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Writing Gender in Revolutionary Times: Male Identity and Ideology in Dulce Chacón's *La voz dormida*

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Abstract: The historical content of *La voz dormida* by Dulce Chacón gives us unique insight into the formation of male subjectivities during the ideological and physical struggle that followed the establishment of Franco's regime. The second part of the novel which centers around the figure of the "maquis," allows us to investigate the construction of a particular brand of masculinity. An in-depth analysis of the male protagonist of Chacón's novel reveals a deconstruction of the stereotypical male defined by the term "hegemonic masculinity." Traditional attributes of masculinity such as leadership, inner strength, physical power, and altruism towards women, are represented in this novel as ideologically and culturally imposed, and they come at a price. Male subjects in *La voz dormida* are afflicted by external and internal tensions and contradictions; however, conflicting forces not only contribute to shape men's identities, they also instill in them an impulse towards agency and resistance.

Key Words: Chacón (Dulce), contemporary peninsular narrative, masculinity, New Historical Novel, Spanish Civil War, Spanish Literature, Spanish novel, Spanish women's narrative

La voz dormida is the last novel by the Spanish writer Dulce Chacón (Zafra, 1953–Madrid, 2003).[1] The narration's historical content allows us a unique vision of the formation of male and female subjectivities during the ideological and physical struggle that followed the establishment of Franco's regime after the Spanish Civil War of 1936–39. The Postwar period was characterized by an indomitable repression aimed towards the establishment and solidifying of an extremely conservative ideology in Spain. The novel's title is significant; through it, the author characterizes her narration as the awakening of a dormant discourse, that of forgotten Republican women who suffered in the Spanish Postwar. The novel penetrates a historical invisibility and uncovers a knowledge which has been buried: the discourse of Republican women punished by the Franco regime for their involvement in the Loyalist cause.

The author defines the discourse of the rebellious women as silence; consequently, instead of female voices, it is the voices of males that are heard. Men's voices fill women's silences; and since every silence protects the story of a man, women's silences symbolically represent the voices of men. Thus, what began as an inquiry into women's discourse in *La voz dormida* leads us irremediably into the lives of men.

The novel tells the stories of women who had been imprisoned by the Franco regime in Las Ventas, a penal institution near Madrid, immediately following the Spanish Civil War. The women's collective crime was their sympathy towards the Republican cause. But under the shell of the women's ideological rebellion lies their individual struggle for survival, their unique motivations for their devoted attachment to the Loyalist ideals, their fears, and their silences. The narration combines fiction with historical recollections, or as the author best qualifies it in an interview with Luis García, "una verdad pasada por el tamiz de la ficción." The last part of the novel consists of an offering of gratitude by the author to the actual men and women "que me han regalado su historia," followed by a long list of names of witnesses and places.

Primarily, this is a novel about women. The specific aim stated by the author is to awaken the voices of those women who suffered during the Spanish Postwar. However, in her arduous investigation of historical facts and the long list of witnesses interviewed by the author, Chacón

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Hispania 92.3 (2009): 465–475

expresses her distrust towards the official Spanish historiography created during the Franco regime, as well as her repulsion towards the apathy during the post-dictatorial era in what came to be called "Pacto del olvido," or as Ofelia Ferrán indicates, a collective agreement to forget the past with the aim of a quick return to "normality" (14–15). Spanish society was never allowed to confront its traumatic past, a pivotal step in the healing process.

Ferrán also highlights the importance of literature as the place for "working through" issues related to memory and history (15). *La voz dormida* can be said to be part of a corpus of new narratives designated as the New Historical Novel, in which one important function is the confronting and "working through" the past. Janet and Genaro Pérez sketch the significant characteristics of the New Historical Novel as described by Seymour Menton and Fernando Aínsa, and in addition, they highlight other characteristics of the genre not recognized by either Menton or Ainsa: "[The] subversive fiction by women writers who seek to remedy patriarchal historiography's silencing of the female across the centuries by writing women into history, usually rewriting 'official' histories in the process" (11). This definition is precisely where Chacón´s novel finds its place. By combining fictional characters with historical generic figures (as is the figure of the "maquis"), by questioning official history, and by making use of self-conscious narrative, *La voz dormida* contributes to the new historical narrative which aims to create a "new culture of memory," a process by which "a society effectively confronts the legacy of its traumatic past of war, exile, dictatorhip, and repression" (Ferrán 14).

At the heart of the fiction is a historical insight not only into the formation of women's identities but especially into that of males, and a revelation of the mechanisms which shaped male subjectivities during the periods immediately preceding and following the Spanish Civil War of 1936. Chacón makes use of witnesses´ memories, and according to Ferrán, the practice of memory is also essential in an investigation of the construction of identities. Ferrán brings to the foreground the importance of memory as "the place, understanding, and definition of experience within the process of identity formation," and points the ways in which "a collectivity forges an identity over time and across generations" (15–16). The narration reveals the tensions of power which regulate male/female relations, and how women's identities are mediated by men's motivations, at the same time that masculine identities are shaped by psychological phenomena, socio-historical events, and the established political powers.

Contemporary concerns with the portrayal of the individual heroine by Spanish women writers have not allowed much exploration of particular motifs in Spanish women's narratives, such as the construction and representation of male characters. Linda Chown reported in 1983 in regards to women's narrative that critics frequently make assumptions that distort the highly problematic role of men (103). Even though schematic studies have been realized regarding the representation of men in Spanish women's narrative, a systematic study that would assess the literary portrayal of men by women has not yet been conducted.[2] Drawing from a variety of theoretical approaches, this study contributes to an understanding of women's conceptions about fiction, particularly women's insight into the formation and development of male subjectivity during a time of revolution and turmoil.

Male Identity and Ideology

In *La voz dormida* women's activities are controlled by men during the time of the Spanish Postwar, but men are also subject to ideological interpellations at the same time that they act as agents for a revolutionary, leftist ideology. Male protagonists in this narration are guerrilla fighters characterized as living by the precepts of hegemonic masculinity. The criteria to define masculinity in the Spanish Postwar is similar to what Patricia Sexton described in 1969: "male norms stress values such as courage, inner direction, certain forms of aggression, autonomy, mastery, technological skill, group solidarity, adventure and considerable amounts of toughness in mind and body" (15). In an attempt to relate the concepts of masculinity and hegemony, Mike Donaldson links Sexton's definition to the concept of hegemony by Antonio Gramsci in his

Prison Notebooks. Gramsci equates the term hegemony with power and maintenance of control by the ruling classes through ideology. The result is a definition that involves notions of "winning and holding of power and the formation (and destruction) of social groups in that process" (645). In combining both theoretical constructs (masculinity and hegemony), we may draw the conclusion that male norms or standards are utilized for securing power. In *La voz dormida* men are defined not only as mediators of women's positions, but also as agents who fight for the social and political power they have lost within a greater scheme.

According to David H. J. Morgan, "of all the sites where masculinities are constructed, reproduced, and deployed, those associated with war and the military are some of the most direct [...] the warrior still seems to be a key symbol of masculinity" (165). An analysis of the male protagonists of *La voz dormida* helps to understand the mechanisms by which this specific type of "warrior" masculinity, which is defined by Morgan as symbolic, comes to light as a result of strategic actions by forces of power and rebellion within the context of the Spanish Postwar era. The narration unveils the dynamics which shape the men's psychology, the motivations behind their struggle for power, the mechanisms that guide their efforts towards resistance, their response to repression, and their attitudes towards women and other men.

Characterization of males in this novel is informed by their subjection to a globalized ideology—that of Marxism.[3] These men act as agents of a Marxist ideology, and as such, offer resistance to the established powers of Fascism. Class struggle is Marxism's predominant medium of operation. Followers of Marxism, like the male Communists of the novel, offer resistance to the conservative, class-elitist ideology of the Franco regime. Orthodox Marxist theory affirms that "the individual is a resting place for properties which are abstract, and they attain the status of the concrete only at the point where they belong to a class or where the people can be discovered or invented" (Smith 4). Likewise, in the construction of her male characters, Chacón utilizes the image of the guerrilla fighter—the "maquis"—and incorporates within him the abstract qualities of his class—determination, valor, patriotism. Such characterization of the maquis responds to a transcendental definition. In an attempt to answer the Marxist ideological interpellation, the men of *La voz dormida* strive to fit the paradigm of the Marxist warrior; however, the author also offers a portrait of a subjugated man in conflict with the world around him, who has to fulfill the different roles demanded of him by a higher power or powers as he attempts to reconcile those demands with his inner impulses towards freedom, love, and subjective desires. These male characters are carriers of a unique set of histories and contradictions that mark their motivations and guide their behavior. In *La voz dormida,* and through a synecdochical relation, Chacón reconciles the idea of the existence of man as collective subject (a Marxist concept), bearer of a certain ideology—the Communist guerrilla leader—with the subject/individual or the fragmentation of the ideally unified, coherent self.[4] She accomplishes a deconstruction of the male subject's imaginary unity and coherence in the representation of fragmented masculine subjectivities.

In the historical context of Spain, maquis were the men for whom the Spanish Civil War did not end in 1939. Valentina Fernández Vargas tells us that Spanish guerrillas were formed from the beginning of the Republican defeat. Their objective was not only to continue active armed resistance to the new regime, but also one of survival (91). In 1939 everyone acknowledged that the war was all but lost; however, among leaders of the Communist Party, instructions of "resistir a toda costa" were issued, and the slogan "resistir es vencer" was declared. Communist leaders were convinced that a European conflict was imminent, and Spanish Republicans would receive support from the victorious European democracies (Arasa 18). But Spanish guerrillas had been abandoned by their international supporters as early as 1939, when France and Great Britain acknowledged the Franco regime as legitimate, as the European democracies sought to delay a confrontation with Hitler (Fernández Vargas 92–93). Spanish maquis were forced to survive on their own, forsaken by their own Communist Party leaders, and branded as "bandoleros" by the Franco regime.

Paulino, the novel's male protagonist, a guerrilla fighter, embodies all the abstract qualities

of the Communist rebel waging the struggle for socio-economic justice and freedom against the Franco establishment. He is able to make disruptive interventions into social formations, even if it is only because he is convinced that the ideology to which he subscribes, Marxism, must be established. But he is also a subject/individual of the Spanish Postwar who carries within him a unique history and set of struggles.

It is not difficult to discern in Paulino the attributes of the subject/individual as outlined by Paul Smith. In this study, the subject is to be understood according to Smith's explanation and in the context of the leftist ideology in the Spanish Postwar as "the bearer of a consciousness that interacts with the world" (5). "Bearers of consciousness" are subject/individuals who are called to fulfill numerous roles which may and will conflict with each other; it is precisely the conflictive nature of these roles or subject positions that will instill into subject/individuals the desire for counteractive agency and resistance.

Smith argues against Marxist theorists' insistence on the importance of class experience as pivotal for the subject/individual's practical ability for interventions. The subject/individual's interventions in the form of disruptions to or in the service of conservativism call more generally upon one's own individual history which may not be exclusively determined by membership into a specific class,"real, borrowed, or imagined" (Smith 5). These interventions are represented in the novel as Paulino's disruptions of the Franco regime, the antagonistic power to his own. Paulino's rebellious actions are motivated not only by class experience, as determined by his Communist ideology, but also by his own personal history and unique subjective constitution as a fragmented subject. Paulino's interventions are marked by his interactions with meanings in his own social formation and social practices; however, those meanings, as Smith affirms, "have a history which is, in every case, constitutive of the histories of subject/individuals" (Smith 5). In the case of Paulino, class struggle, and the desire for equality and social and political freedom are some of the meanings that motivate his disruptive interventions into an antagonistic ideology. But prior to this relationship with his specific social formation, family life and the boy's early relationships with his mother, father, and the environment will mark his distinctive kind of masculine subjectivity. Nigel Edley and Margaret Wetherell argue in their analysis of the psycho-analytical tradition of masculine subjectivities that "the gender identity of each and every male is assumed to be determined, primarily at least, by the pattern of relationships that he experiences early in his life" (70). In *La voz dormida*, it is not only gender identity that is influenced by a pattern of relationships early in life, but also the attributes of such identity. The main male character's brand of masculine identity is determined in part by the early relationship with his father.

Extensive research has been conducted in regards to father/son relationships, and the role of the father in the shaping of the son's subjectivity as male. According to Bob Pease, much of this research reveals that "fathers are disturbed by any of their son's behaviour that is not typically masculine" since fathers are "expected to be the main transmitters of culturally approved forms of masculinity to their sons" (57). Therefore, sons' identifications with their fathers are and were the predominant social practice. Although in the narration we are not offered extensive insight into Paulino's childhood's relationship with his father, the author gives us important information regarding his father as a stern military man who had lived in many places, and who kept remembrances from all the cities in which he had lived. He was a lieutenant in the Republican Army who contributed to the effort of putting down the military insurrection of 1936. He was killed in combat in 1937. The only remembrance his family received was a piece of luggage containing two military uniforms. Following his father's lead, Paulino, at the age of 19, came home with a smile on his face and gave his mother the news: "Me he alistado como voluntario, mamá" (36).[5] This episode marks Paulino's transition from adolescence to maturity and has been determined by paternal teachings. His mother's sole response was: "Eres demasiado joven, Paulino"; she did not add anything else, because she knew, as the narrator informs, that men's decisions must not be argued with, "acostumbrada a que las decisiones de los hombres no se discuten" (36). Perhaps she did not intervene the times when Paulino was a small child and his

father taught him to march as a soldier, "soldadito de plomo con espada de madera" (327).

When Paulino returns home to warn his family of imminent danger, he does not call his mother "mamá" but "madre": "Nunca más la llamará mamá" (44). The transition has been completed. Paulino is a man. He has separated from his mother as the source of sustenance and nurturing. He has adopted a new subject position within patriarchy as he replaced and becomes a copy of his own biological father. This new subject-position demands Paulino's entering into the realm of patriarchal law, the cultural space where the power of men is to be protected (Kuypers 13), a concept which is shared collectively by his culture. The competition for power carried out in the Spanish Civil War continues, but is only beginning for Paulino.

The attainment of power is the force behind the collective actions of men in *La voz dormida*. Competition for power will contribute to the implementation of action and resistance from those that have been subjugated. Subscribing to hegemonic masculinity ideals will determine men's degree of self-discipline to obtain that power, and will also regulate their attitudes towards women and other men.

Part of hegemonic masculinity's agenda is to persuade the majority of the population that its way is the natural way. As explained by Patricia Sexton, the consolidation of the terms "masculinity" and "hegemony" results in a project by which social and political norms are defined through masculine ideals. Male characters in *La voz dormida* conform to the model of hegemonic masculinity described earlier and have internalized the concept that the masculine way is the natural one. Masculinity comes defined in the novel as a culturally idealized form. Individual men as well as those who are part of a group (such as guerrilla fighters) subscribe to the designs of hegemonic masculinity and are actively involved in the project of manhood as protectors of women. Masculinity is defined by qualities such as aggression, competition, intellectual abilities, activities in the public sphere, the search for adventure. The project of hegemonic masculinity is sponsored and safeguarded equally by both ideologies: the Spanish Communist Party and by the ultra-conservative Franco regime.

The process of subscribing to a global ideology such as Marxism—to use Michel Foucault's terminology, which is associated with the acquisition of power—is parallel to the subscription to hegemonic masculinity. As a price to pay for entering that realm, men must make sacrifices and suppress, as Michael Kaufman explains, "a range of emotions, needs, and possibilities, such as nurturing, receptivity, empathy and compassion, which are experienced as inconsistent with the power of manhood" (65). That is, men attempt to transcend the barriers of subjective emotions to fit the pattern of a transcendental, abstract paradigm. Thus, Paulino is portrayed as the self-sacrificing man who relentlessly pursues his ideals by setting aside obstacles which may include women; but a deeper inquiry into Paulino's character brings to light a man who is constantly and unconsciously plagued by the conflict between fitting the culturally established role of a man, and his own subjectivity.

Paulino will answer ideological interpellations to fulfill roles in different subject-positions. His social identity is manifested through the different disguises he is forced to wear throughout his life. Being a guerrilla fighter or a maquis in the woodlands is but one of the disguises Paulino displays. As a child, his father dressed him as el "soldadito de plomo"; during the war, the Republican government summons him to wear the army uniform; and later, during the Postwar, he is compelled to wear the disguise of the maquis "pantalón y chaqueta de pana, una boina con visera y un fusil ametrallador al hombro" (44); he then decides to adopt a new name "El Chaqueta Negra" by which he will become the legendary guerrilla leader. He is even forced to wear a *falangista* uniform in order to penetrate the women's prison and rescue a female Communist officer.

There exists a parallel progression between Paulino's disguises and the defeat of the leftist fighters: when their cause is all but lost, Paulino puts on a bourgeois disguise as Jaime Alcántara, the mask that will facilitate his escape into exile. Later, when he is captured by the Franco police, he will wear a prison uniform to fulfill his role as the castigated revolutionary. At the end, he will be forced to wear the disguise of the restored-into-society criminal-now-citizen under the Franco

regime. Thus Paulino's politically constructed identity, which is symbolized by the attires he wears throughout the narration, is determined by the interpellations from the Marxist cause against the ruling regime, the impositions from the Franco government, as well as his early familial and social environment.

Male Bonding

An important attribute of male subjectivity is the concept of male bonding. In *La voz dormida* there is a unique opportunity to examine this notion as the central male characters, the guerrilla men, are forced into a situation where women are almost totally excluded. In this novel, Chacón represents tensions between the bonding of men, ideology, and female intervention.

Anthropologists define male bonding as a form of male camaraderie, "a trait developed over millennia, a process with biological roots connected...to the establishment of alliances necessary for group defence and hunting" (Gutmann 393). Most agree that male bonding necessitates the exclusion of women. However, in *La voz dormida* men are not voluntarily seeking male companionship and camaraderie to the exclusion of women. Men are compelled to bond in their need to survive. Group defense, in this case, is the main motivation; bonds of friendship are realized as a final consequence of the need for survival, and not as an original disposition. Women are excluded from the bond, as guerrilla fighters have internalized the ideological restrictions on gender roles.[6]

Male bonding is represented in this novel as a feature of the patriarchal structures of class and gender. Guerrilla fighters are linked by their ideological bond of belonging to the same class as they struggle for survival and ultimately predominance. By living in the margins, and uniting against one common enemy, men form a bond that will only be broken by death. Living by a very strict set of rules known as "las leyes del monte," breaking the law established by the dominant Francoist regime becomes their duty, and being willing to sacrifice oneself to save a comrade's life is of the utmost importance. The narrator explains the bond between Paulino and his comrade Felipe: "se incorporaron los dos al XIV Cuerpo del Ejército Guerrillero y les asignaron la zona de Extremadura. Juntos atentaron contra el ferrocarril Mérida-Cáceres. Y al día siguiente, Felipe le salvó la vida en un enfrentamiento con tropas regulares. Desde entonces no se han separado" (45). Later, Paulino returns the favor. Putting himself at risk, he saves Felipe's life when he asked a doctor whose wife is a sympathizer of the Franco regime to treat Felipe's wound: "Paulino decidió que recurriría a don Fernando...No dejaría morir a su compañero. No lo permitiría" (77).

The bond between Paulino and Felipe began as they joined ranks to complete training on guerrilla instructions, "el miliciano ha sido su sombra (Felipe's) desde el día que ambos llegaron a Benimaret" (45). United by the common objective of overthrowing the Franco regime, they install themselves in the margins, first the woodlands and later exile, marginal spaces from where men conduct their revolutionary operations. In this context, ties between men are crucial to their survival as well as to the success of the cause, and their relationship with women becomes an obstacle to accomplishing their objectives. Thus in the context of guerrilla warfare during the Spanish Postwar, gender and class articulate the power relations between men and women as well as between men.

In order to demonstrate their ideological commitment, guerrilla soldiers, as a bonded group, employ a set of specific procedures directed by the rules of the guerrilla. First, they affirm their ideological position and their loyalty to the Communist Party. Paulino declares: "soy comunista" (154), "soy un hombre político y...nadie podrá cambiar mis ideas" (155). Ideology is the common bond that unites the men. Later, they reluctantly drop out from the scene dominated by the oppression of the Franco regime: "Tengo que irme, pero quiero que sepas que, aunque mi gusto sería quedarme contigo, mi deber está por encima de mi gusto, y siempre lo estará" (153). They also reaffirm women's exclusion as required by the bond's ideological requirements. Male recognition of female negative interference comes from patriarchal ideological notions of female inferiority within the military realm. Even though Elvira, Paulino's sister, proves to be a tough

guerrilla woman, Mateo, another guerrilla fighter, affirms as he voices the men's opinions: "las mujeres no deben andar como gatas salvajes por el monte" (261). *Guerrilleros* commit themselves to living by a strict set of laws that include giving up one's life for the benefit of the male group or another male comrade; females are forbidden from such demanding circumstances.

Distancing from women's bodies in the context of the Spanish guerrilla is part of the ideological process of male bonding, and becomes a gesture of masculinity that strengthens the self as well as the attachment between the men. Thus Paulino judges as an irreparable offense the fact that some guerrilla leaders and the men under their command seek the company of women at a brothel risking the safety of the camp: "Escúchame bien, Tordo, porque no lo quiero repetir, faltas como ésta se castigan con la muerte" (272). In *La voz dormida*, sexual abstinence is thus a necessary element of the disciplinary guerrilla code. The narration defines the war environment as one that establishes a barrier between men and women while it binds men to men.

Military Hierarchy and Power

A pseudo-military structure is unavoidable within the guerrillas, and within the context of the fraternity formed in the woodlands. The obligation to enforce "las leyes del monte" or the strict disciplinary formations, belongs to leaders of the militia hierarchy. This obligation is conferred to the men by the PCE (Partido Comunista Español) itself, the organizer of armed activities against the Franco regime in the context of the Spanish Postwar. Daniel Arasa explains that "el nombramiento de los jefes guerrilleros fue muy improvisado, y con frecuencia se otorgó el mando a personas valerosas, pero de escasa preparación" (36). Taking into account the fact that military strategists were scarce, the hierarchical criteria for choosing guerrilla leaders was right in line with patriarchal ideals of aggressiveness, competition, violence, and physical strength. In the novel, Paulino, a.k.a. "El Chaqueta Negra," presents all the characteristics of the above hegemonic masculinity standards; therefore he is primed as a leader. In the narration, the positions of military power that are created within the guerrilla unit reproduce the dominant scheme which generated that power for the control of men in the first place. This ironic twist equates relations of power defined within guerrilla fighters with dominant relations of power against which *guerrilleros* were fighting. That is, the effects of power and its control which are felt and suffered by men and women within the Franco regime's social and political environment are also present within the context of the marginal guerrilla system. Repression and fear dominate both realms, and are the primary means utilized to secure power.

Paulino and Felipe share the experience of defeat and exile. They fail in their fight against the Franco regime. Ineptitude of the Spanish Communist Party (PCE) becomes the men's own downfall. Some historians attribute the failure of the Communist Party to a series of tactical errors, and others consider the Party's failure to help the guerrillas as an act of treason.[7] But in any case, the ideological power to which subjects in this novel submit has failed: power has been assumed by another ideology, that of Fascism. This transference is felt by subject/individuals who suffer it in their own bodies. It is men's and women's bodies that must comply to and assimilate the power, as well as question and challenge it. In the novel, some women suffer the horrors of torture while in prison, and absorb pain silently until death, as is the case with Hortensia, Felipe's wife, one of the main female protagonists; other women suffer silently in the city of Madrid for fear of their lives, as is the case with Pepita, Hortensia's sister, who will become Paulino's wife. Men, on the contrary, react against the new oppressive power. When both men, Paulino and Felipe, are physically removed from their active medium of operation (Spain), they symbolically express their moral and political outrage as well as their frustration by urinating against a wall. Paulino and Felipe reflect on their gesture as they enter French waters: "Ya estamos en aguas francesas. —Chiquillo, lo último que hemos hecho en España es mear. —Contra una tapia" (166). They will ultimately return to the active fight, but it is a lost cause. Felipe will die a hero shortly after their return, giving his life to save his comrades. Paulino will be captured and imprisoned in Burgos. Pepita, the woman Paulino will marry, will lament the disastrous outcome: "Y pensó en el dichoso

Partido, que había mantenido la guerrilla inútilmente, durante años, para demostrar su fuerza, para hacerse notar, para que muchos de ellos murieran más valientes que nunca, sin sentido" (340).

Ideological Impositions

The events of the narrative, the representation of loss of life and imprisonment, confirm the futility of the effort of a conscientious adhesion to a determined ideology, and at the same time signal the impossibility of escaping ideology. Paul Smith explains the pessimism about the subject's revolutionary potential that members of the Frankfurt School expressed after World War II. Their concern was the continued submission of the subject to the Capitalist system (59). In *La voz dormida*, the subject's voluntary submission is not to Capitalism but to an opposing ideology—Marxism—which also demands the continued identification of the subject with the power that subjugates him.

Disappointed and abandoned by the Communist Party, Paulino is captured and condemned by the Franco regime to thirty years in jail. To save his life, Paulino maintains his bourgeois disguise as Jaime Alcántara. Within the prison walls he will continue to work for the Party: "Y en Burgos no perderá su pasión. No la perderá, aunque a veces siente que la está perdiendo. Aunque a veces siente que Burgos está muy lejos. Con pasión continuará en la lucha, desde Burgos, desde lejos, recordando a su padre, apasionado en el ejercicio de la disciplina militar, recordando a su madre, apasionada contadora de cuentos infantiles" (325).

Paulino will remain in jail for nineteen years; the remaining time has been pardoned as a conceded grace by the Catholic Church due to the death of Pope John XXIII. Paulino keeps on submitting to the Communist Party's ideology with the intention to offer resistance to the Franco regime. His return to society is allowed by the Franquista government, and is implemented through a series of instructions that limit his physical freedom. The novel ends with an official document issued by the new government outlining the restrictions to Paulino's conditional freedom. As Paulino and Pepita, once married, leave Madrid to begin their new life, "Él guarda en el bolsillo la dirección del Comité provincial del Partido Comunista en Córdoba y las instrucciones de su libertad condicional" (374). Paulino finds himself in a dialectical situation as both subjecting himself to and resisting the same conservative ideology; but this unique, conflictive situation provides the fuel for his resistance to the Franco regime. As Smith explains, "domination dialectically calls for resistance" (64). Thus, the end of the narrative reflects the conflictive double nature of the subject/individual which is capable of agency towards resistance, and at the same time is subject to ideology. Paulino's intention is to continue to offer resistance to the Franco regime within a censored environment and will answer heterogeneous and even polarized ideological interpellations in the form of subject-positions: he will continue his clandestine work for the Communist Party, and he will also be a productive member of society within the Franco regime as he is forced to work and contribute to that economy.

Paulino posits himself as the subject of Marxism, the alienated ideology in the context of the Spanish Postwar. From the Marxist platform he will attempt to engage his resistance to the Franco regime, and towards that end he will submit to the laws of Francoist society and Catholic religion as signaled by his Catholic marriage to Pepita. Paulino's social and subjective contradictions and his aim to erect himself as a coherent individual are symbolically expressed in the narrative by the papers he carries in his pocket after his release from prison: the address for the Communist Party Committee in Córdoba, and the Franco regime's detailed instructions for his parole. The directives given Paulino by the Franco regime are aimed at his physical restriction in order to control his body as well as his mind: "Irá directamente al lugar que se le haya designado [...]. No podrá salir del lugar que se la haya asignado [...]. Se presentará en las Juntas Locales de Libertad Vigilada. Queda obligado a dirigir por correo, el primer día de cada mes, un conciso informe referente a su propia persona escrito por sí mismo" (376).

In the context of the Spanish Postwar, power is exercised so as to not leave any recourse for a free space. Michel Foucault argues in his essay "The Subject and Power" that a definition of

power must necessarily include an allusion to freedom: "When one defines the exercise of power as a mode of action upon the actions of others, when one characterizes these actions by the government of men by other men—in the broadest sense of the terms—one includes an important element: freedom. Power is exercised only over free subjects, and only insofar as they are free" (790). For Foucault there is a positive consequence to power impositions, since perhaps the history and remembrance of lost freedom is what creates the impulse towards resistance. Similarly, Frank Lentricchia explains that the restrictions that a repressive regime places on a free individual as his inability to act freely is taken away, creates a "critical consciousness" "at the very economic site of a would-be monolithic discipline" ("Reading Foucault" 2, 54); such critical consciousness would logically lead subject/individuals to a non-conformist impulse towards resistance. Lentricchia's explanations, which are based on an analysis of Antonio Gramsci's theories, refer to a critique of Marxism vis-à-vis workers within a Capitalist environment. For Communist subjects in the context of Postwar Spain the results would be different. Subjects of Marxism in the Spanish Postwar also possess a "critical consciousness" which continues to exist after physical freedom is taken away. However, active resistance is eliminated due to the Franco regime's severe physical limitations and its complete control of subjects' bodies. As Paulino is stripped of all physical freedom, his critical consciousness is intensified by his complete inability to act; thence, the sense of doom and desperation that permeates the end of the novel as the words "Y era miércoles" (377) occupy one page. The novel's last page features only the words of the poet Luis Alvarez Piñer in the form of an epigram "Y a lo lejos la empalizada temporal improvisaba el horizonte imprescindible" (377–78), words which foreshadow the long period of repression in Spain. Chacón symbolizes thus Paulino´s agony as well as the future of the country under the dictatorship.

Michel Foucault explains power as something that is exercised, a relation of force that should be analyzed in terms of "struggle, conflict and war" (*Power/Knowledge* 90). In Postwar Spain the relations of power that will delineate the long period of the dictatorship were established at the time of the Civil War of 1936, in war and by war. The political power of the Franco regime put an end to the physical war, and the disarray that marked the final stages of the Civil War was counterbalanced by apparent peace. However, to use Foucault's words, "the role of political power [...]. is perpetually to re-inscribe this relation through a form of unspoken warfare; to re-inscribe it in social institutions, in economic inequalities, in language in the bodies themselves..." (90). Thus unspoken warfare continued in Spain between the Franco regime and many Spanish citizens. Agents of resistance attempted to continue their literal warfare against power in the Spanish Postwar, but strict discipline and punishment from the Franco regime, created a reign of terror among the population which made contestatory action an impossibility. As the Franco regime became more powerful, it erased the existence of the oppositional other as it never recognized the political guerrilla resistance. Mechanisms of erasure are explained by Frank Lentricchia: "The dream of discipline is the dream of penal theater without audience: the extermination of all resistance through total occupation of the space of resistance" (Lentricchia 41). With the material erasure of the leftist political ideology by the Francoist apparatus, the men who materialized such ideology also disappeared: the guerrilla maquis became thus invisible to official history.

Even though Chacon's narration is purposely constructed to unveil the histories of women during Spain's Civil War and Postwar, the second part of the novel, which centers on the historical figure of the "maquis" or the leftist guerrilla fighter, allows us to investigate the construction of a particular brand of masculinity, and gives us insight into the mechanisms that manipulate it. The male characters who figure prominently in *La voz dormida* fit the pattern of hegemonic masculinity. This type of masculinity is characterized by leadership, inner strength and physical power, aggression, group solidarity, and altruistic and protective tendencies towards women; however, in this novel, these tendencies come as culturally and ideologically imposed: a façade guerrilla fighters are compelled to exhibit. The Leftist guerrilla fighter is not defined as a stereotypical male, but as a subject afflicted by contradictions and conflicts as a result of cultural, social, political, and religious pressures. What is revealed in this narration is the

deconstruction of an imagined brand of masculinity, a subject/individual within the context of war in conflict with himself and with the external forces that contribute to shape his identity, which, as we have seen, attempted to render him invisible to history.

The implications of such a revelation extend along past and present discursive formations, and bring about the interconnections of such discourses. The author brings attention to the power relations that contribute to the identity formation of ordinary citizens. Moreover, by representing the subjectivities of males as a corollary to the "awakening" of the voices of women, *La voz dormida* brings to the foreground the continued inequality of females in present-day Spanish society.

NOTES

[1]Other works by Dulce Chacón include poetry, drama, and short stories. Before the publicacion of *La voz dormida*, the following novels by Chacón were published: *Algún amor que no mate* (1996), *Blanca vuela mañana* (1997), *Háblame, musa, de aquel varón* (1998), and *Cielos de barro* (2000).

[2]A good point of departure towards an analysis of male characters by women novelists is the essay by Joan Lipman Brown.

[3]Michel Foucault opposes the concept of "globalized ideology" to that of "genealogy": "a form of history which can account for the constitution of knowledges, discourses, domains of objects, etc., without having to make reference to a subject which is either transcendental in relation to the field of events or runs in its empty sameness throughout the course of history" (*Power/Knowledge* 59).

[4]Paul Smith describes the subject as a place of contradiction in which cultural practices are made concrete. According to Smith, the subject is to be understood as passivity, something at the behest of forces greater than it." The subject can always be said to be "subject of something"; something that is "always different, always changing." The term "individual" is to be understood as an "illusion of whole and coherent personal organization or as the misleading description of the imaginary ground on which different subject positions are colligated" (xxxv). Thus Smith's dyad "subject/individual" refers to men and women's subjective constitution as an illusion of unity and indivisibility on the one hand, and a reality of subjective fragmentation on the other.

[5]All textual quotations in this study are from Dulce Chacón's *La voz dormida*, Madrid: Alfaguara, 2002.

[6]Mary Nash in *Defining Male Civilization: Women in the Spanish Civil War*, outlines the limitations imposed on women's activities during the Spanish Civil War: "Women were expected to dedicate themselves wholeheartedly to the war effort—but not at the war fronts." Although the image of the "miliciana" was spread in order to entice men to take up arms, the reality limited "women's war resistance to the home front" (101).

[7]See S. Grover Rich, Jr., Laura Desfor Edles, and R. Dan Richardson.

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