan; and 3) Equatorial Guinean Literature in Spanish.

Spanish Language in Morocco: From the Protectorate to the "Return of the Moors"

Moroccan intellectuals have been writing in Spanish since the times of the Protectorate (1912–1956). Most published journalistic chronicles and/or political columns (Abdul Latif Jaib, Mohammed Tensamani, and Mohamed Ibn Azzuz Hakim were the most active writers since the late 30s to the 50s). The latter, a pro-Franco historian, became a referent for short story Moroccan writers in Spanish with his books *Ritba por Andalucía* (1942) and *Cuentos populares marroquíes* (1955). Also, during the Protectorate, there were Moroccan literati who published short stories and poems in Spanish in newspapers such as *España, Marruecos, Unidad Marroquí, Diario Marroquí, Diario de África, El Lukus*, among others. Later, on the verge of Independence, during the late fifties, sixties, and seventies, literary journals such as *Al-Manzilid* (in Larache), *Kerama* (in Tetouan), *Mauritania* (in Tangier) and *Caudernos de la Biblioteca de Tetuán* published Moroccan writers of Spanish expression. Besides the daily news section in Spanish of the Moroccan Television Network (RTM), that started in 1970, and that have been anchored by two journalist and fiction writers such as Mohamed Chakor (eight books of narrative and poetry published and self-published in Spain) and Said Jdidi (four novels published in Morocco), it is also important to mention that in 1980 the French newspaper *L'Opinion* started publishing a weekly section called "La página en español." In the latter there were contributions from the mentioned Chakor and Jdidi, along with the renowned Hispanist Mohamed Larti Messari, who was also an ambassador, Minister of Culture, prolific essayist, and chief editor of one of the two most important Moroccan newspapers: *Al-Atam*. In 1990, the first and only modern Moroccan newspaper entirely written in Spanish by Moroccan journalists, school teachers and university professors was established in Casablanca. The newspaper was called *La mañana* (1990–2006) and its first editor-in-chief was Mohamed Lahchiri.

The first literary works addressing modern migration of African citizens to Eur-

ope during the seventies were written in Arabic: Abdallah Laroui (*al-Ghuba*, 1971, translated in English as *The Exile* or *The Loneliness*) and Mohamed Zaïraf (*al-Mar'at al-wanda*, 1970, in English, *The Woman and the Rose*, in Spanish *La mujer y la rosa*). With the second largest arrival of Maghribi-Arabs to Spain that occurred on February 7, 1992, new Moroccan authors have opted to use Spanish to address the migration surge in Moroccan and Spanish newspapers and literary journals. Goncourt Prize winner Tahar Ben Jelloun was the first Moroccan writer to publish a literary essay on North African migration to Spain in *El País* ("¿Cómo se dice 'boat people' en árabe?"). Ben Jelloun's piece motivated a group of Moroccan Hispanists to denounce the flagellum of migrants who cross the Strait of Gibraltar in search of the European *El Dorado*. As the result of the awakening of Moroccan literature in Spanish (which remained somewhat dormant between 1956 and 1990, with the exception of the above mentioned literary publications in *L'Opinion* and *La mañana*), Abdelkader Uarachi published the first Moroccan novel written entirely in Spanish, *El despertar de los leones* (1990), published first in *L'Opinion* between 1986 and 1987. Mohamed Sibari—who is now one of the most prolific writers of this group, with thirteen books of narrative and poetry—published the second Moroccan novel written entirely in Spanish, *El caballo* (1993). *El caballo* is the story of a migrant from Larache, whose trip to Spain is frustrated by the Tangier mafia. After Sibari's *El Caballo*, other short stories have appeared (by Sibari, Mohamed Bouisset Rekab, and the Sephardic writer from Larache, León Cohen Mesonero, among the most noteworthy) and a novel (the first one published in Spain), *El Diablo de Ydri* (1994) by Ahmed Daoudi, all of which address the subject of migration. In all these texts, the desire of migration, moral degradation, and a moralizing rhetoric become recurrent topics.

As a response to the harsh Spanish media reports of the modern migration phenomenon in terms of a revival of the Berbers' invasions of the seventeenth-century, a new kind of fiction of resistance arose in Morocco between 1995 and 2000. This literature employed irony, neo-symbolism, and a stirring of the historical annals to allow the tracking of the North African presence in Spain as a form of validation for the new migrant experience. During this period, fifteen novels and short story books were published in Spanish in Morocco and Spain. In the latter we can see a conscious deputation of style, an effort to build more complex characters as well as well crafted narrative structures. Also, towards the turn of the century, Spanish presses became increasingly interested in translating works of Moroccan literati of Arabic and French expression, among others, Zaïraf's *La mujer y la rosa* (1997), Mahi Binebine's *Carnibales* (1999, translated in Spanish as *La patena* in 2000), Rachid Nini's *Yammiriyat mubayir sirr* (1999, translated to Spanish as *Diario de un ilegal*, 2002) and a compilation of short stories by José Monleón, *Cuentos de las dos orillas* (2001). Among the stories included in this anthology it is imperative to highlight Miloudi Chaghmoun's "La guerra de los barcos" and Mustafa al-Misnawi's "Tarîq, aquel que no conquistó Al-Andalus," because they combine the socio-economical and cultural condition of the migrants as well as a tendency to purer forms of fiction by incorporating myths, legends, fantastic, and/or supernatural episodes that, without appealing to magical

realistic formulas, help to connect Moroccan literature with Spanish readers (Ricci, "Literatura marroquí" 93–94).

There is also a fourth group that proliferated in the last eight years that, in my view, will place Moroccan literature written in Spanish within the framework of a literature without borders. This literature, written in Morocco by Moroccans, with Moroccan topics and characters, is developing a series of questions about the use of the language of the Other, the aesthetic practices of Western literature,² and a deeply critical observation on the influence of the Western media in Morocco. These authors also address the prolegomena of the March 11, 2004, bombings in Madrid while, at the same time, recreate the shadows of intolerance represented by a return to the darkest days of the fifteenth-century Inquisition and of Franco's dictatorship. The "threat" of terrorism is answered in literary texts that, while writing Maghribi immigrants' lives and arrival to Spain, are inundated by the "ghosts" of Spain's own Muslim past (Flester 55).

Moroccan Borderland Literature in Spanish

In previous essays, I have analyzed the paradigms of the Moroccan literature about the diaspora of Maghrebis in Spain.² I believe that it is time to insert Moroccan literature written in Spanish and Catalan within the wider context of borderland literature studies. In this sense, there is a group of Moroccan authors who affirms and develops what Enrique Dussel, Mohamed Abd al-Jabri, and Mohamed Mersahi call the "cultural alterity from the post-colonization," subsuming the best of Spanish and European modernity, not to develop a cultural style that tends to a globalized unit, undifferentiated or empty, but to a *trans-modern pluriverse* (one with many universals: European, African, Islamic, Christian, and Latin American).

A sort of "historical sensuality" towards Spain or the Spanish has been present in Morocco. A great number of Moroccan intellectuals kept in their memory stories of the "tiempo de perlas" (Al-Sabbag 91) (times of pearls) of Al-Andalus, when the kingdom of Castile and the Muslim Caliphate had comparable power around the thirteenth-century. It could be argued, using Gramsci's terminology about voluntary associations, that some Moroccan intellectuals have concurred with the representatives of the West on the idea of European superiority, in its political, social and, even, cultural version. Taking into account this phenomenon of *Occidentalism* in Moroccan society, it is possible to observe how, in variable degrees, the asserted practice of the valuation of Spanish or Spanishness presents at least three perfectly identifiable variants in Morocco's borderland literature written in Spanish.

On the one hand, there is a *cosmóbrista* literature that approaches topics of Northern Moroccan folklore (Tetuán, Larache, and Tangier, essentially). Some of these texts, written in Spanish about the customs and people of Morocco, contribute to demystify a series of ethnocentric clichés that many travelers, historians, and European literati held about Morocco and the rest of the non-Western world. How-

ever, if one takes into account that most of these authors—particularly Mohamed Sibari who published eleven of his thirteen books in Morocco—do not manage to sell their books in Spain (nor in the rest of the Spanish-speaking world), it cannot be measured to what extent their native version on Morocco and its customs could convince anybody. Thus, it is rarely taken seriously by researchers. Some of them, of Moroccan origin, think that it is embarrassing that this kind of literature, "buena [. . .], simplista, localizada a pie de calle" (El Gamoun, "La literatura marroquí" 159) (empty [. . .], silly, and clearly denotative) is burying and cheapening the national literature. On the other hand, the reader should not confuse this localist literature with authors and artists who, trying to preserve the *Legado Andalusí* (Andalusian common patrimony), approach the literary and artistic manifestations of both sides of the Mediterranean through an intercultural perspective. An example of the latter is Oumama Aouad Lahrech, a renowned researcher and occasional writer, who in her refined literary essays—such as "La Biblioteca del Ryad Andalusi"³—finds commonalities between "North and South," "East and West," and "across the Atlantic, the other *Mare Nostrum*" (252–53, my translation).

There is also Moroccan literature written in Spanish that narrates the crossing of the Gibraltar Strait. At this point it is necessary to clarify that the realist aesthetic and the didactic-moralizing content of these writings (chronicles, diaries, memories) are common to the sprouting of other borderland literatures that try to show the socio-economic and cultural problems of migrants. At the same time, this kind of literature responds to a tradition in Moroccan literature (of Arab expression, particularly in the short narratives of the 1970s) of social intention (Amrani 14). In this sense, it seems that these texts on the crossing of the Gibraltar Strait have not managed to overcome the immediacy of a testimonial urgency, without greater historical depth. One of the representative authors of this narrative genre is Mohamed Bouisseg Rekab, who has several short stories posted on his personal web page³ as well as a couple of novels about migration, *El mojin del silencio* (2006) and *La señora* (2006). It is also fair to say that Bouisseg's later novels (particularly *Aiza, el cielo de Pandora*, 2007) are increasingly leaning to a more commemorative stage, proposing new approaches to the experience of female characters that disentangle from the orthodox Muslim socio-cultural tutelage of men, and, at the same time, destroy the ethnocentric clichés that many Westerners have about Muslim women (often depicted as "submissive" and "bartered"). Another narrator of migration testimonies, whose narrative technique is a mix of *cosmóbrismo* and sensationalism, is Abdalkader Benabdellatif. He has authored a novel entitled *El río del Estrecho* (2005) and a drama, *Las columnas de Hércules* (2005) (both titles were published in one volume), and struggles to sell his books both in Morocco and Spain.

An unusual case is Abderrahman El Fathi, who has published six books: *Triana, indígenas y palmeras* (1998), *Abordaje* (2000), *África en versos mojados* (2002), *Primaavera en Ramallah y Bagdad* (2003), *El cielo berabio* (2003, in Spain), *Desde la otra orilla* (2004, in Spain), and a short play, *Fantasías literarias* (2000). El Fathi unifies the subaltern voice of the "pateristas" (boat people), "harragas" (illegal immigrants),

and refined lyricism, while denouncing the double standard of European politicians and that falsely inculcates democratic processes of "convivencia" (living together) and the free market while, at the same time, validates new displacements (cultural and economic), and massive infringements of human rights. The colonial legacy has produced in the imaginary of borderland poets and narrators a dichotomist feeling of fraternity and rejection: the longing of Al-Andalus and the modern interpellation towards elements that, sheltered in economic-cultural-religious parameters, reject any attempt of "Averroist" approximations between both sides of the Mediterranean Sea. The poetic space "in-between" that trespasses the official border between Spain and Morocco becomes the interstice where the poetic voice feels at home. El Fathi's "Patria Poética" is an alienating place that also turns out to be his locus of inspiration, doubt and confusion: "Lloré tanto aquella noche / Navegué, hacia un Sur yendo al norte" (*Abordaje* 34) "mi mente arraca / desde una roca / para arribar a un puero del Sur. / Siempre el Sur. / pero es el Norte" (*Abordaje* 28) (I cried so much that night / I sailed towards a South going North / my mind tied up / at a rock / to arrive at a seaport in the South. / Always the South, / but it is the North).⁴

In the same vein, in order to avoid a "literary submission" to the West, some of the twenty-first-century Moroccan writers of Spanish expression began a new critical vision of its peripheral culture with respect to Europe. These borderland writers reconstruct their alterative position within European modernity from an outer perspective; that is to say, from a world-wide standpoint (as counterpart of the "provincial perspective of the European" [Bhabha 18]). Consequently, in a world where the "literary canon" has been aggressively questioned, I endorse the thesis that transnational histories of migrants, of colonized (or neocolonized), or of political refugees would be the fertile lands where a world-wide literature could settle, surpassing the subdivisions based on political frontiers and unattainable cultural essentialisms. Moroccan writers such as Ahmed Ararou, Ahmed El Gamoun, Larbi El Harti, Mohamed Lahchiri, and Abderrahman El Fathi are very conscious of the ontological and epistemological differences between both cultures, and can cross from one side to the other (from West to East), and criticize both cultures, with no need to request a "visa" from any academic guard. Without apostatizing their Arab-African-Muslim culture, in many cases, they know better "la casa del vecino [España], más que la propia" (El Harti, "La alienada" 40) (the house of their neighbor [Spain], more than their own). In Ararou's, El Gamoun's and El Harti's narratives there is a "selective rejection" to westernization, typical of postcolonial literature, as well as a strong bet on the philosophy of liberation. In this sense, they are not revolutionaries who fight for the beginning of history in the future; they do not represent the typical liberal discourse that mystifies national emancipation against Spain; nor are they Indigenists who deny the developments after the French and Spanish invasions. Rather, they propose to reconstruct history in its integrity. From an Eastern and Western historical frame, they recover the historical identity of Morocco, a history that has similar characteristics to other post-colonialist literatures and that is conscious of the neo-colonial relations that the new world order imposes.

Ahmed Ararou's fiction is paradigmatic of this type of (still) marginal literature, which tries to lay its way. He considers himself a "writer without a portfolio." He is also marginal because of the nature and substance of his statements that are, paradoxically, reaffirmations of a modern Western literary canon. He talks about comparative linguistics, applied psychology, and literary criticism; he uses stylistic resources of Western and Eastern "canonical" writers, and he also incorporates stories or anecdotes of Moroccan folklore. With that amalgam of literary resources, Ararou constructs an oeuvre that is irreducible to any attempt of categorization. Ararou manages to surpass the artistic flexibility of postmodernism through the recognition of difference and the coexistence with tradition. In this sense, his literary project exceeds, in form and content, the mere tracking of roots and the romanticizing of the Arab presence in Al-Andalus. If, with Moroccan writers of the 1980s, such as Mlioudi Chaghmoum and Mustafa Al-Misawi, the stories of exploitation, submission, and the evolution of resistance strategies are authenticated from the periphery, Ararou situates the reader on what Homi Bhabha and García Canclini denominate the cultural hybridization of the borderland condition (Bhabha 6). This hybridization allows Ararou to translate, and therefore to re-inscribe, the social imaginary of the Metropolis and the modernity imposed or consented in Morocco, by Moroccan.

Ararou, but also El Gamoun, El Harti, and Mohamed Lahchiri, are aware that the pact of civilization consists of recognizing that Morocco is a policultural area with an enormous variety of traditions from which they can choose the elements for a new model of literary development. At the same time, this type of literature accompanies the modernization of Morocco, always supervising analytically the Western offer of products and beliefs, especially those that arrive through the signals of satellite television. The work of stirring in the annals of mythology is fundamental in the narratives of El Gamoun and Ararou so that the Spanish reader, regardless if she or he is familiarized with Moroccan and Arab myths such as Gilgamesh or the Hercules caves, can relate the narration to other utopia territories like Aztlan, Atlán, Tollán, Atlas, Atarant, Auru, Aalu, and others in the traditions of the natives of North and South America. In this regard, I see that a peripheral dialogue "South-South" exists between these Moroccan writers and thinkers of Asia, Latin America, indigenous North American, and Chicanos who face imperialistic cultures.

El Gamoun's and Ararou's literary projects materialize what Enrique Dussel and the Moroccan philosopher Mohamed Meshahi call "the popular post-capitalist culture." They surpass the reductive limits of a fallacious monolithic culture, reconstructing the cultural history of Morocco within the frame of world-wide history: from Asia, through the Asian-Afro-European proto-history, until the Hispanic Christianity; from the Spanish Protectorate to the postcolonial and the neo-colonized Moroccan culture. At the same time, by incorporating the fantastic and the mythological, as well as Arabic metaphors and the use of multichronic spaces, the texts of Ararou, El Gamoun, and El Harti promote a semantically and structural transgression that makes possible the trans-modern project (endorsed by al-Jabri) of

establishing a strategy of creativity towards a renovated culture, not only appealing to decolonization, but also to originality.

In the short story "Tabanxi," Ararou plays with the interpolation of Occidental and Oriental myths to locate the reader in the imaginary land of literature, where there are no real borders, but rather interminable and continuous territories through the narrative act. The narrator shows the importance of the creative process, as well as the capacity a story teller has to illustrate or fool his countrymen regarding the Babylonian or Biblical origins of their humble town, called Arcilla (clay). Tabanxi, the main character and storyteller, is accused of heresy and collaborationism with the Spanish Protectorate by another man, "cegado por su nacionalismo transárabe" (68) (blinded by his Trans-Arab nationalism). His story is plagiarized by the same nationalist prosecutor, and is translated (or rather it is written) (in) Arabic; and the Biblical or Babylonian origins of Arcilla happen to comprise the history and foundation of the city of Tangier. All the natives of the dispossessed town become infuriated with the news of the substitution and begin to venture in "paternas de carcomida maderna por las aguas frías de Estrecho" (70) (boats of decayed wood through border waters of the Straits). The neighbors of the North (Spain) "viven hoy [...] por segunda vez, el terrible episodio histórico del 'No pasará'" (70) (live [today] for the second time, the terrible Civil War episode of 'No pasará') [They shall not pass]. As time goes by, those who manage to cross the Strait have produced a radical change in the humble town that now has an annual festival, a soccer stadium, and three-star hotels, all of it because of the "Western Union's money transfers" (70), on which ninety percent of the shanty town inhabitants live. The children of the city dream about being professional soccer players for Real Madrid or FC Barcelona, marriageable girls dream to marry their cousins who live on the other side of borders, and everybody in Arcilla, "hipnotizados por el silbo digital de las parabólicas sirenas del nuevo Dorado" (70) (hypnotized by the irresistible digital whistles of parabolic sirens of the new El Dorado), fantasize with "mundos, personajes, productos, sabores y colores del más allá" (74) (worlds, characters, products, flavors, and colors of the other world). This story shows a diachronic representation of the various stages of Moroccan history, its long history of corruption, and the importance of the incipient Muslim fundamentalism. At the same time, this type of literature accompanies the modernization of Morocco, but always supervising analytically, and in literary form, the imposition of Western products and beliefs, especially those that arrive through the signals of satellite television. The (des)informative interference of the First World becomes an obsession for some Moroccan intellectuals. The narrator of "La Adán-tida," Amhed El Gamoun's short story, narrated in cinematographic style, fears "la catástrofe de una colisión" (160) (the catastrophe of a collision), that, although it is described in ironic and figurative terms, alludes to the devaluation of the North African cultural essence in favor of the Westernization of Morocco.

Larbi El Hari and Mohamed Lahchiri also proclaim a "selective insubordinación" towards the West, writing within the Occidental's literary codes and incorporating Moroccan traditions. El Hari in his short story book, *Después de Tangier*

(2003) and in "La alienada," makes his characters of middle-class students or professionals travel to Europe, return to Morocco, and draw conclusions from their experiences. Lahchiri, in his three short story books (*Palacios entranables*, *Cuentos cecatas* and *Una tumbia en Sidi Embarek*) narrates the transformations of territories and people of the former Protectorate into unequal and antagonistic spaces of post-independence modernity. The trips of El Hari's characters serve to literally complete the "going beyond" proposed by Bhabha and Franz Fanon: to go beyond the historical and instrumental hypotheses. In this regard, the trip not only provides the knowledge of the characters' own personalities and their culture, but also the discovery of the temporary barrier of a present in cultural collision. It is in the narrative of El Hari where it is more feasible to verify that the border commitments of the cultural difference can be as much consented as conflicting. In "La alienada," the main character confuses the definitions of tradition and modernity. He begins to feel surprised and disoriented by the relocation of his native country and the world (the feeling of surprise or *unhomeliness* of Bhabha, 13), something characteristic of the condition of contemporary extraterritorial and intercultural literary initiatives.

For his part, Lahchiri takes the reader to analyze a complex group of literary techniques that also responds to the interstitial position of a borderland writer, leading to intertextual correspondences with texts and writers of Morocco and the rest of the Arabic world (particularly Egypt's Naguib Mahfouz) in order to represent the "discomfort in culture" and the vacuum in Moroccan narrative after its Independence. In this regard, Lahchiri takes after Abdallah Laroui's *al-Gurba*, surpassing the proto-novel and nationalist stages of Moroccan literature (mainly known for its social realism) in order to embrace modern elements of fiction such as the disembodiment of the individual, the recovery of childhood, the enjoyment of literature for literature's sake (evident in "Recordar un cuento"), the representation and interpretation of social injustice ("Las moiras pisoteadas"), the employment of irony to counteract racist stereotypes, and the comparison between a past of belonging, of progress, and the crumbling of Post-independence major projects ("El morito de Arcilla"). It is also worth noting that not only Lahchiri's short stories, but also El Hari's "La alienada," "Me llamo Rosé" and "Mi amiga Ghanu," El Gamoun's "La Adán-tida" and Ararou's "Tabanxi," "AMÉ..." and "La Resaca" present similar reactions to broken illusions due to geographical and economical displacements.

El Hari offers his readers a complex network of experiences that surpasses the Morocco-Spain/Arab-Spanish binarism, where diverse and conflicting perspectives are interrelated in continuous forms. "La alienada" is a short story that takes place Spain, France, England, Jordan, Syria, and some humble town of Morocco, not specified. In El Hari's "La alienada" the cultural conflict becomes obsessive, human, philosophical, and existential. The main character becomes aware of his historical identity, to finally become aware of his individuality with respect to the social contour that, as much in Europe as in his own country, makes him understand that he is also an unprivileged guest in an "orgía de la fractura" (49) (orgy of [humankind] fracture). In this sense, El Hari follows the line of Mohamed Abed

al-Jabri, who thinks that modern critical intellectuals are those who control the election of hegemonic modern instruments (European) and traditional Arabic-Islamic. The combination of approaches will be as useful for the critical reconstruction of their own tradition as for the evaluation of neocolonized cultures (226). At the same time, he gives sufficient weight to contradictions, in order to not fall in the error of sweetening what continues being foreign to a certain culture. El Hariti, Lahchi's, El Gamouni and Ararou's short stories "interpellate" cultural Eurocentrism and, at the same time, point to the necessity to continue questioning peripheral cultures in their double function of victims and perpetrators of the oppression.

In Spain there is some curiosity about Moroccans writing in Spanish. The University of Cádiz-Aula del Estrecho has organized four conferences on Moroccan Literature of Hispanic expression. Its organizer, the Arabist Juan José Sánchez Sandoval, is also the editor in chief of the collection Algrahia of Ediciones Quorum-U of Cádiz. Quorum published several translations of renowned Moroccan authors as well as Abderrahman El Farhi's compilation of poetry, *Desde la otra orilla*, and Mohamed Bouisset Rekab's *Alxat, el cielo de Randoum*. In Madrid, Ediciones Sial has also published Moroccan authors who write in Spanish, such as El Hariti (*Después de Tangier*, 2003), Mohamed Akalay (*De Larache a Tangier*, 2006) and Bouisset Rekab (*La señora*, 2006), among others, as well as the most recent anthology, *Calle del agua: Antología contemporánea de literatura hispano-magrebí* (2008). It is imperative to mention that as early as 1985, Mohamed Chakor and Sergio Macías published *Antología de relatos marroquíes en lengua española*, the first anthology of Moroccan literature in Spanish that, together with the creation of the Moroccan Association of Writers in Spanish (AEMLE) in Tangier in 1997, promoted the latest literary works of many writers who live in Tangier, Larache, and Tetouan. The Junta de Andalucía, as well as the University of Granada, has recently published anthologies of Moroccan authors of Spanish expression (*EntreRíos and Entre las dos orillas*). Along with Ignacio López-Calvo, I published *Caminos para la paz: Antología de escritores judíos y árabes en castellano* in 2008. Above all, so far the best and more comprehensive anthology of Moroccan literature in Spanish was published by Destino in 2004, *La puerta de los vientos: Narradores marroquíes contemporáneos*, edited by Lorenzo Silva, Marta Cerezales and Miguel A. Moreta.

Imazighen (Berber)-Catalan Women and the Forging of an Afro-Iberian Identity

Spanish is no longer the only language of the Peninsula used by Moroccans; nor is it any longer the case that the literary field is dominated by men. In the last four years, Catalan presses have been publishing female Moroccan-Imazigh voices, who write in Catalan and who have lived in Catalonia since their childhoods.⁵ The significance of these narratives adds controversy to the ongoing political and language rivalry between Spanish and the different nationalisms of the Iberian Peninsula (particu-

larly Catalan). Laila Karrouch published her autobiography in 2004, *De Nador a Vic* (*Premi Columna Jove*, published by Planeta/Oxford in Spanish in 2005 under the title *Laila*). During the same year (2004) the Catalan press Columna, published Najat El Hachmi's autobiography, *Jo també sóc catalana*. Moreover, in 2008, El Hachmi was awarded the *Premi de les Lletres Catalanes Ramon Llull* for her novel *L'últim partírrica* (Planeta, 2008; in Spanish, *El último partírrica*, October 2008), a novel that could be defined as an "autobiographical fiction." These narratives of cultural and economic survival bind together several discourses. One can find the immigration experiences of Laila Karrouch and Najat El Hachmi mixed with the founding texts on the exile experience of the already mentioned Muhammad Zafaf, Abdellah Laroui, and Rachid Nini; the sociological narrative (in Spanish) of Pasqual Torregrosa and Mohamed El Gheryb, *Dormir al raso* (1994); and those of Sarni Nair and Juan Goyrisolo, *El peaje de la vida* (2000) and *España y sus ejidos* (2003).

Karrouch and El Hachmi refer to their writing as a therapeutic process which assists the characters towards the closure of their life-learning cycles. In this respect, Morocco (The Rif) lies in the past and Catalonia in the future. Linguistically, both authors confirm that their "Catalanness" does not define itself through the antithesis of their "Moroccaness" or "Amazighness," but rather, their identities multiply themselves according to their class status, the male or female version of their testimony, and their place in the generational and immigration lines. Thus, my goal here is to analyze how the subaltern voices of immigrants may disrupt (or antagonize) the modern canon of the literatures of the Peninsula, as well as, following Anjali Prabhu's reminder, understand how hybrid discourses are able "to dismantle power structures" (xiv).

Given the implicit pedagogical and moral intention of the author to promote "tolerance" and "convivencia," Karrouch's autobiography tends to lessen the identity crisis she suffers upon arrival to Catalonia. However, it does bring forth the economic hardships that her family must overcome to live in Spain, and the "contradictory" role of Muslim women living in the West that "must" submit to the will of their husbands and fathers. In addition to overcoming the sporadic racist comments of her classmates when they call her "mora," the author marks 1992 as the year "the integration environment is disrupted" by the massive flow of immigrants: "L'aprenentatge del català i el castellà i la integració en general es van fer més difícils, i la mescladissa de gent va començar a disminuir; i a l'escola es formaven, sovint, grups d'estrangers i grups de catalans i castellans" (109) (The learning of the language and the integration in general became more difficult, and people started blending in less. At school, often small groups of foreigners were formed, and small groups of people speaking Catalan or Spanish).⁶

El Hachmi combines the contradictory feelings arising from the contact between languages with a certain degree of alienation that will "regnar en la meua vida" (*Jo també* 47) (reign over [her] life). In *L'últim partírrica*, the narrator's (and main character's) intention is to "negotiate" (279) her beliefs with God, as well as the ritual practices of Islam, and, above all, mark her situation as a "retournee" in order to em-

phasize her condition of *mestiza*, crossbreed, of foreigner both in her North African culture as well as in Europe.

Thus, it is not coincidental that Najat El Hachmi assumes a traumatic-anomalous-deviated discourse in writing *L'últim patriarca*. She accounts for the complex, controversial, and contradictory literary and hybridizing processes of marginal and borderland literatures. El Hachmi is aware that the colonial difference of the “borderland enunciating subject” (Mignolo, *Local Histories* 28) is not only uttered through a resisting and dissenting discourse, but is also materialized in the literary representation of the pain and anger of her “fractured” stories, of her memories, of her subjectivities. Overall, the novel highlights the *misogine* (neologism coined by Cameroon writer Warewe Liking) nature of the narrator, that is, of a woman who doesn't seem to find a man worthy of admiration, as well as the clear intention to apply what Abdelkebir Khatibi defines as “the double criticism of the paradigm-Other” (72). The narrator questions and “disengages” (73) the values imposed by the Muslim society (in our case Muslim- Amazigh), “so theological, so charismatic, so patriarchal” (72), and the hegemonic structure of Western societies, be it Catalan, Spanish, or European.

L'últim patriarca is divided in two parts. In the first part, we learn about the birth, childhood, and adult life of the man who will be the last patriarch of an Amazigh family of Northern Morocco (Nador). In the second section of the novel, we follow the narration of the life of Mimoun Driuch (the patriarch) already established in the capital of a Catalan district (Vic, main destination of the Amazigh community in Catalonia) in the eighties. The novel is completely told by the third—and only—daughter of Mimoun, a girl who announces at the story's onset the “abrupt ending of any forthcoming lines of the patriarch” and of his “discriminatory and differential procedures” (7). Although in the beginning of the second part the narrator adopts the role of main character in the story, the role of the patriarch is omnipresent. In this second part, the teenage years and adulthood of the narrator is presented (she does not reveal her name). In the first part of the novel the author recreates the Amazigh-Riffian microcosm of Northern Morocco, adding all the ingredients that would fit in the recipe for another Orientalist text—written by a European, indeed. Once the eldest son in the family is born, the text highlights the excesses of paternal authority, the physical abuse, and the anal vexation Mimoun suffers from his uncle. From that moment on, the fictional autobiography that El Hachmi provides is told from the point of view of a grown woman, a textual move that subverts and perverts the status imposed by religious practices and traditions of a society, as many others—including the European—that encourage the phallogocentric supremacy.

As the novel moves forward, the narrator becomes a mirror of the patriarchal structure she goes against; she speaks in the language of the patriarch and inscribes her discourse into the patriarchal set of values. Simultaneously, the judgement El Hachmi makes towards new and old colonial habits is of vital importance in her eagerness to approach the impossibility of defining her literature and identity, distancing herself from binary thinking. Therefore, in *L'últim patriarca* the taxonomi-

cal categories are torn apart one by one; to evidence that the point is not merely to fictionalize the differences between Africa and Europe, man and woman, sensuality and eroticism, or heterosexuality and homosexuality. Instead, the author attempts to challenge Afro-European identities, to delve into the role of male-like women that use and impersonate roles traditionally assigned to men, to bluntly represent pornographic sensuality and to reflect the hermaphroditism in the sexual awakening of young women. As a consequence, the written, plural, and transgressing insubordination of El Hachmi becomes a fight, a negotiation of the difference, an encounter/de-encounter between the obsession of North African markers and “the anxiety of influence” of the European. The coexistence with the Catalan/Spanish, the Muslim-Amazigh nature, and the voluntary adoption of Catalan as an artistic expression, results in four perfectly defined cultures, with their sun acting as the basic foundation for a fifth: hybrid, interstitial, and interpellating in equal amounts of the Amazigh culture, as well as the Catalan.

In the writings of Karrouch and El Hachmi there is evidence of a continuous conflict between exoticism and the universal scope of North African literature, reinforced in this case when dealing with female writers. Najat El Hachmi wrote a “Carta d'un immigrant” (“A Letter of an immigrant”) in 2004, a message to an anonymous immigrant whose ending can be seen as very appropriate for an understanding of the concept of borderland: “Aprendràs a viure, finalment, a la frontera d'aquests dos móns, un lloc que pot ser divisió, però que també és encontre, punt de trobada. Un bon dia et creuràs atòrnumar de gaudir d'aquesta frontera, et descobriràs a tu mateix més complet, més híbrid, més immens que qualsevol altra persona” (“You will learn to live, finally, in the interstice of these two worlds, a place that could mean division but that also represents an encounter. One day you will think yourself lucky to *enjoy this interstice* and you will discover yourself more complete, more *hybrid*, more immense than any other person) (my emphasis). As Walter Mignolo points out, in this mutation process, language is not merely a neutral tool that represents the honest wish to tell the truth, but also—and here lies the literary fact in itself in the narratives of Arrou, El Gamoun, El Harti, Lachiri and, of course, El Hachmi—a tool for the construction of a history and the invention of realities (“Colonial and Postcolonial” 122). It is even closer, I think, following Prabhū, to the creolization that possesses the potential to elucidate cultural creation, as well as the judgment of power relations (inequality, prestige, and resources) that promote innovations, and cultural and linguistic exchanges (Prabhū 4, 5). In the same vein, I concur with Anjel Prabhū that a distinction between diasporic and creolization narratives is possible. While the former is based on a past trauma that constitutes and links the members of a group towards a discourse of victimhood, the latter may be seen to display an overweighing pride in hybrid agency, and is forward-looking and concerned with interaction (13, 14). Najat El Hachmi combines both impulses, which are crucial to the forging of a discourse, adequate to the multiple tactics, required for a successful postcolonial praxis. The literary project of Najat El Hachmi is significant in the sense that it goes beyond the merely feminist view as the only criteria of analysis of the social situation,

to render what could be the origin of an Afro-Iberian identity, free of political considerations, as well as critically engaged in feelings of *unhomeliness* and exclusion.

Judging the marketing strategy of Editorial Planeta (including book cover designs and spending more than 300,000 Euros in "Orientalist advertisements" in *El País*), some people might argue that El Hachmi is a doubly-colonized subject (by gender and race). Definitely, Planeta is more interested in selling postcolonial women's writing—and, at the same time, fulfilling the European's desire for exoticism—than in giving voice to those traditionally kept in the shadows. The fact that Spanish publishing houses care about publishing subaltern voices of immigration should be a good sign (and, in fact, there are positive examples as the presses mentioned above). However, one wonders what exactly the authors are willing to "negotiate" for their books to appear in display windows of bookstores.⁸ In regards to the use of Catalan as the language of expression, we must say that Karrouch's *De Nador a Yc* was translated into Spanish without any reference to the place of reception (Vic, Catalonia), nor to the particular problems that imply being Moroccan or just a foreigner in Catalonia. The translation into Spanish brings about the implication of making the message universal and not restricting it to a purely regional circle, even if the deliberate elision of any Catalan topographic marker would mean "accommodating" the message of the book to discourage any political issues between Catalans and Spaniards. On the other hand, unmarking the text of any Catalan vestige was another "marketing strategy" of Editorial Planeta/Oxford University Press, as the author confessed ("Interview with Laila" 2007). The autobiography of Karrouch "ha esdevingut una referència literària per al professorat (especialment de secundària) en la selecció de lectures per a la multiculturalitat" ("Itinerari" 6) (has become a literary reference for teachers [especially in high school] in the division of readings assigned to multiculturalism). Her autobiography has sold more than ten thousand copies (six thousand in Catalan and four thousand in Spanish). *Jo també sóc catalana* of Najat El Hachmi had no such luck. Nowadays it can only be read in Catalan. The author recently acknowledged that Columba did not want to translate the book into Spanish for being "too Catalanist" ("Interview El Hachmi").

We shall end this section with a note from El Hachmi in regards to what kind of reader *Jo també sóc catalana* was aiming for: "A los que se llenan la boca con la inmigración y solo han visto al inmigrante de lejos. Pero también a los que están preocupados por el tema de la identidad catalana" (Navarro, "Entrevista") (To those carrying on about immigration, and have only seen it from afar. But also to those who are worried about the issue of Catalan identity). Regardless of the Orientalist marketing strategies of Planeta, *L'últim paritana*, by showing critical perspectives in relation to the double postcolonial oppression of women, and not leaving up the task of unmasking the differences in race, class, and gender in the immigration communities, finally achieves the objective El Hachmi has previously delineated in her autobiography: that was to "desferme del meu propi enclaustrament, un enclaustrament fet de denominacions d'origen, de pors, d'esperances sovint estroncades, de dubtes continus, d'abismes de pioners que exploren nous mons" (*Jo també* 14) (get

rid of one's own isolation produced by the designation of origin, by fears, by frustrated hopes, by constant doubts, by the abysses to which the pioneers are exposed to in the exploration of their new worlds).

The Outset of Colonial Literature in Equatorial Guinea

Equatorial Guinea's first written manifestations came out in a pro-colonial journal entitled *La Guinea Española*, published for the first time in 1903 by the Clarian missionaries of Banapa (now Bioko).⁹ The journal published news on everyday aspects of the Spanish colony as well as cultural sections ("Página literaria," "De nuestra biblioteca africanista"), and some basic anthropological notes ("Estudios Etnográficos," "Estudios Coloniales"). Priests-ethnographers working with the indigenous population wrote those articles. In 1944, there was a call for creative writing pieces through a contest entitled "Concurso de la Guinea Española" aimed at "colonial pens" (García Ramírez 62), where there was no trace of participation from the Guinean population. However, three years later, in 1947, the section "Historias y Cuentos," that claimed to be "the best representative of the mind of our natives, collected traditionally in stories, tales, proverbs, and songs, so that we can contribute to immortalize and promote them" (*La Guinea Española*, January 10, 1947), offered the natives the possibility to submit their own literary works. This new section, aimed to a very specific indigenous profile, granted a controlled platform of expression to the native population embedded in the official colonial framework (Guinean pupils of the seminar, native members of the Escuela Superior Indígena and catechists). Gradually, these orally-structured narrative forms were revisited and developed by the first Guinean authors in a mixture of what M'bare N'gom has called the inter-mediation agent that synthesized the figure of the traditional *griot* or *djeli* and the canonical (Western) written forms of literature ("La literatura africana" 412).

The progressive transformation of a collective patrimony into a more personal imprint culminates in 1953 with the appearance of the first African novel in Spanish, *Cuando los Combes luchaban* (*Novela de costumbres de la Guinea Española*)¹⁰ by Leoncio Evisa. The novel is about the life of a white protestant missionary in pre-colonial, continental Guinea, who acts as an asymmetric literary symbol of contrast, against the native characters. There is an ethnographic approach to the autochthonous culture in the plot, but in turn, there is a departure from this traditional lifestyle, which is measured up with the superior civilization. The phenomenon is striking, particularly because the other relevant novel of the colonial period, *Una lanza por el baobá* (1962),¹¹ by Daniel Jones Mathama—even though its main character is not white—still admits that the *baobá* becomes a better man by the contact with the superior civilization, and considers it to be "un deber ineludible proclamar por todo lo alto la gran labor que España está realizando en aquella isla" (309) (an inescapable duty to proclaim all the way the great work Spain is making in the island). Although this narrative of "un-resistance"—that defends and even justifies the

colonial enterprise—is regarded by Ndongo-Bidyogo as a positive sign of serenity and respect for the folklore and tradition of Guineans (*Anthologia* 30), there is a clear point of divergence from other African literatures such as those written in French and English, mastered under the discourse of anticolonialism and a quest for black identity. This unique Guinean trait of “tolerance” towards domination shows a clear alienation, as well as the impossibility of self-recognition, the *alienation intellectuelle* described by Franz Fanon.

After Equatorial Guinea’s independence in 1968, and later *comp d’état* (1969), all creative processes came to a sudden halt. Francisco Macías Nguema’s dictatorship not only suspended the previous constitution (Decree no. 115, May 7, 1971), but also jailed or murdered nearly half of the population, expelled all foreigners (Lipski 70), and “silenced” the voices of dissidents and any sort of intellectual expression. His tyranny resulted in a massive Guinean exile during the mid-seventies. During those years “of silence” (1969–1979) all creative work was written outside Guinea (N’gom, “La literatura africana” 414). The literature of writers in exile was fragmented from within as there was little or no contact between the exiles: their presence in Spain was not only clandestine, but also geographically scattered. Had those writers met and gathered in literary/intellectual circles in cities such as Madrid or Barcelona, I believe that the creative production and collective artistic and literary vindications of Guineans could have followed a similar pattern to that of the Latin American boom in Barcelona, or the earlier *négritude* movement in Paris.

While language proved to be a source of conflict for other postcolonial literatures, the use of Spanish was only a secondary issue for these writers.¹² In fact, since Macías prohibited the use of Spanish both in public and in private, using it became a weapon against the regime for Guinean authors in exile. Moreover, as Marcelo Eneama Nsang, Juan Balboa Boneke and Antimo Esono Ndongo point out, Spanish became “una alavoroz de amplias resonancias. Con ello se extiende más el mensaje que un escritor colonizado lanza al mundo. Eso favorece la integración de lo negro-africano en el concierto de las letras y cultura universales” (qtd. in Lipski 86) (a loud-speaker of ample resonance. [With it] the message of the oppressed writer is extended to the world. This fact also favors the integration of the Black-African in the concert of cultures and letters of the world). The relevant handicap this group suffered was the “Generational Dislocation” (García Ramírez 63); in other words, that “Lost Generation” could not look back for literary references due to the colonial nature of the first Guinean novels (Ewira, Jones Mathama).

The group of Guinean exiles includes writers such as Juan Balboa Boneke and Cristiano Buerberi Bokesa. Their diasporic discourse is set clearly against the dictatorial regime and emphasizes the historical and cultural trauma experienced by Guineans. The poetry of the time introduces the configuration of an alternative form of fixated nostalgia that embodied itself in the rhetoric of orphanhood¹³: “¡Oh! Guinea Patria mía, / hoy gimes y lloras de dolor, / a voz en grito llamas / y lloras tu esclavitud, / en tus hijos buscas tu Libertad, / pero . . . éstos ¿dónde están?” (Balboa Boneke 51) (Oh! Guinea my Land / today you moan and cry in pain / your voice cries out in

clamour / and you shed tears in front of slavery / you search for Freedom in your offsprings / but . . . where are they?). Cristiano Buerberi Bokesa’s “Nostalgia de mi tierra” continues in this manner: “Me dirás, tú, mar inmenso. / ¿Dónde está mi bella tierra, / que desde esta lejanía / divisar quiero con afán marinerío?” (55) (You will tell me, immense sea / Where is my beautiful land, / that from afar I wish / to discern with sailor’s yearning). Benita Sampedro also notes that this melancholic longing for the lost land is completed by two other motifs: the exaltation of Nature, and the return to tradition as a rejection to the oppressive regime, a case “in which the poet desperately attempts to recover his tribal autonomous manhood, and his capacity to resist” (Sampedro 211).

This diasporic poetry coexists with the emergence of the narrative of writers such as Donato Ndongo-Bidyogo and Francisco Zamora Lobocho. These authors, again, reevaluate the evocative loss of their Motherland in opposition to the un-homey European city. However, according to N’gom, after the end of the Macías regime and with Teodoro Obiang’s “Golpe de Libertad” (in fact another *comp d’état*), a renascence of these dislocated writers was possible, both through the already democratic Madrid of the late 1970s, and the Centro Hispano-Guineano of Malabo’s Press under the direction of Donato Ndongo-Bidyogo (416).¹⁴ The latter published *Las Trinitébas de tu memoria negra* (1987) (trans. into English by Michael Ugarie, *Shadows of Your Black Memory*), a point of inflection for the modern *postcolonial Afro-Hispanic* novel, and the first volume of his diachronic trilogy *Los hijos de la tribu*, completed by *Los Poderes de la Tempstad* (1997) and *El Marro* (2007). The title of Ndongo’s first novel, *Las trinitébas*, is a reflection (and translation) of a poem by Leopold Sédar Senghor, and an homage to the cultural *négritude* movement (Fra Molinero 163). The child protagonist in Ndongo’s novel is torn apart between two excluding paradigms. On the one side, his uncle (Tío Abeso), appears as the symbol of the traditional culture that resists the colonial ideological oppression, while reassessing the indisputable value of the native culture; and on the other, his own father impersonates “the white mask,” mimicry of the civilization agent. The boy acts as a dislocated translational link between his uncle and Padre Ortiz, the Catholic priest of the colonial *mission civilizadora*. As Baltasar Fra Molinero points out, “[c]omo intérprete lingüístico, este niño tiene que adoptar alternativamente la voz de dos adultos, sin poder dar rienda suelta a sus propias opiniones” (167) (as a linguistic interpreter, this boy has to alternatively adopt the voice of the two adults without being able to speak out his own opinions). Also, during this highly productive period for Guinean literature and the subsequent Spanish discovery of these outlying emerging signs, another relevant and versatile author, Francisco Zamora Lobocho, publishes an ironic essay of black resistance against racism in Spain, *Como ser negro y no morir en Atanzaca* (1994) and a poetry book entitled *Memoria de Laberinto* (1999).

The women writers of this period left Equatorial Guinea when they were young. The first Guinean female writer is Raquel Ilonbé, who in 1978 published *Ceiba*, a poetry book, and in 1987, a book of children’s literature entitled *Leyendas guineanas*. Her poetry does not reflect the diasporic experience present in the poetic corpus of

her contemporaries; she delves into a fascinating search for a traditional culture and its influence in the Western world (N'Gom, *Diálogos* 60). On the other hand, María Nsè Angûé, author of the novel *Ekomo* (UNED 1985) explores the cultural attitudes towards African women through the voice of a male character, and more interestingly, addresses new questions that arise from the growing conflict between the patriarchal Fang tradition on the verge of extinction and the realization of a changing modern present. According to Adam Lifshy, this is the first post-independence novel of Equatorial Guinea whose "collective cultural memory at hand is being lost at a tribal and continental level, not being gained within a new national context" (173). Among the few females voices present in the literature of Equatorial Guinea, there is also a playwright, Trinidad Morgrades Besari, and a writer of short fiction, María Caridad Riloha.

In 2005, Guillermina Meky made her debut with a novel entitled *El llanto de la Perra* (Plaza y Janés 2005). Meky's first novel was a success and soon she became a mass media phenomenon. In 2008, Meky published *Las tres vírgenes de Santo Tomás*, which narrates the story of three mulatto sisters under the strong influence of a black African father who believes he is the reincarnation of St. Thomas Aquinas, and a white Spanish mother, an animist sorcerer initiated in Africa. This parental crossing-over of cultures ("tenían las almas cambiadas" [39] [their souls had been exchanged]) enables an extreme metaphysical dialogue between African traditional beliefs and a mystic, radical version of Christianity. This *bakhtinian* inversion of rigid religious identities associated to race is overcome through the complete abolition of the black animist/white Catholic stereotype: "Mi padre era, en realidad, pese a ser negro, más blanco que mi madre, y ella, a pesar del color claro de su piel, más negra que Tomás" (39) (My father was, really, in spite of being black, whiter than my mother, and she was, in spite of her fair skin, blacker than Thomas).

In order to preserve their virginity and achieve sainthood, the three sisters are subjected to religious African cleansing sessions and are confined to a convent, from which, later, they escape. At this point, the main character (María Fatima) begins a journey of emotional education by trespassing all sexual and social taboos and engaging in a non-prototypical sexual behaviour. The text recreates an "Africanist" scenario of magic, ritual dances, and Spiritism practices that curiously never quite clashes with the convent's Catholic female erotic-mysticism. Both religious manifestations, Catholic and Animist, are staged in such an extreme manner that they finally complement each other, finding common ground and mutual approval. However, this levelling strategy states a non-excluding Afro-Iberian religious *convivencia* that does not solve the gender distinction present in the novel. As it happens in El Hachmi's *Luñim patriarra*, there is a strong willingness to escape the shadow of patriarchal domination, bringing forth the role of the male-like woman, in order to resist the phallogocentric discourse: "A partir de ese instante trataría de pensar y ser como un hombre. Ese ser que era más perfecto que la mujer, ese ser que podía disponer de sí mismo de los que engendraba" (93) (From that moment on, she would try to think and act as a man. A being far more perfect than women, a being that could do what

ever he pleased with himself and with those he engendered). Clearly, the discourse of the young protagonist assumes a process of self-creation that aims at both gender as well as cultural hermaphroditism: "Ahora soy dueña, en mi interior, de dos culturas, me pertenecen dos países y tengo la enorme riqueza de dos lenguas; la española y la fang; que forman mi presente y mi pasado (192) (Now, I own two cultures, two countries belong to me, and I have the enormous wealth of two tongues, Spanish and Fang, both conform my present and my past). At the same time, liberation comes through pleasure (sex) and culture (education), both hegemonic symbols of freedom in the paradigm of gender inequity. Therefore, the hybridizing process is personified in the main character, who is never torn between both worlds, but rather restores a new reality through the integration of both of her cultures: "Yo veo las imágenes de un mundo en constante fusión, un mundo que se recrea constantemente" (192) (I see the images of a world in constant fusion, a world that is reinvented constantly) (my emphasis).

Liminal Designation in the Twenty-First Century

The first group of authors who have been writing from the 1990s into the twenty-first-century compound the "Nuevo costumbrismo nacional" or "Nueva narrativa nacional" (N'Gom, "Literatura africana de expresión española"). Within this group, I want to highlight the following writers and titles: Maximiliano Nkogo Esono (*Ajút-Ajút y otros relatos*, 1994 and *Nambula* 2000), José Fernando Siale Djangany (*Cenizas de Kalabó y Termes*, 2000, *La revuelta de los disfraces*, 2003, and *Autorretrato con un infiel*, 2007) and Juan Tomás Ávila Laurel's latest novel, *Avión de ricos, lachón de cerdos* (2008).

Autorretrato con un infiel (2007) of José Fernando Siale Djangany presents the reality of Equatorial Guinea from an African "mythical realism," where not only designation becomes the container for a new symbolic cartography of historical trauma (*Poor Donatfer*, Fernando Poo; *Franck Nko* for Franco; *Iso de Caor*, Isla de Corisco), but where the author builds a plot of underlying criticism aimed at both the old colonizing empires (*Puerto Galo* for Portugal and *Cabo Norte* for Spain) and at the new African state. This novel depicts a polyphonic representation of the transition from the colonial to the postcolonial era as a much needed mechanism to avoid the loss of history. The literary figures of historians, anthropologists, sociologists, and missionaries all act out to adulterate and conspire to destroy material records of African history. The painting by Father Delatorre "Self-portrait with an Infiel," from which the title of the novel is taken, is an ironic statement asserting that the suburban cannot yet "sketch himself." In other words, the African character is still being drawn by the dominating powers in their own aesthetic terms. The other revealing element is the figure of the traditional storyteller who is asked about the underlying meaning of folk tales, and is not able to answer at all. While in the novel, reading is also censored, the native characters are trapped in a space where they are not

able to speak out their own culture (the traditional rites and customs have lost their original contents and act as empty containers, pure forms), nor have access to the typographical culture. In Stale's novel there is an absolute nullification of the post-colonial subject dispossessed both of the oral and the written. "Do you exist?" asks Roberto Fernández Retamar (23) in regards to the colonized being a distant echo, an attempted cultural and historical void.

In the same manner, reference to the past in Stale's novel (as well as in other African authors such as Ben Okri and Nuruddin Farah) is constructed through common mechanisms for interpreting the chaotic present. Such narrative strategy is not only aimed to represent a re-visitation of the past, but also to question whether the old colonial framework has really concluded or if it is maintained under different signs and practices. *Mambula* (2006),¹⁵ a short novel by Maximiliano Nkogo Esono, also follows the narration of the process of formation of a new African republic. There we read: "El vendaval de la democracia y su irresistible corriente multipartidista pro-cedente del Norte levanta auténticos torbellinos de ambiciones fratricidas y sacude con portentosa fuerza los sagrados pilares sobre los que hasta ahora se había asentado cómodamente el tradicional modo de ser del Sur" (5) ("The heavy winds of democracy and its irresistible multi-party currents arriving from the North raise authentic whirlwinds of fratricidal ambitions and shake with colossal strength the sacred pillars on which, until now, the traditional ways of being in the South had rested comfortably). This making and unmaking of the African reality through corruption, incompetence, unemployment, mercenarism, bureaucracy, and paramilitary violence, brings forth the depiction of an "afro-occidental" political parody, in which there is a clear questioning of the authenticity of the African transition process into a modern nation-state, shaped after "democratic-civilized" Western models.

In the novels of the authors mentioned above, the characters see themselves as involuntary protagonists of a situation they disapprove of, and which they criticize through an absurd exaggeration of charismatic power demonstrations and humorous misinterpretations of Western political formulae. There is still a manifest depiction of traditional African elements that find themselves unnaturally placed in a fossilization process that clashes deeply with what seems to be a rehearsal of modern, foreign ways. Issues that are common in this "Nueva narrativa nacional" are the coexistence of tradition (amulets, fetishes, witchcraft, initiation rites, *gritios*), Western political methods and theatrical diplomatic equations that are narrated as clumsily embedded in the African society. Such hypercritical, yet comic passages, are absorbed in the text in a satirical manner, ridiculing not only the new African politics, but its original Western forms, expressing the disillusionment of the post-colonial era and overcoming, simultaneously, the "rhetoric of blame" against the West (Said 19). This group of writers shares two major topics with other African literatures: the clash between the modern way of life and tradition, and the need to reconcile past and present. They use literature as an agent of social transformation, and consider that, while it is true that the idea of European modernity cannot be validated, neither can the newly installed African republic, which is as deceitful as the previous one.

This century marks a period of dynamic coexistence between this last generation that produced the Guinean literature of the last two decades of the twentieth century, and what I consider the breakthrough work of César Mba Abogo, who in 2007 opened up a new path for Guinean literature with his eclectic *El porteador de Marlow: Canción negra sin color*. The structure of the book combines short stories, poetic prose, poetry, and a short descriptive catalogue of European and African cities. In *El porteador de Marlow* there is an explicit intertextuality with Italo Calvino's *The Invisible Cities*, a literary game which also interconnects the gazes of Marco Polo's West and Genghis Khan's Far East. At the same time, Mba's book introduces a new literary object that cannot be properly defined, it has its own decoding system. The configuration of the book is polyhedral, subverting the rigid form of European narrative by introducing a flexible and pragmatic aesthetic sense, more akin to African oral traditions. Mba's text does not share the coordinates in content and style of his contemporaries, but rather occupies a contingent "in-between" space that innovates and interrupts the discourse of the past: "Estoy condenado a vivir en una frontera / En la desidia ambigua y en la tormenta del exilio" (100) ("I am sentenced to live in a frontier / In an ambiguous indolence in the storm of exile), a "liminal space, in-between designations of identity" (Bhabha 5). This interstitial location, caught in between monolithic and directly opposing identities, offers the chance of a hybridizing outlook that not only negotiates the difference without the presence of identitary hierarchies, but also searches for a new definition: a definition that aims to the colonized subject as well as the old colonizing Metropolis. Europe is not taken anymore as the absolute symbolic ego of post-colonial rejection, as an ontological trap for the Others' creative expression, but rather as an ambivalent scenario of "newness":

No paro de avergonzarme de mi cotidianidad en esa Europa en la que soy a la vez hijo y forastero [...]. Pero, por mi parte, cuanto más intento vaciarme de las nomenclaturas de la historia para ser transparente como la conjunción de varios neo-mundos que forman un todo-mundo inédito que ignora las nociones de centro y periferia y del que ninguna sociedad es metrópolis de otra, el lamento de Wallcott en su *A Far Cry From Africa*, ya sea en forma de mosquitos o libélulas, siempre acaba llegando hasta mí y aplastándose bajo su peso. (123)

(I cannot stop feeling shame for my day to day life in this Europe in which I am her son as well as a foreigner [...]. However, as much as I try to resist the nomenclatures of history in order to be as transparent as the conjunction of several neo-worlds conforming a new, unedited total-world which ignores the notions of center and periphery, and in which no society is the metropolis of another, Wallcott's lament in his *A Far Cry From Africa*—be it in forms of mosquitoes or dragonflies—always ends up getting me and squashing my soul under its weight).

This subversive dialogism that attempts to level the outdated North-South dis-

course through literature, endures simultaneously a social and ideological fragmentation within a single estranged language of Europe-as-Self and Europe-as-Other. "He vivido en Europa / He vivido en el paraíso / He vivido en el infierno / Cuando me reúna con mi gente / Hablaré de los hombres y las mujeres de Europa / Hombrés y mujéres como nosotros" (98) (I have lived in Europe / I have lived in Paradise / I have lived in Hell / When I come together with my people / I will speak of the men and women of Europe / men and women like us). This challenging division in the locus of enunciation is perfectly defined in a dreamlike episode of one of the characters: "He had an undecipherable conversation with a very strange man. He had two mouths: "Mantuvo una conversación indescifrable con un hombre muy extraño. Tenía dos bocas, una estaba donde están las bocas habitualmente y la otra estaba en la nuca. Hablaron como si fueran miembros de una familia desunida y extensa" (51) (one was placed where mouths generally are, and the other one was at the nape of the neck. They spoke as if they were members of a separate and vast family). As I suggested above, following Bhabha and García Canclini, the borderline engagements of cultural difference may as often be consensual as conflictual and indeed, as Mba points out, the postcolonial subject has now two mouths from where s/he can speak, one "where it should be" and the other hidden, yet not silent.

In *El porteador de Marlow*, the city of Madrid becomes a declaration of contradiction (hospitality/hostility), both these signs coexisting separately. The city offers a place of cultural intersection producing a heterotopic environment: "Velos islámicos. Turbantes sijes. Gente paseando abrajada. Balcones adornados con macetas y sábanas que gritaban su repulsa a la guerra de Irak. Ka se sentía como en un decorado de una película independiente" (65) (Muslim veils. Sikh turbans. People strolling, holding each other. Balconies decorated with flowerpots and sheets that yelled out their rejection to the Iraq War. At that moment, Ka [the main character of "Hora de Parir"] felt that he was in the set of an *independent* film) (my emphasis). In spite of the episodes in which the old metropolis still acts as a setting for old racial and cultural prejudices, the city is also seen from an opposing perspective of renewal, and the text proposes the possibility of reconciliation through a potential "total-world." However, the author also insists on telling the stories of hardship and immigration, acting as a "translational agent" of a vital experience which does not belong to him. He is now, too, a foreigner in this sense, and speaks from a de-automatized position, impersonating the tragedy of other African immigrants ("En algún lugar bajo el Atlántico" 59). Still, Madrid and Barcelona are no longer the cold unwelcoming cities that reluctantly received and excluded the characters in the narratives of the "Lost Generation." In César Mba's texts Mabo is Puerto Fraga; España is Soldadía; Madrid is Amilcarina, showing the emergence of a "literary frontier-city" (García Canclini, *Culturas híbridas* 298) that must necessarily acquire new names to designate a recent reality of transculturation in a process of amplification of discursive and cultural diversity. In such contrapuntistical environment, both the reality of origin as much as the country of reception are evaluated in an uncomfortable position through a specific liminal perception: "Puedo vivir sin las columnas los templos o los palacios

de Europa / Puedo vivir sin Florencia, son los Beales, sin Calvino . . . / Pero cada vez que tengo listas las maletas / La sombra del miedo se abalanza sobre mí" ("Las soledades del Poeta" 131) (I can live without the columns, the temples or the palaces of Europe / I can live without Florence, without The Beales, without Calvino . . . / But every time my bags are ready / The shadow of fear throws itself against me). Therefore, the writer-character is no longer completely African, yet not entirely European. He is transformed instead by the complex construction of an identity of the "In-between" in a neo-identitary, post-essentialist era.

Regarding the lack of national and international projection of these contemporary authors, it seems that Spain is particularly affected by the invisibility of Guinean postcolonial literature. At least from the fifties, and in many cases, prior to this date, French and English presses opened the market to many authors from the former colonies. Simultaneously, literary and academic circles paid critical attention to their works. The latter allowed the Francophone and Anglophone African literatures to become a solid phenomenon worth of study not only in Europe, but also in the United States. Unfortunately, this has not been the case with Equatorial Guinea in Spain (with the exception of scholars Gustau Nerín, Jacint Creus, Gloria Nisiral Rosique, and Guillermo Pié Jahn, who, except Creus, do not teach at Spanish universities). Maya García de Vinuesa points out that this literature has been only studied seriously outside Spain, particularly in the United States by the pioneer work of scholars such as M'bare N'gom, Benita Sampedo, John Lipski, Baltasar Fra Molinero, Jorge Salvo or Susan Martín-Márquez. The emergent literary presence of an "African Spain" is a clear statement of defiance against the pure "Spanish" or "European" identity propaganda, particularly when authors such as Agnès Agboton (Benin), Michael Ohan (Nigeria), Guy Merlin Nana Tádoun or Inongo Vi Makomé (Cameroon) have chosen Spanish as their language of creative expression. They subvert the "language-as-border" concept that endangers the possibility of a multicultural process of exchange, as well as an enriching African language-shaping process of Spanish.

To end this section and the essay, I would like to quote César Mba Abogo: "Es preciso sembrar algo en este continente que arrastra tantos monólogos y diálogos inconclusos" ("Pero es preciso sembrar algo" 120) (It is necessary to grow something in this continent dragging so many unfinished monologues and dialogues). Here the reader is not sure exactly which continent he is referring to, or whether the message is aimed at both Europe and Africa in a timid statement of a transmodern project of Afro-Europeanization, one that is present in what I believe to be a seminal work for "Afro-Hispanic" literatures in the twenty-first century.

Notes

1. All translations are the author's. It should be noted that there is also very prolific and active group of Saharawi authors who write in Spanish (poetry, narrative, and theater). Due to the limited space of this essay, and because most (if not all) Saharawi literature in Spanish does not reflect hybridizing processes, I will not analyze them here. Adolfo Campoy, a PhD student at the University of Chicago, is writing his dissertation on Moroccan and Saharawi authors. For a list of authors as well as their works, I recommend the web pages of *Literatura saharawi, literatura saharawi.blogspot.com*, *Generación de la Amisud Saharawi, generaciondelamisud.blogspot.com*, *Formario por un Sahara libre, poemariosahara.blogspot.com*, and *Tris Nouvi de Poetas, trisnoviadepoetas.blogspot.com*.
2. Cristina H. Ricci, "El regreso de los moros a España: Fronteras, inmigración, racismo y transculturación en la literatura marroquí contemporánea," "La literatura marroquí de expresión castellana en el marco de la *transmodernidad* y la hibridación poscolonialista," "Najat El Hachmi y Lalla Karrouchi: Escritoras marroquíes-imazighen catalanas en el marco del fenómeno migratorio moderno," and "*L'últim patriarca* de Najat El Hachmi y el forjamiento de la identidad amazigh-catalana."
3. Mohamed Bouisset Rekalb, *Guernon*, see *wururwarrior: lyrics.cynobouissetfrak*.
4. Moreover, not only does El Fathi sell his books in Andalusia, a region that has traditionally produced high quality poetry, but it is also very innovative how his verses "cross the Strait" through the music of songwriter Ramon Tarrío. This kind of artistic and genre reconversion has not only helped the promotion of El Fathi's literature (Tarrío's latest CD is also called *África en versos mojados*) but also, of course, promulgated new kinds of hybrid forms. Ramón Tarrío is now interpreting Mohamed Chakor's suffer poems from the book *La llave y Latidos del Sur* and has toured through Morocco and Andalusia with with his new musical project, *ADULTAIN (Dos orillas)*, in which he incorporates verses of Fathi, Chakor, Lamiac El Amrani, and the Spanish writers Juan José Tallér and Paloma Fernández Gorná.
5. Mohamed Toufal published in 2007 an anthology of contemporary Rifian authors (*Escritores rifianos contemporáneos: Una antología de Narraciones y Relatos del Rif*). Some of the writers in the anthology, like him, Karima Toufal, Karima Aoumar, Driss Detback, Rachid Raja, and Mohamed Lemrini write in Spanish. Mohamed Toufal also claims that there is a Rifian literature in Spanish in the Eastern Yabba region: Alhucenas, Midar, Nador, and Berkan (275). Rifian author Saïd El Kadaoui published a novel entitled *Limites y fronteras*. El Kadaoui moved to Catalonia when he was seven. He is now a psychologist. The novel is about a Moroccan Amazigh character, Ismail, who suffers a psychological breakdown due to an identity crisis. After being hospitalized, Ismail will discover that the psychotic crisis was an opportunity to assemble his dreams and multiple identities into one.
6. I am translating from Catalan edition as I consider the text to be more faithful to the original intention of the author: it narrates her autobiographical experience as an immigrant from Nador to Vic/Catalonia and not, as the edition in Spanish gathers, from Nador to an unidentified place in "Spain."

7. I am translating from the Catalan edition of *L'últim patriarca*.
8. The "commercial success" of *L'últim patriarca* would have to be analyzed more deeply in further studies. As for now, suffice it to say that addictions and (supposed) perversions depicted by the characters, Muslim as well as "Christian" (alcohol, drugs, lesbian episodes, and prostitution) are recurrent topics in other "rebellious writers" from Africa. Authors such as Ken Bugul (*El baobab que emboguerit*, 1982), Calixte Beyala (*Assise laffritaine*, 1994) or Halima Ben Haddou, the first Moroccan woman to write a novel (*Atcha la rebelle*, 1982), express in critical ways "the degradation of the moral values of the West as a starting point for a search of another Africa" (Miamplika, "Narrativa subsahariana" 25). Ricci, in "*L'últim patriarca* de Najat El Hachmi" analyzes the existing correspondences between El Hachmi's novel and the writings of the Algerian-Amazigh Assia Djebar, *Femmes d'Alger dans leur appartement* (1980) and *Lejos de la Medina* (1991); Taos Amrouche (*L'émant imaginaire*, 1975), Yamina Meckakra (*La grothe éclatée*, 1979); the Moroccan Fatema Memissi in her autobiography *Sueños en el umbral* (1995) and Bathia Hadj Nasser (*El velo al desnudo*, 2007); and the Catalans Mercè Rodoreda (*Mirall trencat* 1974) and Victor Caralt in *Solitud* (1904). El Hachmi in *L'últim patriarca* makes explicit correspondences with Chicana writer Sandra Cisneros's *The House on Mango Street* and English Zadie Smith's *White Teeth* and *On Beauty*.
9. Ducinea Tomás has suggested the names of most of the authors and their literary works analyzed in this section. She also wrote a first rough draft of this section, to which I added theoretical and literary criticism quotations. Both Dulcinea Tomás and I edited and re-wrote the entire section.
10. The Combé or Ndôwé tribe is an ethnic group of Equatorial Guinea.
11. A *baobá* is a minor monarch in African political systems.
12. For further reading on this issue, see Gloria Nisral Rosique and Guillermo Pie-jahn, *La situación actual del español en África*.
13. All of the poems cited above can be found in Ndongo-Bidyogo's *Antología de la literatura guineana*.
14. The Centro Cultural Hispano-Guineano's Press published at the time *África 2000*, a quarterly journal established in 1985 that was transferred to Madrid in 1987. *El Paito* was a monthly journal established in 1990 under the direction of Juan Tomás Ávila Laurel. *El Paito* changed its name to *El árbol*. Both journals were key in the promotion of Guinean literature.
15. The fictional African country *Nambula* is taken from *Cause Celeb*, a novel by Helen Fielding that portrays the decision of the bored European bourgeois to work in the Third World through the organization of a contest in Africa for the rich and famous, in order to raise money for food.

Works Cited

- Al-Jabri, Mohammed Abd. *Crítica de la razón árabe*. Barcelona: Icaria, 2001.
- Al-Sabag, Muhammad. "Al-Andalus, manuscrito raro árabe." *Miradas desde la otra orilla: Una visión de España. (Antología de textos marroquíes actuales)*. Madrid: AECI, 1992.

- Amrani, Muhammad. "Introducción." *Antología de relatos marroquíes*. Mohamed Chakor and Sergio Macías. Murcia: Universidad de Murcia, 1990. 13–26.
- Amrouche Taos. *L'Amant imaginaire*. 1975. Paris: Éditions Joëlle Losfeld, 1997.
- Arrou, Ahmed. "Tabanxi." *La puerta de los vientos: Narradores marroquíes contemporáneos*. Barcelona: Destino, 2004. 65–75.
- Ávila Laurel, José Tomás. *Avión de ricos, ladón de cerdos*. Barcelona: El Cobre, 2008.
- Azzuz Hakim, Mohamed Ibn. *Cuentos populares marroquíes*. Madrid: Instituto de Estudios Africanos, 1954.
- . *Ribla por Andalucía*. Tetouan: s/n, 1949.
- Benabdellatif, Abdelkader. *El río del Estrecho*. Tetouan: Université Abdelmalek Essaâdi, 2005.
- Ben Haddou, Halima. *Aicha la rebelde*. Paris: Jeune Afrigue, 1982.
- Beyala, Calixte. *Assez africain*. Paris: J'ai lu, 1994.
- Bhabha, Homi K. *The Location of Culture*. New York: Routledge, 1995.
- Bouissief Rekab, Mohamed. *Aixa, el cielo de Pandora*. Cádiz: Quórum, 2007.
- . *El mojin del silencio*. Tangier: AEMLE, 2006.
- . *La señora*. Madrid: Sial, 2006.
- Bugul, Ken. *Le baobab fou*. 1983. *El baobab que enloqueció*. Madrid: Zanzibar, 2002.
- Caralá, Victor. *Solitud*. 1905. 15th. ed. Barcelona: Selectra, 1976.
- Cercalés, Marra, Moreta, Miguel A. and Lorenzo Silva. *La puerta de los vientos: Narradores marroquíes contemporáneos*. Barcelona: Destino, 2004.
- Chakor, Mohamed, and Jacinto López Gorgé. *Antología de relatos marroquíes en lengua española*. Granada: Editorial A. Ubagó, 1985.
- Chakor, Mohammad, and Sergio Macías. *La literatura marroquí en lengua castellana*. Madrid: Magalia, 1996.
- Cisneros, Sandra. *The House on Mango Street*. Houston: Are Público, 1984.
- Daoudi, Ahmed. *El diablo de Yafes*. Madrid: VOXA, 1996.
- Djebar, Assia. *Femmes d'Alger dans leur appartement*. Paris: Édition de femmes, 1980.
- . *Loin de Médine*. 1991. *Legos de la Medina: hijas de Ismael*. Madrid: Alianza, 1993.
- Dussel, Enrique. "Transmodernidad e interculturalidad (Interpretación desde la filosofía de la liberación)." México City: UAM-IZ, 2005. *Web de la Asociación de Filosofía y Liberación*. June 24, 2006. www.afl.org.
- El Fathi, Abderrahman. *Abordaje*. Tetuán: Université Abdelmalek Essaâdi, 1998.
- . *Africa en versos mojados*. Tetouan: Université Abdelmalek Essaâdi, 2002.
- . *El cielo herido*. Cádiz: Aula Literaria José Cadalso-S. Roque, 2003.
- . *Desde la otra orilla*. Cádiz: Quórum, 2004.
- . *Fantasmías literarias*. Tetouan: Université Abdelmalek Essaâdi, 2000.
- . *Primaavera en Remallah y Bagdad*. Tetouan: Université Abdelmalek Essaâdi, 2003.
- . *Tiama, indígenas y palabras*. Tetouan: Université Abdelmalek Essaâdi, 1998.
- El Gannou, Ahmed. "La Atlántida." *La puerta de los vientos: Narradores marroquíes contemporáneos*. Barcelona: Destino, 2004. 151–64.
- . "La literatura marroquí de expresión española: Un imaginario en ciernes." *Escritura marroquí en lengua española II (1975–2000)*. Fez: U Sidi Mohamed Ben Abdellah, 2004.
- El Hachmi, Najat. "Carta d'un immigrant." *Inauguració del Congrés Mundial dels Moviments*.

- . *Humanos i Immigració, organitzat per l'Institut Europeu de la Mediterrània*. 2004.
- . *Jo també sóc catalana*. Barcelona: Columna, 2004.
- . *L'últim patriarca*. Barcelona: Planeta, 2008.
- El Harri, Labi. *Después de Tànger*. Madrid: Sial, 2003.
- El Kadaoui, Saïd. *Limites y fronteras*. Barcelona: Milenio, 2008.
- Eyta, Leoncio. *Cuando los combes luchaban*. Madrid: Sial, 2000.
- Fernández Recamar, Roberto. *Caliban: Contra la Leyenda Negra*. Lleida: Universidad de Lleida, 1995.
- Flesler, Daniela. *The Return of the Moor: Spanish Responses to Contemporary Moroccan Immigration*. West Lafayette: Purdue University Press, 2008.
- Fra-Molinero, Baltasar. "La educación sentimental de un exiliado africano: *Las tinieblas de su memoria negra* de Donato Ndongo-Bidyogo." *Afro-Hispanic Review* 21.1–2 (2002): 161–170.
- García Canclini, Néstor. *Culturas híbridas: Estrategias para entrar y salir de la modernidad*. Barcelona: Paidós, 2001.
- . "Noticias recientes sobre la hibridación." *Revista Transcultural de música* 7 (2003). December 18, 2007. www.siberram.com/transram/Canclini.htm.
- García Ramírea, Paula. *Introducción al estudio de la literatura africana en lengua inglesa*. Jaén: Universidad de Jaén, 1999.
- Goyrisolo, Juan. *España y sus ejidos*. Madrid: Muley-Rubio, 2003.
- Hadj Nasser, Badia. *El vuelo al desnudo*. Jaén: Alcalá, 2007.
- Ilombé, Raquel. *Ceiba*. Madrid: Editorial Madrid, 1978.
- Josés Matuama, Daniel. *Una lanza por el Bozhi*. Barcelona: Tipografía Casals, 1962.
- Karrouch, Lalla. *De Nador a Vira*. Barcelona: Columna, 2004.
- Kharthi, Abdellkbitir. "Maghreb plural." Capitalismo y geopolítica del conocimiento: El eurocentrismo y la filosofía de la liberación en le debate intelectual contemporáneo. Comp. and Intro. Walter Mignolo. Buenos Aires: Ediciones del Siglo, 2001.
- Labhiti, Mohamed. *Cuentos curies*. Casablanca: AEMLE, 2004.
- . *Pedacitos enterrables*. Casablanca: SERAR, 1994.
- . *Una tumbia en Sidi Embarek y otros cuentos curies*. Casablanca: Dar Al Karouine, 2006.
- Lahrech, Ouama A. "La biblioteca del Ryad andalusí." *La puerta de los vientos: Narradores marroquíes contemporáneos*. Barcelona: Destino, 2004. 235–53.
- Lishey, Adam. "Ideations of Collective Memory in Hispanophone Africa: The case of María Nsue Angüé's *Ekomo*." *Hispanic Journal* 24.1.2 (2003): 173–85.
- Lipski, John. "The Spanish of Ecuadorial Guinea: Research on 'La Hispanidad's Best-Kept Secret.'" *Afro-Hispanic Review* 21.1–2 (2002): 70–97.
- Mba Abogo, César. *El portador de Marlou: Canción negra sin color*. Madrid: Sial, 2007.
- Mechakra, Yamina. *La grotte télante*. Argel: SNED, 1979.
- Mekury, Guillemina. *El llanto de la perra*. Madrid: Plaza y Janés, 2005.
- . *Las tres vírgenes de Santo Tomás*. Madrid: Suma, 2008.
- Mernissi, Fatema. *Sueños en el umbral: Memorias de una niña del harén*. Barcelona: El Aleph, 1995.

- Mesbahi, Mohamed. "La otra cara de la modernidad de Averroes." *Hesperia. Culturas del Mediterráneo* 3 (2006): 183-97.
- Miamputika, Landry Wilfrid. "Narrativa subsahariana en lengua francesa: Tendencias actuales." *Obras mujeres, otras literaturas*. Ed. Inmaculada Díaz Nardona and Asunción Aragón Varo. Madrid: Zanzibar, 2005. 35-62.
- Mignolo, Walter. "Colonial and Postcolonial Discourse: Cultural Critique or Academic Colonialism?" *Latin American Research Review* 28.3 (1993): 120-34.
- . *Local Histories/Global Designs: Coloniality, Subaltern Knowledges, and Border Thinking*. Princeton: Princeton University Press, 2000.
- Monleon, José, ed. *Cuentos de las dos orillas*. Granada: Junta de Andalucía, 2001.
- Moreno Torregrosa, Pasqual y Mohamed El Gheryb. *Dormir al vaso*. Madrid: Vosa, 1994.
- Nair, Sami, and Juan Goñisolo. *El peaje de la vida*. Madrid: Aguilar, 2000.
- Navarro, Nuria. "Entrevisa: Najat El Hachmi: La 'pornografía étnica' también nos hace daño." August 8, 2007. www.genat.net/kabulportal/cadl_moes/transnachat.pdf
- Ndongo-Bidyogo, Donato. *Antología de la literatura guineana*. Madrid: Editora Nacional, 1984.
- . "Literatura guineana: Una realidad emergente." *Conference in Hofstra University*, April 3, 2006. 1-6. November 26, 2006. www.hofstra.edu/Academics/HCLAS/LACS/LACSevent040306.sfn.
- . *El metro*. Barcelona: El Cobre, 2007.
- . *Los poderes de la temporalidad*. Madrid: Morandi, 1997.
- . *Shadous of Your Black Memory*. Trans. Michael Ugarre. Chicago: Swan Isle Press, 2007.
- . *Las tinieblas de tu memoria negra*. Madrid: Editorial Fundamentos, 1987.
- Nkogo Esono, Maximiliano. *Achif-Achif y otros relatos*. Malabo: CCHG, 1984.
- . *Nambula*. Malabo: Morandi, 2006.
- N'gom, M'bare. *Diálogos con Guinea: Panorama de la literatura guineoecuatoriana de expresión castellana a través de sus protagonistas*. Madrid: AECI, 1996.
- . "La literatura africana de expresión castellana: La creación literaria de Guinea Ecuatorial." *Hispania* 76 (1993) 410-18.
- . "Literatura africana de expresión española." *Cuadernos Centro de Estudios Africanos* 3 (2003): n/p.
- Nimi, Rachid. *Diario de un ilegal*. Guadarrama (Madrid): Ediciones del Oriente y del Mediterráneo, 2002.
- Nisral Rosique Gloria, and Pié-Jahn, Guillermo. *La Situación actual del español en África*. Madrid: Sial/Casa de África, 2007.
- Nkogo Esono, Maximiliano. *Nambula*. Malabo: Morandi, 2006.
- Pérez Beltrán, Carmelo. *Entre las dos orillas: Literatura marroquí en lengua española*. Granada: University of Granada, 2008.
- Prabhu, Anjali. *Hybridity: Limits, Transformations, Prospects*. Albany: SUNY Press, 2007.
- Nsúé Anguie, Maria. *Ekono*. Madrid: UNED, 1995.
- Ricci, Cristian H. "Interview with Laila Karrouch." 2007. August 10, 2007.
- . "Interview with Najat El Hachmi." 2008. May 18, 2008.
- . "La literatura marroquí de expresión castellana en el marco de la *transmodernidad* y la hibridación poscolonialista." *Afro-Hispanic Review* 25.2 (2006): 89-107.
- . "Najat El Hachmi y Laila Karrouch: Escritoras marroquíes-imazighen catalanas en el marco del fenómeno migratorio moderno." *Revista EntreRíos* 6 (2007): 92-97.
- . "¿*Ultim patrianza* de Najat El Hachmi y el flojamiento de la identidad amazigh-catalana." *Journal of Spanish Cultural Studies*. Forthcoming.
- Ricci, Cristian H., and Ignacio López-Calvo. *Caminos para la paz: Literatura israelí y árabe en castellano*. Buenos Aires: Ediciones Corregidor, 2008.
- Rodoreda, Mercè. *Mirall Trenca*. 1974. 3rd ed. Barcelona: Club Editor, 1978.
- Said, Edward. *Culture and Imperialism*. London: Vintage, 1994.
- Sampetro, Benita. "African Poetry in Spanish Exile: Seeking Refuge in the Metropolis." *Bulletin of Hispanic Studies*, 81.2 (2004): 201-14.
- Siale Djangany, José Fernando. *Autorretrato con un infiel*. Barcelona: El Cobre, 2007.
- . *Cenizas de Kalabo y Ternas*. Ávila: Malamba, 2000.
- . *La revuelta de los diásporas*. Ávila: Malamba, 2004.
- Smith, Zadie. *On Beauty*. New York: Penguin, 2005.
- . *White Teeth*. New York: Random House, 2000.
- Toufali, Mohamed. "¿Existe una literatura rifeña en castellano?" *La puerta de los vientos Narradores marroquíes contemporáneos*. Barcelona: Destino, 2004. 273-78.
- Uriachi, Abdellakder. *El despertar de los leones*. Tercouan: s/n, 1990.
- Vaello Marco, Eloisa. "África-España: Lengua española, imaginario cultural y representaciones interculturales." *De Guinea Ecuatorial a las literaturas hispanoafricanas*. I Congreso Internacional. Estudios Literarios Hispanoafricanos. Instituto Cervantes, Madrid. November 24, 2008.
- Zafaf, Mohamed. *La mujer y la rosa*. Trans. Beatriz Molina Rueda and Zouhir Louassini. Madrid: AECI, 1997.
- Zamora Lobocho, Francisco. *Cómo ser negro y no morir en Anunaza*. Barcelona: Ediciones B, 1994.
- . *Memoria de laberintos*. Madrid: Sial, 1999.