

# FAR FROM THE FAMILY TREE: QUEERING GENEALOGIES AND LITERARY ARCHIVES IN *OUTONO AQUÍ* BY MARIO REGUEIRA

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**ABSTRACT:** This article offers an analysis of the ways in which Mario Regueira's novel, *Outono aquí*, and its characters challenge the silence imposed upon non-hegemonic national and sexual identities and narratives. *Outono aquí* establishes—through a series of intertextual references—a literary genealogy that exceeds the limits of sexuality, language, and nation, to offer a queer Galician literary aesthetic that, far from marginal, can only be understood in a transnational and transhistoric context.

**KEYWORDS:** Sexuality; intertextuality; migration; language; violence.

## LONXE DA ÁRBORE FAMILIAR: QUEERIZAR XENEALOXÍAS E ARQUIVOS LITERARIOS EN *OUTONO AQUÍ* DE MARIO REGUEIRA

**RESUMO:** Este artigo presenta unha análise de *Outono aquí* de Mario Regueira, en particular, das formas nas que a novela e os seus personaxes resisten as forzas que silencian as narrativas e identidades nacionais e sexuais non hexemónicas. *Outono aquí* establece —por unha serie de referencias intertextuais— una xenealoxía literaria que supera os lindes da sexualidade, da lingua e da nación, e que ofrece unha estética literaria galega queer que, lonxe de ser marxinal, só pode entenderse nun contexto transnacional e transhistórico.

**PALAVRAS CHAVE:** sexualidade; intertextualidade; migración; lingua; violencia.

«Pensar a historia», María do Cebreiro Rábade Villar reminds us, «significa rescatar tamén as outras historias que existiron pero que non se impuxeron» (2012: 4). This important task of uncovering non-hegemonic, marginalized and silenced histories in Galician Studies can be difficult, as has been illustrated in the case of women's history. Over the last two decades, feminist scholarship has made strides in revealing the sexist mechanisms by which the dominant Galician nationalist tropes diminish or altogether deny women's contribution to the foundational national narrative (González Fernández 2005, Miguélez-Carballeira 2013). When empirical evidence cannot be produced, because histories have been suppressed, erased, omitted or silenced, «it is in literature», as

Kirsty Hooper signals, «with all its imaginative potential, where those myths of origin can be most comprehensively rewritten» (2006: 45).

Scholars interested in non-normative gender and sexual subjectivities in Galicia find themselves in a similar position. Despite the growing corpus of scholarship on archival materials, ephemera and the arts that points to the existence of non-heterosexual practices and non-binary genders in Galicia (Barreto 2017), as well as the relative increase in activism, publications, and audiovisual production centered on non-normative sexualities and genders, the past and present of queerness remain fraught with silences. This lack of historical referents means that contemporary Galician queer art and LGBTI activism appear deracinated from cultural traditions. This predicament is not unique to Galicia, since, broadly speaking, documentation regarding gay and lesbian lives has often been lost to institutional neglect or «destroyed by indifferent or homophobic families» (Cvetkovich 2002: 108).

As in the case of women's history, literary discourse becomes a site for challenging heteronormative erasures of queerness from the national narrative. One prime example of this is Carlos Callón's work with Medieval Galician-Portuguese poetry which has uncovered «a historia das opcións sexuais, a percepción e/ou vivencia das relacións sexoafectivas intermasculinas ou interfemininas e da diversidade amorosa, a configuración da intolerancia e o silenciamento» (2011: 10). In spite of this historic presence of non-heterosexual desire in Galician letters, others, such as novelist, poet, scholar and journalist Mario Regueira<sup>1</sup>, claim that a modern «queer» Galician literature is «un concepto complexo do que considero que é moi cedo para falar, se é que realmente podemos chegar a falar del algún día» (2008: 146-7). He does, however, advocate for a Galician literature that resists normalizing and normativizing impulses, one he describes as *maronda*, «unha literatura sen castrar, ou máis concretamente neste caso, unha literatura que resiste á mutilación categorizadora» (2008: 150). *Maronda*, as described by Regueira, is a word rooted in rural

<sup>1</sup> Mario Regueira has published numerous literary works, most notably *Tanxerina* (Espiral Maior, 2006), which was awarded the Premio de Poesía Pérez Parallé; *Blues da crecente* (Espiral Maior, 2009), awarded the Premio Jóhán Carballeira de Poesía; *O silencio* (Xerais, 2012); *Rebelión no inverno* (Xerais, 2004); *L'affiche rouge* (Xerais, 2007); and *Outono aquí* (Sotelo Blanco, 2012), recipient of the Premio de novela curta Manuel Lueiro Rey. He is a regular contributor to *Sermos Galiza* and other periodicals and journals, and author of *Lois Pereiro: unha persecución* (2.0 editoras, 2011).

Galician cattle farming and whose feminine form refers to a sterile female animal but whose original masculine form was employed to describe uncastrated, virile ones (2008: 146).<sup>2</sup> In some areas of Galicia today, the words *marondo* and *maronda* are more commonly employed as injurious terms for those who challenge dominant gender and sexual norms, specifically masculine women and openly gay men (2008: 146). Given its semantic charge, Regueira offers *maronda* not simply as a translation of «queer», but also as a localization of the globalized term. Foregoing other loanwords such as *queer* or *cuir*, by translating the term, Regueira simultaneously increases the visibility of both sexual and linguistic minorities and recognizes the importance of place and language when mediating the tensions between the global and local nature of sexual identities. For Regueira, a *maronda* Galician literature is that which flouts normalization, whether sexual, linguistic and/or national. Regueira's reappropriation of a derogatory and locally rooted term, is especially important for thinking about non-normative gender and sexual identities within minoritized cultures given the often problematic, imperial uses of Anglo queer discourses, as has been studied by queer theorists, such as Martin F. Manalansan IV (2013) and Dennis Altman (2001).

Challenging the heteronormative and patriarchal metanarratives of Galician national identity is also a concern in Regueira's own poetry and literary prose. In his novel *Outono aquí* (2012), the focus of this essay, migration and translation allow Regueira to situate a seemingly local problem within a greater global context and establish a comparison between the silencing of both sexual and linguistic minorities. Crossing borders into Ghent, Belgium—another diglossic space—allows two estranged brothers to finally discuss the patriarchal and sexual violence that has scarred their bodies and psyches. Through the reconstruction and revelation of memories of gendered violence by the queer protagonist, Xoán, *Outono aquí* combats the silences that perpetuate heteronormative and patriarchal hegemonies.

<sup>2</sup> There are notable resonances between *maronda* and *bravú*, the term used to describe the rebellious attitude of Galician cultural production during the 1990s, and which, as José Colmeiro notes, «with its references to wild game and untamed, uncastrated nature,—alludes [...] figuratively to the politically subversive aspects of cultural resistance» (2009: 227). The apparent semantic kinship is belied by the fact that *bravú*, as Colmeiro observes, revealed «a certain fear of symbolic castration reflected in the testosterone-filled music and lyrics» of this predominantly masculine movement (2017: 245).

Rather than merely graft queer experience onto the dominant narratives of Galician identity, *Outono aquí* shakes the very foundation of those fictions, providing an alternative genealogy and counter archive of Galician queerness that resists normativity, whether sexual, gendered, linguistic or national. As with his defense of a *maronda* literature, Regueira's literary project is not so much interested in defining queerness as in the development of perspectives and strategies that resist normativity. Theoretical work of queer archives, haunting, witnessing, repertoire and cruising can explain the ways in which Regueira's literature works with and against the gaps and silences in history to offer queer modes of thinking about history and identity that free his characters from heteropatriarchal oppression. *Outono aquí*, I argue, through a series of intertextual references and translations, establishes a literary genealogy that exceeds the limits of sexuality, language and nation, to offer a queer Galician literary aesthetic that, far from marginal, can only be understood in a transnational, translinguistic and transhistoric context.

#### WITNESSING PATRIARCHAL AND NATIONAL VIOLENCE

Theorist Avery Gordon claims that «haunting is one way in which abusive systems of power make themselves known and their impacts felt in everyday life, especially when they are supposedly over and done with [...] or when their oppressive nature is continuously denied» (2011: 2). Such hauntings are experienced as «an animated state in which a repressed or unresolved social violence is making itself known, [...] when the over-and-done-with comes alive» (2011: 2).<sup>3</sup> From such a standpoint, the characters of *Outono aquí* are haunted by repressed traumas and silenced histories, as suggested by the vivid description of a nightmare that shakes a terminally ill Xoán from his sleep in the opening pages of the novel. In the dream, a present-day Xoán is trying to escape a Francoist firing squad when he encounters childhood versions of his

<sup>3</sup> Jo Labanyi (2000; 2002) and José Colmeiro (2011), among others, have made similar arguments regarding the role of ghosts in Spanish cultural production, particularly in regard to the haunting spectres of Francoism. Although Regueira uses haunting in related ways, Gordon's transnational and intersectional model of haunting provides a more apt model for reading *Outono aquí*, whose ghostly concerns extend beyond the dictatorship and the Spanish state.

brother, Guillerme, and their neighbor Amanda. When a military band strikes up the tune «Que viva España», the three begin to dance in circles until Xoán is sick; Xoán awakes in the hospital and confesses to the doctors that he lied, that he does in fact have family, «un irmán na España» (2012: 13). Family, trauma, violence, history, migration, music and the nation are all interlocked in a ghostly and dizzying spectacle that Xoán can no longer repress.

Just as Xoán and Guillerme are haunted by the ghosts of their past, so is their «vella aldea», where nothing notable ever happened except for the execution of five men accused of aiding anarchists just after the Civil War (2012: 19). In the period between the brothers' births, the residents were relocated to a nearby town to make way for a motorway, but the promises of commerce and modernity the road was to bring to the struggling rural community remained unfulfilled when development was halted. To escape the monotony of life in their non-descript village, the brothers return to the *aldea* to play in the deserted homes. This setting, «con nenos fantasmas atrapados en vellos cuartos, xogando a xogos de cando a guerra, con rapaces que procuraban anacos da vida roubada, e con vellos estarrecedores que se remexían no fondo das casas» (2012: 19), is more than a simple backdrop. By having the new highway run over the same hill where the killings took place, Regueira suggests that the capitalist developments of post-Franco democracy continued the work of marginalizing Galician life, exemplifying the ways in which a ghostly haunting «alters the experience of being in linear time» (Gordon 2011: 2).<sup>4</sup> The ruins of dreams deferred and crimes past become the stuff of their childhood games. Although Xoán and Guillerme are children of the post-Franco democracy, they cohabit with and are socialized by ghosts, which is one of several ways that Regueira challenges notions of generational divisions or historical progress in the novel.

With time, the children themselves grow into ghost-like adults. Xoán's social death is brought about because of his homosexuality and the village where he once played becomes the site of adult fears of physical violence:

<sup>4</sup> Although Patricia M. Keller's focus in *Ghostly Landscapes* (2016) is on visual media, her work on Galician photographer Manuel Sendón could allow for further analysis of the village itself as «spectral evidence», insofar as it, like the images she studies, is «a material place where the immateriality of time surfaces and complicates rigidly dialectical notions of past and present, history and event, knowledge and perception» (20).

Medos que lle facían tremer as pernas e ficar atento a calquera pequeno ruído, mentres buscaba bocas no medio da escuridade absoluta [...] [N]on podía deixar de lembrarse dos cinco mozos anarquistas mortos [...] [N]on deixaba de pensar ás veces que el tamén era unha pantasma coma eles (2012: 21).

The absence of light and sound that characterize these sexual encounters in the dilapidated house mark his gradual disappearance, making his life a state of living death. Guillermo's transformation comes later in life as a result of the most recent economic downturn. If and when there is work at all, the night shifts, the noise and the offensive odor of the cleaning supplies lead him through a process of self-effacement he calls «zombificación» (2012: 26). Both the clangor of the machinery and the music coming through his headphones aggravate the hearing loss already begun by beatings he received at his father's hand as a child. As such, it could be argued that more than the harsh conditions, it is the precarity of life in a system where his labor is undervalued that is manifesting itself at the individual level of the mind and body, exacerbating the patriarchal violence suffered at home.<sup>5</sup>

Gordon points out that in literary and critical theory, «haunting can frequently be associated with aberrant mourning, traumatic paralysis or dissociative repetition» (2011: 3), but in her own model, ghosts are a fearful reminder that there is something to be done, representing a chance at restitution and a less troubled future. Such is the case with Xoán, who after years of repression and self-negation, reacts to his nightmare by breaking the decade-long silence with Guillermo, and this is a definitive step towards reckoning with the traumas in their pasts. Guillermo heads to Ghent intending to reclaim the inheritance he felt Xoán stole in order to promote his own career as a singer when their parents died. However, through the brothers' conversations, Guillermo learns the motives behind Xoán's flight from Galicia, which were anything but economic. When he was a teenager, Xoán witnessed his father raping Amanda, their fourteen-year-old neighbor, in the plaza of the abandoned *aldea*. The brutal rape was what Xoán's father considered retribution for the affair his wife had had with Amanda's father, who we also learn was Guillermo's biological parent. Neither Xoán nor Amanda knows how to speak about what hap-

<sup>5</sup> The use of living-death as a metaphor for Galicia's alterity is extended throughout contemporary film and literature (Barreto 2011).

pened and months later she drowns herself. Upon learning this truth, the real inheritance that Guillermo receives from Xoán is a freedom from the memory of their abusive father, a new origin and an alternative genealogy. Rather than a patrimony, he is given the possibility of redefining his relationship with the past, to his family and to the village, just as Xoán did when he left Galicia and legally changed his last name.

Feminist and post-colonialist philosopher Kelly Oliver's distinction between recognition and witnessing as ways of challenging oppression provides a framework for thinking about Xoán's role in *Outono aquí*. For Oliver, if oppression is understood as a denial of the other's agency, a politics of recognition (i.e., identity politics) «is part and parcel of systems of dominance and oppression» (2015: 474). As she explains in her book *Witnessing*, «Even if oppressed people are making demands for recognition, insofar as those who are dominant are empowered to confer it, we are thrown back into the hierarchy of domination» (2001: 9). In *Outono aquí*, these politics of recognition for queer identity are secondary, and as such the novel resists becoming a queer bildungsroman or a coming-out story. In fact, according to Guillermo, Xoán always «viviú a súa sexualidade dun xeito moi rotundo», however silenced and marginalized it might have been in their town (2012: 89). Xoán's motivation is not the recognition of his sexual identity by the society that rejects him. On the contrary, the truth that must come to light is not queerness but rather the nature of patriarchal, heterosexist violence that has been perpetrated and perpetuated in silence.

Oliver argues that witnessing offers a more radical proposal than mere recognition. «Through the process of bearing witness to oppression and subordination», she writes, «those othered can begin to repair damaged subjectivity by taking up a position as a speaking subject» (2001: 7). In this process, the witnessing subject opens the self up to the other, allowing one to witness the other's marginalization and identify with it. For Xoán, the act of witnessing, «as both eyewitness testimony and bearing witness to what cannot be seen» (Oliver 2015: 475), allows the queer character to challenge oppressive social structures. Instead of seeking recognition and validation by the oppressive structure, Regueira's characters develop what Oliver calls an «othered subjectivity». Born out of oppression and alterity this is «a model that does not ground identity in hostility towards others», but rather, provides a sense of identity bound up in the other's liberation characterized by «ethical obligations to the others» (2001: 11). Throughout *Outono aquí*, this othered subjectivity plays out with

regard not only to gendered and sexual oppression, but also to national and linguistic alterity, as will be seen below.

Within what is a nascent genre of queer writing in Galicia, Regueira's novel stands apart in that homosexuality in and of itself is not a central theme, but rather part of a greater resistance to the multiple symbolic «closets», such as those that invisibilize people from stateless or non-hegemonic nations. As an adolescent, sexuality for Xoán was articulated «como nun berro desesperado de axuda que ecoaba no silencio imposto pola comunidade» (2012: 63). His first attempt at liberation was through what Oliver would call a politics of recognition, a claiming of language and visibility. The move from the *villa* to Santiago, Barcelona, Paris and finally Ghent is characterized by a series of sexual encounters: «un lista inumerábel de baños públicos, parques, calellas e cada vez máis, por sorte, cuartos de hotel, ou a miña propia cama» (2012: 109). For a younger Xoán, the important thing was to move through and claim space as a gay man. He falls for his current and only long-term boyfriend, a Flemish Belgian, after receiving a bottle of Galician *licor café* from someone who was then just an admiring fan:

un rapaz de vinte e dous anos que tivera a idea sinxela e xenial de procurar información sobre o meu país, que fora o suficientemente sutil como para saber cal era o meu país, en vez de aparecer cun rioxo ou un capote de toureiro. E procurar unha tenda galega en Bruxelas (2012: 107).

Although Xoán emigrates from Galicia to find sexual freedom, it is beyond Galicia's borders, ironically, that he is finally recognized as both queer and Galician.<sup>6</sup> Social and sexual recognition, however, cannot change the fact that there is an even more oppressive closet, that which he calls «O silencio»,<sup>7</sup> that threatens to turn us into «Pantasma, habitantes de mundos que

<sup>6</sup> Similar complexities of linguistic, national and sexual expression in Galicia have been analyzed in Juan Pinzás' cinema by Ryan Prout (2010). In Pinzás' trilogy, open expression of queer identity requires the closeting of the Galician language. On the other hand, in Regueira's work, freedom from heteronormative social constraints will be marked by a return to the Galician language, represented by Xoán's last recording, «Outono aquí».

<sup>7</sup> This is also the title of a poetry collection published by Regueira the same year. Many of the themes and literary techniques discussed here in relation to the novel are found in *O silencio* (Xerais, 2012).



xa non existen» (2012: 158). Hence, Xoán undertakes the more important work of being witness to his father's violence, in which more than just his own sexual freedom is bound up.

Departing from Xoán's ability to imagine a queer Galician identity through a relationship with a Flemish Belgian, I want to consider the ways in which using Ghent as a backdrop serves Regueira's *maronda* literary project, allowing him to frame Galicia's political-linguistic predicament in a more global context. Setting the novel abroad is hardly anything new as the emigration novel has long been the great Galician epic, particularly when representing migration to Latin America. As Kirsty Hooper has shown, the recent shift in both historical and literary migrations to the north of Europe allows for the exploration of a Galician identity outside of the nexus of Spanish post-imperial relations (2011: 62-5). Belgium, with fewer than 2,000 registered residents born in Galicia, has hardly been a key European destination for emigrants when compared to Germany with approximately 8,000 or Switzerland with over 20,000, according to recent data (Instituto Nacional de Estadística). Although Flanders was once part of the Spanish empire and was the birthplace of Charles V, Regueira seems uninterested in this shared Hispanic imperial history; in fact, any references to Flanders' political and cultural history harken back to the thirteenth century. Instead, Regueira uses Flanders to establish a link with other regions whose national or linguistic identity does not seamlessly align with that of the larger state. His characters, who are from the sexual, economic and geographical margins of Galicia, itself a periphery to Spain, are here able to step outside of the oppressive structures of their own national history and undergo a process of self-realization. We see this not only with Xoán but also with his brother. Having left Galicia for the first time, Ghent allows Guillerme to imagine different ways of being and living. Sightseeing with Irene, a Galician waitress he meets there, Guillerme contemplates the neighborhood where she, a working-class migrant, lives, and states in comparison with his own, «é como unha inmensa fantasía que nin sequera é a miña fantasía» (2012: 88). In stark contrast with the Galician village sunken in its past, Flanders represents a margin turned center, a place with an imaginable future, that opens him up to new forms of desire. In Ghent, Irene also finds economic independence and space from which to think critically about her Catholic, bourgeois upbringing in Galicia, emphasizing gendered motivations for migration. Although Xoán dies, Irene and Guillerme also benefit from Xoán's rejection of patriarchy as the two seemingly enter a non-monogamous relationship, defining their relationship outside of accepted heteronormative models.

Stateless nations, like the bodies of Xoán, Guillermo and Amanda, are sites of historical violence, whether political, economic or patriarchal. After several interactions with Flemish locals, Guillermo laments the paradoxical or uncanny fact that «o francés e o español levanten empalizadas para achegarnos mentres nos afastan para sempre, e que remarquen, polo menos para min, a sensación constante de ser de fóra, falando linguas alleas con alguén que fala unha lingua allea» (2012: 53). For communication they must rely on dominant languages that simultaneously erase their respective Galician and Flemish identities. Being in Ghent is a constant reminder of the way that nations, like bodies, are scarred by violence: «Tiraron as fronteiras, pero as fronteiras son como as cicatrices; [...] e ás veces atopas algunha nova dun golpe que non lembrás ou do que non te decataches. A lingua é unha de elas» (2012: 53). As Galician and Flemish people, they are unable to fully believe the celebratory European metanarrative of borderlessness. The description of borders as forgotten scars, when viewed in relation to the markings left on Guillermo's body from his father's bloody beatings, permits us to consider patriarchal violence as either the root or an extension of historical state violence, much in the way that Xoán's nightmares of domestic and homophobic violence are extensions of the repression of Galicia under Franco. These borders, regardless of the risk, persist and resist the constant onslaught of hegemonic power in what is described by Irene as «o destino das nacións pequenas», «que sempre estamos aí, no medio, obrigando a redeseñar as fronteiras que alguén queredría até o mar, pero non, señores, a nosa terra é nosa» (2012: 135-6). It becomes the responsibility of marginal subjects to challenge official histories and political centers.

Haunting and witnessing allow characters to name and exorcise the ghosts of familial and national history. Throughout Regueira's novel, peripheral identities and perspectives—sexual and/or linguistic—establish opportunities for a more global, collective, othered subjectivity that binds individuals engaged in different forms of liberation. In ways that are analogous to how Xoán's queerness allows for a broader critique of patriarchy that liberates Guillermo, Galician and Flemish identities allow for post-national critiques of history that have normalized and normativized hegemonic national identities.

## CREATING ALTERNATIVE ARCHIVES AND GENEALOGIES

Having considered the ways in which *Outono aquí* uses haunting and witnessing to embrace one's own alterity as a starting point for collective action towards countering oppression, I would like to turn to themes of language, translation and music that are central to Regueira's project of establishing an alternative literary genealogy for a queer Galician literature. Through the title *Outono aquí*, Regueira invites us to think about the relationship between, and relativity of, geographical space and time. As later becomes apparent, the book title in Galician is derived from a Brazilian song title, which is itself a translation and reinterpretation of the French song «Les feuilles mortes» (popularized in English as «Autumn Leaves»). If moving beyond linguistic and national borders allows the characters to refuse to inherit or perpetuate the sins of the father, Regueira uses music to situate his text within a larger tradition of both non-normative expression and resistance to gendered, racial, linguistic and ethnic violence in moments of political repression.

In order to understand the role of music in the novel, I turn to theorist Diana Taylor's work on the relationship between writing, performance and historical memory, which can be applied here to analyze the relationship between archive and repertoire. Whereas the archive refers to the textual ways in which knowledge is transmitted through maps, literary texts, architectural remains and such (Taylor 2003: 29), the repertoire, «on the other hand, enacts embodied memory: performances, gestures, orality, movement, dance, singing—in short, all those acts usually thought of as ephemeral, nonreproducible knowledge» (2003: 30). The performative, as she shows, can complement the textual and challenge its hegemony as a source of historical knowledge, by bringing into focus histories that have not found expression in written language. The tension between the textual and performative is evident at the most organizational level of the novel, in which after every two numbered chapters there is one with a song title: «Les feuilles mortes»; «Gloomy Sunday»; «I Heard It Through the Grapevine»; «So Long, Marianne»; «Strangers in the Night»; «La mer»; «Let's Face the Music and Dance»; «Cherish» and «Outono aquí». The list comprises a variety of languages, as well as sounds ranging from *chanson* classics, jazz standards, Motown, pop and folk rock, and their regular interruption of the sequential Roman numerals suggests both tensions and connections between the archive and the repertoire. The musical pieces, I will argue, can be understood as at-

tempts at filling in historical gaps with creative and performative arts, making songs into affective repositories or non-textual archives for unspoken affect and traumatic experiences, such as queer desire and heteropatriarchal violence.

The numbered chapters correspond to the narrative present and move from Xoán's operation through to his death. The events of the unspoken past are revealed in the chapters labeled with song titles, which are told in reverse chronological order. Music, then, structures the novel in such a way as to resist a linear notion of history. Before the brothers are reunited, Guillaume has only one of his brother's songs among the 800 tracks saved on his MP3 player: «Unha soa, e o aparello decide, o botón de random marca os ciclos nos que teño que lembrarte» (2012: 33). Song therefore becomes a tool for remembering, and «randomness», a model or aesthetic possibility for telling a story outside of a dominant historical narrative. Regueira's use of «randomness» as narrative structure shares characteristics of the queer archives studied by Ann Cvetkovich, who notes that a historical memory of queer emotions is «often one that resists the coherence of narrative or that is fragmented and ostensibly arbitrary» (2002: 110).

Each individual track employed as a chapter title, in addition to comprising the playlist of Xoán's final album, is associated with a dark episode in the past. For example, in «Les feuilles mortes», Xoán whistles «Autumn Leaves» as he walks away from Amanda's tomb. Other titles serve as descriptions of what occurs in the scene: «Let's Face the Music and Dance» reveals the truth about the boys' father sexually assaulting Amanda; while, «I Heard It Through the Grapevine» narrates the neighbors' musings around Xoán's homosexuality in rural Galicia. If we think of these songs as the novel's soundtrack, while they might relate to the narrative action in a literal sense, the music or lyrics themselves often generate affective dissonance with what we are reading. For instance, the song «La mer» is full of warmth and optimism, nothing like the sea of emotion swaying Amanda and Xoán; the sultriness of «Let's Face the Music and Dance», a seductive dance number between Fred Astaire and Ginger Rogers, is a jarring accompaniment to the description of the rape; the melancholy suicide note that is «Gloomy Sunday» by Billie Holiday plays in Xoán's head during the funeral mass for his parents, yet the idea of suicide «por primeira vez era só unha ocorrencia extravagante» (2012: 44). Most of the songs deal with love between men and women, yet are tied to the most violent moments of patriarchal and misogynistic aggression. Regueira's use of the

songs reveals the ways in which silenced atrocities lie just below the surface of dominant narratives of heteronormative romance, revealing the darker, unspoken side of patriarchy.

Similarly to haunting and witnessing, Cvetkovich states that queer affective archives emerge in response to unresolved trauma, and are characterized by a «determination to “never forget” that gives archives of traumatic history their urgency» (2002: 110). As such, they

must enable the acknowledgment of a past that can be painful to remember, impossible to forget, and resistant to consciousness. The history of trauma often depends on the evidence of memory, not just because of the absence of other forms of evidence but because of the need to address traumatic experience through witnessing and retelling (2002: 109-110).

Insofar as the music gives voice to the feelings for which Xoán has no language, we can use Cvetkovitch's notion of archives of queer affect to describe the way the songs become artifacts that «must preserve and produce not just knowledge but feeling» (2002: 110). The choice of song is not unusual since feeling, unlike knowing, often ensures «emotional memory» through ephemera and popular culture (2002: 138). Additionally, as José Colmeiro has shown in the case of anti-Francoist Spanish history, counter archives and historical memories have «frequently relied on forms and traditions on the margins of high culture, such as popular songs» (2003: 31).

Reading deeper into the songs as intertextual references, Regueira is also establishing a relationship between Xoán and the well-known biographical details of the musicians whose works are cited. For example, Charles Trenet, the singer of «La mer», was accused of being Jewish during the Nazi Occupation and years later would be outed as a homosexual after being charged with corruption of minors. To continue, Yves Montand, who famously sang «Les feuilles mortes», was a Jewish immigrant to France and was posthumously accused of sexually abusing his stepdaughter for years; Billie Holiday had been a victim of sexual abuse and racial discrimination; Marvin Gaye was killed by his father; Madonna's bold displays of female sexuality made her a gay icon; and so on. Regueira situates both himself and his protagonist within a tradition of artists whose complex relation to race, gender, religion and sexuality are not necessarily expressed openly in their music, but which can be read as pulsating below the surface.

Not only does Regueira's use of music draw connections between the textual and performative, or the archive and the repertoire, but translation also transforms these global hits into a personal or local expression of identity. «Les feuilles mortes», «Gloomy Sunday», «La mer» and nearly all of the songs included have been translated, remixed and covered multiple times. Even the song being played in Xoán's nightmare, «Que viva España», is in fact a Spanish translation of a Belgian Dutch song from the 1970s whose original title in bad Spanish was «Eviva España». Guillerme comments in the novel that what makes Xoán a masterful musician is not that he is a talented singer-songwriter, but rather that he makes you feel as if you're hearing the song for the first time while still allowing you to recognize the original (2012: 78). This use of music and Xoán's role as a singer of other people's songs in languages other than Galician distinguishes the counter-patriarchal historical memory that Regueira wants to preserve from the project of Spanish *cantautores* studied by Colmeiro (2003). Although in both instances music allows for the creation of a non-hegemonic political discourse and a counter literary history, Xoán finds expression for his affective memories of violence in songs from beyond Galicia's national and linguistic borders. In that regard, Regueira employs a similar narrative strategy to that of Xoán in *Outono aquí*, offering us something seemingly familiar but in order to express something personal.

The transformative potential of translation is seen in the title track, «Outono aquí». Instead of the French original, a sad song about the parting of lovers as the leaves of autumn pile at their feet, Xoán considers the Brazilian version a better fit for his first recording in Galician because: «Aínda que tenta manterse no ton melancólico da orixinal non pode evitar contaxiarse de certa alegría, se cadra porque non dá nada por fechado, se as outras versións cantan a tristeza dos amantes separados, esta abre o camiño a que esa tristeza pase» (2012: 128). This serves to illustrate Taylor's claim that unlike «the supposedly steady objects in the archive, the events in the repertoire do not remain the same. The repertoire both keeps and transforms choreographies of meaning» (2003: 20). Through this transformative potential, translation, like remixing or reinterpreting a song, opens a possibility for reclaiming a less oppressive future without forgetting the tragedies of the past.

Perhaps the most significant and complex intertextual reference Regueira is able to establish through the song «Les feuilles mortes» is with the work of Spanish Catalan poet Jaime Gil de Biedma. A poet of what is often called the *Generación de los 50*, Gil de Biedma was known for his socially conscious po-

etry in defiance of the Francoist regime. After his death in 1990 from AIDS-related complications, Gil de Biedma has been rewritten by scholars as something of an iconic figure for a queer political and cultural agenda in Spain (Reid 2016: 71-2). The literary connection Regueira establishes with the poetry of Gil de Biedma is in keeping with a trend in contemporary queer art noted by Cvetkovich, which «has shown a particular fascination with the generations of the fifties and early sixties, which immediately preceded gay and lesbian movement activism» (2002: 111). In Regueira's case, the reference to a writer of the *Generación de los 50* bridges the past and present through questions of politics and sexual identity.

Intertextuality itself is one of the defining elements of both writers' work. In fact, Margaret Persin's appraisal that through intertextuality Gil de Biedma «encourages the reader [...] to see in a new way, to become conscious of the many voices of the past that are present in all forms of art in particular, and human experience in general» (1987: 585-6), would also fairly describe Regueira's poetics. Although there are no explicit references to the poet, there are numerous connections between Regueira's themes and style that suggest familiarity with Gil de Biedma's work: rewriting the past, illness, the post-war repression, an interest in French and English lyric, the ruins of a once hopeful past, and the doubling of characters into their present and past selves, to name just a few. In one of Gil de Biedma's most celebrated poems, «*Barcelona ja no és bona, o mi paseo solitario en primavera*», whose title alone hints at problems of space, time, and language, the poet states, «yo busco en mis paseos los tristes edificios, | las estatuas manchadas con lápiz de labios, | los rincones pasados de moda | en donde, por la noche, se hacen el amor» (1966: 12). Gil de Biedma's speaker, like the characters of *Outono aquí*, inhabits a world of ruins, and Guillermo's relationship with Irene also becomes sexual when they kiss beneath a statue of a Flemish historical figure. Another example are the five murdered anarchists that haunt the imaginations of Xoán and Guillermo as children, recalling the description of «los cinco fusilados» washing up in the mud in Gil de Biedma's «Intento formular mi experiencia de la guerra» (1966: 55).

Similarly, both writers draw on foreign language sources to subvert hegemonic norms. Scholars of Gil de Biedma's oeuvre have analyzed the profound influence French and English poetry had on his work, becoming a tool «para salvar la literatura española de aquellos años del provincialismo ahogante» (Dirscherl 1989: 1723). References to foreign literature and cultures play-

fully peek through his Spanish in defiance of the monolingual state, provoking «la “contaminación” de la lengua española con palabras extranjeras» (Dirscherl 1989: 1728). Critic Verónica Leuci points out Gil de Biedma’s form of reading also allowed him to establish his own literary genealogy beyond just «un criterio exclusivamente peninsular, es decir, que no se atiene sólo a la literatura española sino que se proyecta en cambio hacia una *tradición de poesía moderna* que trasciende fronteras, extendiéndose también al contexto europeo» (2012: 164). Similarly, Regueira creates a nexus of references to foreign texts and figures that situates Galician narrative beyond the Spanish state.

Despite the homoerotic nature of much of Gil de Biedma’s poetry, Ellis finds that the poet’s work comprises «neither a coming-out narrative nor a defense of gay sexuality» (Ellis 1997: 59). In fact, this somewhat ambiguous relation to homosexual identity is mirrored in his speaker’s relation to class and nation, which, as Enrique Álvarez, points out, allows the poet to subtly critique both sexual and political norms (2005: 44). Together with this ambiguity, numerous scholars have noted that Gil de Biedma’s intricate intertextual references serve an «obfuscating function» that «selectively reveal certain truths to particular readers» (Reid 2016: 79). With direct regard to sexuality, Reid notes that intertextuality «played a role in blurring the homoerotic subtext» (2016: 79). She argues that the «intertexts invoke the authority of such venerated figures as Plato, Catullus, Mallarmé and Baudelaire, all of whom, in various ways, extolled the virtues of promiscuity» (2016: 79), allowing Gil de Biedma to subvert heteronormativity, not only through references to homosexuality but also through subtle critiques of monogamy, fidelity and marriage (2016: 77).

What most closely unites the work of this Galician writer in 2012 with a mid-20<sup>th</sup>-century Spanish Catalan poet is the 1940s French song that appears in both of their works as an intertextual reference. Through the song, each of the writers is able to reconstruct his own past and find expression for a repressed sexuality. Gil de Biedma’s «Elegía y recuerdo de la canción francesa» opens with an epigraph from Kosma and Prévert’s «Les feuilles mortes»: «*C’est une chanson | qui nous ressemble*» (1966: 57). The poem recalls a moment in the 40s when, during World War II, Spain could recognize itself in the images of a hungry and vanquished France, uniting the neighboring countries in their fear and defeat. In «aquellos momentos de miedos y esperanzas» (1966: 58), the song reaches Spain. Immediately it speaks to the Spanish youth represented in Gil de Biedma’s poem: «Cuánto enseguida te quisimos todos! | En tu



mundo de noches, con el chico y la chica | entrelazados, de pie en un quicio oscuro, | en la sordina de tus melodías, | un eco de nosotros resonaba exaltándonos | con la nostalgia de la rebelión» (1966: 58). Just as Xoán's songs are also references to the singers whose versions he recreates, Gil de Biedma's references to the song and poem can be read as an attempt to establish a literary genealogy with that of Kosma and Prévert. In his analysis of the poem, Dirscherl asserts that reference to the Kosma and Prévert version is «una reverencia a esa pareja artística tan importante para Francia y también un reconocimiento disimulado de sus posiciones ideológicas» since Prévert was an «anarco-comunista [...] que ya en los años 30 estaba del lado republicano» (1989: 1727). As with the use of music in *Outono aquí*, the reference to a love song in Gil de Biedma's work in reality contains deeper political significance for the poet.

The song ignites a sense of political hope and resistance but also reminds them of forms of love, sensuality and sexuality repressed under Franco's regime. As in *Outono aquí*, music also becomes a vehicle for the conveyance of unspoken feelings of same-sex desire; although the singer speaks of a man and a woman, the repression of their sexuality becomes a metaphor for Gil de Biedma's own repression as a homosexual. Yet for the poet, by the time he writes the poem in the 1960s, the hope is lost. France and Europe have come out from under Fascist control and rebuilt, while Spain continues in its shadow. The poem closes with the words «[n]osotros, los de entonces, ya no somos los mismos, | aunque a veces nos guste una canción» (Gil de Biedma 1966: 58). As this shows, just as the resemblance between Spain and France is lost, the poet's current self no longer resembles his past self.

However, Regueira's work does not merely repeat the themes found in Gil de Biedma's poetry, but like any good performance, offers a variation on them. The move from past to present in Gil de Biedma's poem and over the course of his literary career is a move from life, happiness and hope to ruin, despair and death. The poet of the *Generación de los 50* is marked by a nostalgia for something that could have been but never was. He even ends his literary career in 1969 with a book entitled *Poemas póstumos*, years before his actual death. Regueira, however, inverts the narrative, infecting Gil de Biedma's poetry with the same *alegría* and *esperanza* as *Outono aquí* does for «Les feuilles mortes». Unlike Gil de Biedma's speakers, Regueira's begin as phantoms and use narrative to reclaim hope; Xoán's death is not an ending, but instead provides Guillermo, Irene and other characters with a chance to return to Galicia without returning to patriarchal or heteronormative norms.

Although both writers employ similar strategies, Regueira avoids the pessimism characteristic of Gil de Biedma's work by abandoning a search for a stable identity and instead focuses on liberating practices that allow for the imagination of a queer future in Galicia. In *Cruising Utopia*, José Muñoz has offered an alternative definition of queerness that exceeds subjectivity or mere recognition. He states, «[q]ueerness is essentially about the rejection of a here and now and an insistence on potentiality or concrete possibility for another world» (2009: 1). He turns to artistic and literary production to discover a queer aesthetic that can restore hope, rather than settle for the pessimism and pragmatism that has characterized much of queer studies of the last decade. Muñoz's method of cruising is an intertextual and transhistoric exercise that, much like Regueira's and Gil de Biedma's, «leaps between one historical site and the present» (2009: 3), that «asks one to cruise the fields of the visual and not so visual in an effort to see in the anticipatory illumination of the utopian» (2009: 18).

In many ways, Regueira offers a queer or *maronda* aesthetic and narrative which does precisely that. Moving from the social, linguistic, political and sexual margins he situates Galician identity in a transnational and transhistoric space, not only through emigration and the interrogation of the past, but through a series of intertextual references. He draws on music from across geographical and historical locations, and thus is able to imagine a more hospitable, hopeful and just Galicia. Even though Xoán dies, Guillerme and Irene are looking to the horizon, planning a return to Galicia but not a return to the past. Regueira's notion of queerness does not solely create a discourse in which Xoán can be Galician and homosexual, but rather it is much more of a political notion of queer that looks to dismantle patriarchy and heteronormative restrictions that limit everyone within the system, locking all men and women into rigid norms of sex and gender. His proposal for a *maronda* Galician literature recognizes the potential of non-normativity for the articulation of a local identity that is linked to and invested in other marginal identities. In doing so, *Outono aquí* allows its readers to understand the economic and social problems confronted by Galicians today as inseparably bound with historical issues ranging from Francoist legacies to racial segregation in the United States and European fascism.

By situating himself in a longer tradition of queer and marginalized writers and musicians, Regueira can embody and perform cultural identities where the Galician archive seemingly has few to offer. He uses narrative, music and translation to overcome the limitations of history and to provide a terrain in which to

root non-normative identities. Moreover, through literature and music, Regueira is able to make that past felt and offer alternative genealogies that reject the silence which patriarchal and heteronormative systems require of sexual and gendered minorities. Such a movement is doubly important in a literary system like Galicia's, where literature still plays a major role both in the nation-building project and in redefining the territory's relationship with the Spanish state.

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