

PABLO PALACIO: CORPORAL VIOLENCE ON IMPOSSIBLE IDENTITIES IN THE ZONE OF THE ANDES

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Summary || Pablo Palacio was an Ecuadorian writer who, in the 1920's, built within his narrative a catalog of rare bodies with ambiguous and disturbing sexualities, characterizations that are quite different from ones portrayed in the Andean tradition to which Palacio belongs. Nonetheless one of the most striking facts of these characters is that their bodies are disciplined by certain discourses of power in a violent way. This paper explores through literary theory such abuse and violence on women and homosexual identities in two of his stories. The aim of the paper is to investigate issues such as violence, economy of representation, its relationship with the literary text and vulnerability, as a sine qua non norm of abuse, in certain bodies in the area of the Andes.

Keywords || Andean studies | Representation homosexuality | Gender-based violence | Impossible bodies | Vulnerability | Ecuadorian Avantgard.

0. Introduction

Mongin said that there is currently an “economía de las imágenes de violencia”, in which the subject “contempla una violencia imaginada en un laboratorio, una violencia *in vitro* que no le concierne” (1992: 141, 143). This position back on the Aristotelian notion of catharsis, now adjusted to the market economy, questioned how the representation of the —now positioned as an object of consumption in bourgeois contexts— on a wider scale of security gives viewers that are sensitive to that phenomenon thanks to the artistic work, will not have to *deal with it* closely.

Considering that the literary system in the West has been a concern to portray violence and its victims through various literary genres and, likewise, is that the academic world have dedicated books, theses, and multiple articles on the topic, the proposal of Mongin portrayal of violence as a mechanism of a convenient defense, in a true sense.

In this sense, we should stop for a moment on the violence on the body. Within the economy of representation, the brutalized body has a privileged place where the game of mirrors visibility/invisibility, closeness/distance from the real body being brutalized —a seemingly distant body—, it is more complicated. Much of this complexity that still makes these representations moves and disturbs the viewer, but from *far away*, seems to come from the ambiguous status of the body as *vulnerable* that deserves special care.

Indeed, in contemporary, if on the one hand, the body has more than ever a status of universal protection —in large part by the Declaration of the right to personal integrity as fundamental²— on the other hand, is not less true that, as expressed by Butler, “la cuestión que [...] preocupa a la luz de los recientes acontecimientos [the war on American terror] es lo que cuenta como humano, las vidas que cuentan como vidas y, finalmente, *lo que hace que una vida valga la pena*”(2004: 46). This ambivalent dichotomy in which the body is protected legally but in which certain bodies continue to be consistently and systematically violated, no doubt conditions the generation and reception of texts in the economy of images of violence³.

The literary spectrum, one should comment on the relationship of violence on the body is no less ambiguous. In the text, as in the diegetic kingdom —mentioned by Barthes— “no hay rampa” (2004: 28), i.e., there is less danger of slip or fall at the time of reading —or even writing. Barthes mentioned that the text was “una figura, un anagrama del cuerpo” (2004: 27) by limiting the body relationship to the symbolic level, and although claimed “rechazo [por] la violencia” (2004: 12) rejection was the “código que la impone” (2004: 7), since

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1 | This work fits as part of the research work of the Group body and text (HUM2005-4159, 2005SGR-1013) and is a product of the I3 predoctoral contract awarded by the Autonomous University of Barcelona in which I am a beneficiary.

2 | The system of human rights has been established as a norm bourgeois —that which does not support agreement to the contrary, i.e. that not can be violated by any State at any time— those corresponding to the right to personal integrity, namely the prohibition of cruelty against the body, which has created an awareness of the images related to that type of violence —as torture, violence of gender or genocide—making the economy of the image to have a cautious look and complex criticism with regard to these representations. In the Inter-American Court these are some of the cases which have generated jurisprudence: case Montero Aranguren et al., supra note 12, para. 85; Case Ximenes Lopes, supra note 3, para. 126; Case of massacres of Ituango, supra note 3, para. 252; Case Baldeón García, supra note 3, para. 117; Case Asto García y Ramírez Rojas, supra note 55, para. 222; Fermín Ramírez case. Judgment of 20 June 2005. Series C No. 126, para. 117; Caesar case, supra note 13, para. 59.

3 | Question that may become evident in Spain, for example, with the decision of the Institute for women to withdraw an advertisement that simulated a subtle collective violation or censor films as *A Serbian film* (2010) or *Saw VI* by their degradation against the body.

the violence, as any other reality, is accepted as legitimate in the textual language. It appeared then that even with the security of the text as a space for re affirming extra-diegetic violence cannot escape the communicative process of representation.

In this line of uncertainty —that textual violence representation is presented as privileged, but where it appears the violence of the real body impossible of serenity— it is important to recognize that, in the Latin American zone full of homogeneities and multiple inequalities, the implementation of the economy of images of the violence from Mongin, having some truth, it cannot be categorical and immediate implementation because, among other things, in some places the real violence, that the linguists observe, in fact is close, too close, to the text.

The Ecuadorian writer Paul Palacio, from the second decade of the last century, introduced a number of rare bodies with identities and visible actions that his stories were united by the multiple forms of violence exerted on them, a violence that in almost all cases is linked to sexuality in his work. Take the stories of Palacio, the message that is sent to the reader arrives “por medio de una paloma verbal” (Jitrik, 2000: 405) as appears to be written from the distance, strangeness, uncertainty. However, perhaps the metaphor of the Dove —at least as an emblem of peace— is misguided, because these stories are built “como una defensa al pánico”(Alfonso López 200: 375) and even from the analysis of the language, through the use of the usual short and divided phrase of his short stories, “transpira violencia” (Berchenko Castle, 2000: 303).

Under this issue, the subject of this article is to analyze violence in certain sexual bodies and let ones hair down in two of the stories grouped into *A man kicked to death* Anthology (1927), taking into consideration certain subjects that by their sexuality have been in the sights of social control. In the area of the Andes, considered highly controversial by sharp ethnic and racial division, foreign intervention, colonial and post-colonial, structure processes and in which several Junior Corps non-indigenous, workers, women, *poor*, etc. —are completely *identifiable*. It is curious; however, note that Palacio does not use them to discuss the thorny issue of the violence. Through fables, and absurd characters away from the Andean Canon and nevertheless terribly human and strangely familiar, it seems that only the thin line between the diegetic body and real body allows to explore the complexity of certain forms of violence.

These identities *impossible* with foreign bodies, aliens in the literature of the era, have also a *leitmotif* that sustains this essay: they are bodies which are articulated from sexuality, which is moving the rhetoric of violence. Why we are interested in exploring in these

bodies and these identities two types of harassment: one about the woman's body, and another on non heterosexual body and ways in which gender-based violence for almost a century brewing in Andean territory⁴.

1. The two are one: *the modern fragmented subject (s) and their vulnerabilities*

It is pertinent to start from the philosophical tales set in modernity to discuss violence on certain bodies and their identities under the notion of subject and otherness. The identity of the subject can be defined in this period as a disembodied, unitary and fixed. Descartes claimed that the subject was “un alma razonable” and a “espíritu de entendimiento” (2002a: 116, 2002b: 156); and finally, Kant proposed that the subject was a “identidad completa” (1970: 91). Probably, in the field of writing it was Rousseau, who ran best these theorizations, because through the autobiographical record, established the narrative self as “uno solo” and “distinto de todos” (1983: 13).

This theoretical universe otherness did not exist and the rational *I*, —defined and hermetic, rejecting the body— was that was imposed, summarized in the principle of identity: *I am identical to myself*. It was Hegel who, by incorporating otherness, certified “subjetividad absoluta” (Moors Ruano, 1995: 34), due to “el conocimiento filosófico contiene lo uno y lo otro” (Hegel, 2005: 42). In other words, the other as part of one appears in scene. However, that *another* was an also modern ideal that was in the spirit and not admitting contradiction⁵. At the end and after the Kierkegaard nor saw it or as exteriority nor as toenail history, issue that is sensed from a single reading of the title of his magnum opus: *either or another* (1843), where also seems complete decanting by first thing, not the second. Only Levinas gave another a body within the philosophy: “la epifanía de lo absolutamente otro es rostro en el que Otro me interpela y me significa. Es su sola presencia la que es intimación a responder” (2006: 62). The otherness responsible for the subject, according to Levinas, is mediated by a great other known as God: that contact between bodies finally brings the subject of the philosophy of Hermeticism, though with an ethic clearly mediated by religious beliefs.

This explanation of the subjective encounter between *one* and *another* on philosophical ground is based on one issue: no identity is difficult to consider the issue of vulnerability, making it expensive to make a theoretical analysis of violence, further violence on the body.

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4 | I use the identification negative for reason that you can see below.

5 | «Sólo lo espiritual es lo real; es la esencia o el ser en sí, lo que se mantiene y lo determinado —el ser otro y el ser para sí— y lo que permanece en sí mismo en esta determinabilidad o en su ser fuera de sí o es en y para sí» (Hegel 2005: 24).

In the literature of Palacio the identity —understood as the subject is oneself and confronts another constituting also— is crucial as a way for the establishment of the vulnerability. The story in which this issue becomes more detectable and that might be the power of violence on certain bodies is entitled “La doble y única mujer”, that tells the story of two women who were born stuck one to the other and they share the same body. The story of the intradiegetic narrator is as follows:

Mi espalda, mi atrás, es, si nadie se opone, mi pecho de ella. Mi vientre está contrapuesto a mi vientre de ella. Tengo dos cabezas, cuatro brazos, cuatro senos, cuatro piernas, y me han dicho que mis columnas vertebrales, dos hasta la altura de los omóplatos, se unen allí para seguir —robustecida— hasta la región coxígea. Yo-primera soy menor que yo-segunda (Palacio, 2000: 33).

This self-portrait through body —that it *forgets* to tell us if there are two sex organs— does not fall into metaphysical disquisitions of uniqueness, incorporated and finished. On the contrary, it is a subjectivity that defines from the branch, the uncertainty of enunciation and divided body storytelling. It is, you can say, a strong voice on discourse hermetic of the subject because it is *one* and the *other* at the same time in the body, and not as was Hegel, and on the coherence of the spirit. This resistance, however, stems from the vulnerability in the case of the main character(s) can be seen in two speeches: the language through the narrative imposition of self and the regulations of sexuality on the subject.

This confusing narrative can detect the failure of the roussean narrative model, that woman —double and only— cannot be described as *her* or *alone*. In the story, rather than perceiving a particular style or a strangeness of language —with the poetic function of Jacobs, for example— you can read a sort of complaint against the Spanish language, full of dichotomous articles, binary gender (masculine and feminine) and concordances between subject, adjective and verb, who accuse the inadequacy of language when defining a fragmented reality in which the identity cannot be established in unit terms. Indeed, at the beginning of the story —a tale of the avant-garde which were permitted licenses and violations in the language— Narrator(s), saying without wanting to say, uses the parenthesis to enunciate the following:

Ha sido preciso que me adapte a una serie de expresiones difíciles que solo puedo emplear yo en mi caso particular. Son necesarias para explicar mis actividades intelectuales y sus conformaciones naturales que se presentan de manera extraordinaria, al revés de lo que sucede con la mayoría de animales que rien (2000: 33).

In other words, that language as an attempt of fixing and uniqueness of the subject must contravene to express the diversity of the body.

Consequently, used Castilian is *incorrect*, as if trying to expose the ideological mechanism that has shaped and seeking that the modern model of subjectivity is consistent with the narrative model in first person. The complaint is made from the periphery, a very particular rhetoric. Narrator(s) apologized to readers by *abuse* of language giving the responsibility for this flaw to its specialists: “me permito [...] pedir perdón por todas las incorrecciones que cometeré. Incorrecciones que elevo a la consideración de los gramáticos con el objeto de que se sirvan modificar, para los posibles casos en que pueda repetirse el fenómeno” (2000: 33). In this way, be it calls subtly the literary system and its grammar from Nebrija, according to Mignolo (2006: 50), has been imposed as a way of defining the identity of the conquered territories, with a clear agenda for submission. It is this subtle resistance to modernity and its program of colonization body one of the bastions of this body, but also one of the reasons that makes this and other bodies weaker and more vulnerable, for not possessing the narrative tools for self-assertion and self-defense from the language⁶.

This character, similar to a Siamese, is perhaps the most important characterization in the field of sexuality. In the confusing narrative—in *first person* with two voices *first* of environment—one and the other took the word disorderly fashion. In *Le troisième corps* (1970), Cixous argued for a fiction writer who wrote and rewrote, which interrupted herself, as if it were a dream, and who also refused and reached writing male logo centrist. In “La doble y única mujer”, the Siamese, which is in fact a third or fourth body, could be read as a possibility premature—and later—to the narrative-theory project of Cixous. However, it is not so. A mechanism of narrative distinction between the woman and the *other* which is not confined only to the nominal ground, but also gender relations is. Narrator(s) say(s): “yo-segunda tengo los ojos azules y la cara fina y blanca. Hay dulces sombras de pestañas. Yo-primera tal vez soy menos bella. Las mismas facciones son endurecidas por el entrecejo y por la boca imperiosa”. (2000: 41). I.e., the Siamese repeats, in their double uniqueness, the male/female dual (also in that order, then the I *first* has the characteristics of force and imposition over the whole time) as criticized by the own Cixous (1996).

Identity here *rarely* can be so it's not, because Butler following the body is constructed as “una repetición obligatoria de normas anteriores que constituyen al sujeto, normas que no se pueden descartar por voluntad propia” (2002: 64-65). This performativity—the inability to get out of the binary discourse of sexuality even with a third body—that includes mechanisms of sexuality as method of singling out and differentiate among human beings is what allows that you can understand—and exacerbate—otherness. At one point in the story the double and single woman wondered: “¿Quién

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6 | Those who do not have English language and its definition of the identity. In the Andean case, for example, the indigenous quechuas, quichuas, Aymaras, among others, who maintain their native languages in the matrix of the Castilian language. Again the text of Mignolo, *local stories is interesting: global designs. Coloniality, subaltern knowledge and border thinking* (2000) that portrays these subtle impositions of language and that they have required several to a re-articulation of the identity strategies.

yo debía satisfacer *mi* deseo, o mejor *su* parte de *mi* deseo?” (2000: 41). And the desire—in this case—straight wakes up with a young man who, without much heed to the Siamese, then immediately loses contact with her (them), focuses more on that which is more feminine. The *other* more male responds to this: “no sé bien si debo rabiarse por ella o si debo elogiarla. Al sentirme *otra*; al ver cosas que los hombres sin duda no pueden ver” (2000: 41). Thus begins to outline a plot, from which the otherness becomes a designation that the *one*, as I said Levinas, has responsibility over the body of the *other*. The man, thus designates not only the otherness of the Siamese as an entity alien to him, they implanted the regime of otherness in the body that becomes stranger even to himself.

Adriana Cavarero proposes in this respect that a body gets its strangeness status only when another body calls it and asks *who are you?* In the designation of otherness enabling requirement is that two bodies act. Indeed, the vulnerable comes from the Latin word *vulnus*, which means “wound” and found in the area of the skin: “skin as the site of radical, immediate, hairless and unprotected exposure. Vulnerable is here, in fact, the human body in its absolute nakedness, emphasized by the absence of hair, cover, protection” (Cavarero, 2011: 8). That contact between bodies, between skins—being a *more naked* than the other, more exposed to attack, because it has fewer safeguards—is an inescapable reality to understand who the otherness is, not only in the symbolic, but also in the physical aspect.

In the text, the body of the young man asked twice *who are you?*. He asked the Siamese and masculine woman that does not fit with the binary parameters of desire, thus creating a fragmentation. The language of the skin is inevitable for such designation. With the question and the answer explicit hierarchy: the male gaze that judges and the female body assumes. “La dominación masculina, que convierte a las mujeres en objetos simbólicos, cuyo ser (*esse*) es un ser percibido (*percipi*), tiene el efecto de colocarlas en un estado permanente de inseguridad corporal o, mejor dicho, de dependencia simbólica” (Bourdieu, 2000: 86). The unit additionally imposes a heteronomy, i.e. a set of rules created by others and which apply entirely in your own body. The *leitmotiv* of this normative system lies in that marks a distance in women with themselves, i.e. “entre el cuerpo real al que están encadenadas y el cuerpo ideal al que intentan incesantemente acercarse” (Bourdieu, 2000: 86). This insistence on the ideal subjective model, inheritance of the modern subject, creates vulnerable in many women, in many cases the skin has no subjective weapons against the male mold to which the body should grab. The designation of *strangeness* ends up establishing the female body as a body fragmented by *another*, something very tangible in the case of the Siamese.

Established this double vulnerability, while inadequate for the language and that women in the patriarchal system, it is possible to analyze how this body is more prone to violence. Indeed, bodies that exercise more violence on the protagonist(s) in the text are those of their parents. The domestic level is a space where again the implicit question about the identity of the Narrator(s), and an immediate appointment in response. Within the family, the Siamese maintains a strained relationship with the father:

Madre me tenía cierta compasión insultante [...] padre, cuando me encontraba sola me daba de puntapiés y corría; yo era capaz de matarlo al ver que, a mis llantos era de los primeros en ir a mi lado; acariciándome uno de los brazos, me preguntaba con su voz hipócrita: “que es lo que te ha pasado hijita” (2000: 37).

Again it is in the field of the flesh of the two bodies that matter, that violence is exercised. The father attacking her daughter *in* the body, mark their territory on it as a symbol of the heteronomy. Uses also the shoe covered against the skin(s) of his daughter(s) magnifying the weakness reminding us of human frailty. The skin of his daughter —is an inheritance of his— establishes an ethic of true submissive patriarchal control.

In addition, also appears other types of violence. A good day, protagonist (s) decide(s) to put in evidence the father chasing him and he responds with a threat:

“Tendremos que mandar a esta pobre niña al Hospicio; yo desconfío de que esté bien de la cabeza; el doctor me ha manifestado también sus dudas. Caramba, caramba, qué desgracia”. Al oír esto, quedé absorta. No me daba cuenta de lo que podía ser un Hospicio; pero por el sentido de la frase comprendí que se trataba de algún lugar donde se recluía a los locos (2000: 37).

Shortly thereafter, to listen to the servants, the Siamese discover that the Hospice was a site where “a todos los locos les azotaban, les bañaban con agua helada, les colgaban de los dedos de los pies por tres días, en el vacío” (2000: 38). In this way, either from the physical aggression that conceals or the threat of hospitalization, again appears this male identity that divides the body of the Siamese symbolically through the heteronomy design. However, in this scene appears not a body that violates and violence on another, but an institution, a structure using a homogenizing look on the subject exercising violence: that of the scientific discourse that makes the body object and which legitimizes torture mechanisms.

For Judith Butler, unlike Adriana Cavarero, vulnerability and exacerbation of the otherness of the body is a discursive issue. Therefore, it is not important that a body found another body

designating him as a stranger, because the system is responsible for automatically frame otherness: “It is not necessarily a person who poses this question. An institution, a discourse, an economic system that asks, ‘who are you?’ seeks to establish a space of appearance for the Other” (Butler, 2011: 2-3). In this case there is a constant structural monitoring through the medical institution that, using the threat of pathologising, puts the body under suspicion. The story also ends with a very 19th century mix between science and metaphysics. One of her start(s) a lips itching that degenerates into a painful bleeding. Then, she say(s):

Ha venido el médico y me ha hablado de proliferación de células. En fin, algo vago, pero que yo comprendo [...], una de mis partes envenena el todo. Esa llaga que se abre como una rosa y cuya sangre es absorbida por mi otro vientre irá comiéndose todo mi organismo. Desde que nací he tenido algo especial; he llevado en mi sangre gérmenes nocivos... seguramente debo tener una sola alma... ¿Pero si después de muerta, mi alma va a ser así como mi cuerpo...? ¡Cómo quisiera no morir! ¿Y este cuerpo inverosímil, estas dos cabezas, esas cuatro piernas, esta proliferación reventada de los labios? (2000: 42).

In the fragmentation of this body science diagnosed / cataloged as strange and deadly, and that the time heals and condemns, we perceive the effect of the violence. Almost alien body, devoid of all poetry, torn apart by the legacy of Descartes—who Narrator(s) appear to question the *I forgot* to comment on what form had the soul of certain not regulatory bodies— occurs as helpless and turns abject on himself. In this implementation of violence against one’s own life, perhaps, the more refined level of control and punishment.

This speech, however, would seem alien to the area of the Andes, precisely because of the stereotypical characterization that has had this region. Despite this, an interesting reference appears when Narrator(s), recall(s) to “un sujeto borroso [...], el señor Miller, aquel alemán con quien me encontré en casa de los Sánchez y que explicaba con entusiasmo el paralelogramo de las fuerzas aplicado a los choques de vehículos” (2000: 35-36). This mild reference, suggesting tea in bourgeois contexts meetings, no longer interested in the Andean context by the practices of anti-conquest mentioned by Pratt, “estrategias de representación a través de las cuales los sujetos burgueses europeos buscan asegurar su inocencia en el mismo momento en el que ellos afirman la hegemonía europea” (Pratt 1997: 9). The exploratory voyages of the 18th, 19th and 20th centuries are definitely part of these practices without the use of excessive force of the initial Spanish colonization, using another type of perspective: the science that analyzes the land, catalogs bodies and is a bridge between Latin American States and the American and European industry. For this reason, the reference to the exploratory voyage mediated by science, in which appears

a figure that seems to condense to James Watt (inventor of the parallelogram) and Humboldt (the travel father of geography)⁷, never ceases to contextualize the body *impossible* in the Andean region as a body that appears and suffers from these speeches⁸. Science, so balsamic as deadly, again seems to align with a vague subject which imposes an ideal appointment as the central model of knowledge.

The plot of the “La doble y única mujer” lets us see how the vulnerability from the male gaze is designated and unfold two levels of violence, body/body and structure/body, on the protagonist(s): the daughter despised by the father —that breaks the Electra complex twofold— and the *rare*, threatened by the scientific discourse. It is perhaps this *unreal* body of two women which allows more profoundly understood real violence over the bodies of women in the Andes.

2. The one over the other: the nomadic event and vertical tears of the ego witness

One of the most interesting theoretical proposals within the contributions on the contemporary identity is the Rosi Braidotti, who speaks of “una identidad (sexual, racional, social) pero no una identidad fijada, válida para todos los tiempos” (2004: 67). In this constant travel identity of the subject, however, the theoretical says that the journey cannot be undertaken without guidance or calm, since in the journey “necesitamos puntos parciales de anclaje” (2004: 67). Braidotti’s *nomade identity* is a proposed *compass* for a subject that requires “situated connections that can help him/her to survive” (1994: 33), questioning the stability as an intrinsic part of subjectivity and opening the possibility of setting the identity from the personal agency trip. The genre as a political argument, in this way, is the most powerful anchor for escape of the patriarchal gaze categorizes subjects by setting them in a productive economy. For this reason, the nomad identity, moves away from fixing identity, suggesting the search for new subjective resources —such as the wandering people that move from one space to another when natural resources ran out— knowing that the political positioning is vital for the survival of an unstable subjective model like this one.

This proposal for a messy genre which rearranges politically takes into account that *an* identity is constructed from performing actions framed in the discursive field of sexuality. Foucault (2005), in this regard, emphasized the sexual act as encoded in a system of allocation of the identity. Precisely, the sexual act —also performing— should be under a *regime of pleasures*:

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7 | Two key elements in the development of science, but also fundamental icons for the industrial expansion of the so-called “first world” in contexts such as Latin America.

8 | This notion of impossibility requires a historical revision, therefore references such as the of the Ipa Mama Huaco, the “*queer* mother” posed a third gender and a syncretic mix Indian and white collection by Santacruz Pachacuti, were part of the pre-Hispanic imaginary and demonstrate that the body ambiguity was present in relational mode of bodies in the area and thus are representations that need, just *re-* submitted (Horswell 2005: 160).

La reflexión médica y filosófica lo describe [al acto] como amenazador, por su violencia [...] por el agotamiento que debe conservar y mantener, y como marca de la mortalidad del individuo aun asegurando la sobrevivencia de la especie. Si el régimen de los placeres es tan importante, no es simplemente porque un exceso pueda producir una enfermedad, sino porque, en la actividad sexual en general, se reúnen el dominio, la fuerza y la vida del hombre (Foucault, 2005: 117).

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9 | Complex issue which somehow assumes a Hobbesian of evil speech by nature.

The sexual act is assumed as violent. Therefore the method attempts to that violence of the subject which does not *belong to him* therefore it must control the person from the beginning. It is a system destined “[a] controlar su violencia y dejarla jugar dentro de límites convenientes” (Foucault, 2005: 117-118). Hence that Braidotti is trying to destabilize the binary system and even the own perception of the masculine sexual act relating to the state violence and survival. She, however, does not acknowledge violence and proposes precisely a nomadic violence defined as “violence or rebellious females” (Braidotti, 1994: 63).

These two reflections in which identity is understood as a product of the system but also as a resistance to it is important to understand two things at the same time. One, that the sexual act is governed by a speech by displacement of the violence and productive control⁹; and two, that certain bodies should try to slip through into the empire of violence by their actions in the political articulation.

In the story “Relato de la muy sensible desgracia acaecida en la persona del joven Z”, Palacio addresses these two issues. The text is the tongue-in-cheek story of a medical student who seems to be hypochondria, thus making the subject of study subject matter. Thus, the plot is constructed as a medical Handbook which lists a number of pathologies, for which immediately will tell us how the protagonist of the story, the young Z, contracted diseases studied. The character begins with a rheumatism articulate acute, through an undetected disease, hemorrhoids, varicose veins and a *molluscum pendulum*, to become an essential abnormal rapid heart rate that ends up killing him. This is the description of the *molluscum mendulum*:

MOLLUSCUM PÉNDULUM

El profesor ha enseñado a sus alumnos al pobre hombre que tiene *mulluscum pendulum*. Una gran bomba al final del raquis. Bomba colgante, badajenate.

En Secreto, me refirió mi amigo Z que todas las noches se llevaba la mano «al sitio», tembloroso, presintiendo encontrarse de improviso con la gran bomba que le vapulearía los muslos (2000: 49).

There are also two interesting issues regarding the narrative construction of this story. The first is that there are other characters, as well as Z including A, B and C, medical colleagues of the protagonist. (C) is the Narrator, so it assumes as a *witness* of the actions. Under this technique and logical palatial direction, the young Z becomes the

last letter of the alphabet, that strange sign sentenced to be the end of the string. This nominal technique for the use of letters to the person becomes an entity that is inserted into the language as a metaphor for the subject in the structural discourse. At the same time, the method of articulating the identity from the alphabet has the *virtue* that makes secure anonymity to the characters, as if to conceal his identity could speak about certain topics in a more open way.

The second lies in the branch of the space through the medical manual and body of Z. The story takes place in these territories under a process of systematic sexuality. Three of the above diseases, half of those that appear in the story, correspond to issues related to sexuality —especially with the genitals— and the remaining towards certain acts related to sex paraphernalia¹⁰. None of them says the cure, only the diagnosis. Subject Z will go along in the manual and his body, spaces that make possible a plot constructed as a medical case study.

Because of this story construction person Z moves as an anomad identity, but at the same time normative by the medical discourse: student/patient and subject/object under the regime of the pleasures. All character, narrative, is functional. However, all indications are that character Z is *more* functional than usual, so that it does not even exist as *identity*, therefore his name or description is not of interest. Analysis of his acts, and the medical sanction of the same, which do not seek to heal him. When his *friend C* the voice which personifies science, however, gives the impression that more than a colleague is a spy for the young Z until the end of his life.

In the tale of Palacio there is a subtle wink about twisted sexuality by the protagonist. When C narrates the disease of the urinary tract which contracted his *friend Z* he did not titled the name of the disease as in others, he exchanged the pathological name with the phrase “CAPÍTULO DE LECTURA PROHIBIDA”. The etiology of the disease is reported as “conocida pero inefable”. That is, it cannot be described with words despite knowing it. This omission reminds the world famous phrase that Charles Gill asked Oscar Wilde in his first trial: “What is the love that dares not speak its name?”, in which the heinous sin of sodomy charge made such public and private. C is similar to Gill, because names Z indirectly by giving his place as otherness from a resounding silence.

Something similar happens when describing the disease of the “varices”. Through free indirect style C confuses his voice with that of Z and relates the following:

habiendo dos causas promotoras de este terrible mal, las causas *profesionales* y las *mecánicas*, una de las dos, irremediabilmente, debe

NOTES

10 | Wet rooms, the fucker and an a “sillón quien se posesionaba de su cuerpo” (2000: 50).

haber operado sobre mi organismo. La prolongada posición vertical... mozos de hotel... ¿He dicho yo mozo de hotel? Pero debo sentarme ¿por qué estoy parado? Las ligas... ¿por qué me pongo las ligas? (2000: 49).

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11 | Resource used by Sade and Bataille, as mentioned by Martin Jay in his text *shot eyes* (2007).

The young Z, which used elastic bands, who frequented waiters and stereotypically is associated with the risk of sexually transmitted diseases, is constructed as a character that transgresses by his measured sexual act —procreative heterosexual— and assigned gender —male/female pair.

Finally, another wink appears, probably the most significant, coming from the explanation of something as vital as the behavior of the *study* of Z “Mi amigo Z pudo estudiar la materia íntegra sobre sí mismo, progresivamente, a medida que su ojo hecho de tragedia se comía las páginas [...] Aunque no era tuerto digo ‘su ojo’ porque es mejor decir ‘su ojo’ que ‘sus ojos’” (2000: 48). While the narration is ambiguous, that eye seems to refer to the anus¹¹, part of the body which according to Bersani articulates as the tomb of homosexual because there, in that part of the body, little area in heterosexual acts, heterosexual man celebrated the punishment of the sodomite. Bersani also performs a tribute to the area “for its very potential for death”(1988: 222) for the homosexual subject. The anus is also symbol of the non-productive and disconnected pleasure of reproduction. In Latin America, medicine also ensued against this part of the body, being the Cuban doctor Luis Montane one of the most prominent in this regard. In his 1890 study concluded: “así es, señores, que los signos clásicos de la pederastia pasiva, *infundibu*, relajamiento del esfínter y caída de los pliegues, dilatación del ano, se encuentra de un modo evidente en nuestros pederastas” (2010: 66). This current, physical anthropology, institutes throughout Latin America up to the time of the vigorous, another school that consider the anus heinous and glued to the gay body. Palacio, which set the story in 1925, is custodian of all these speeches which express a narrative of the *blind eye*.

This heterosexist violence must be located especially not only in the geographical field but also in the area of the body. It is important at this point to Cavarero and the notion of vulnerability. The word *vulnus*, as we saw, it is related to the wound, involving action: “the result of a blow, dealt from the outside with violent to cutting weapon that tears the skin” (Cavarero, 2011: 8). The theory mentions that the meaning of the vulnerable in the Western imagination is related to the performance of the war, with the Warrior covered with hair that leaves the other without defense. And here comes the radical question: the warrior who wounds, which is an *I*, to defend himself is standing in front of the wounded, in a vertical relationship in which becomes a survivor. The wounded is horizontally recumbent; reminding him who is standing has power, instituted after a

violent attack. This relationship of *verticality* between bodies can be perfectly applied to the context of the homo/heterosexual relationship. Complete Cavarero: “there is no need to remind you Foucault’s analyses of the various straightening dispositives or the fact that, in French, heterosexuality is coded as ‘straight’” (2011: 16-17). I.e. bodies which in the imagery of violence, the relationship geometric (or physical, if we consider the depth and the history of relations) between hetero/homo is essential. I vertical is straight (*straight*) and the rectum in the gay body is only a metaphor to draw the shape of his own tomb. Homosexuality, then, is an identity which not adjusted to the regime of the delights, must be symbolic and vulnerable narrative, and which cannot exist a horizontal relationship of dialogue, but a vertical of violence. The vertical and horizontal position relationship, homo-hetero, straight */straight* relates directly with sexuality, male demonstration of violence and war and the need in the civilized world medical discourse that deal *objectively* of the attack on these bodies.

The narrative ends with the death of the anonymous individual and the lamented C: “Una lágrima (¿una lágrima? ¡Oh: así lo ponen en las coronas fúnebres!) Una lágrima sobre los huesos de mi amigo” (2000: 50). This historic test, where the anus is the metaphor of death, creates a continuous line from the hygienist era of Palacio until Bersani and his essay in the middle of the AIDS crisis: C sheds tears of the *warrior*, of the survivor, the subject of medical discourse. The action of mourning is built in a way ironic, almost sadistic by standing, while the other, the *diverted*, lying. Thus, it is a violent destination over his body vulnerable, naked and ready for the vehement attack written in the first medical manual and then in the body.

Extreme violence in this case lies in that, despite the fact that Z is a nomadic subject who has to travel and mutate identity, does not have the luxury of putting an anchor in his departure, because the agency staff in the Ecuadorian land of the 1920s, was very branded by medical and legal speech¹², was limited. Z is not a hypochondriac, as one might think, is a medical subject/object. He is not a nomad that changes his identity to contravene the discourses of postmodernism, but a haunted politician to express his pleasure in a structure normative by different designs against his body.

In definitely, and following the view of Nunokawa which speaks of the death “como una definición” of homosexuality in the patriarchal society (1991: 312), the story of Palacio proposes a body with a desire outside of heteronormativity, punished therefore to wander by the medical discourse without the possibility of serenity.

In the Andean zone where certain political speeches try to again reducing the reality of foreign bodies, with desires that are not

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12 | Homosexual acts in the Ecuador, who had a penalty of imprisonment from 4 to 8 years, were decriminalized only in 1997.

heteronormative¹³, as if they were *imported* in the area and they should go with your body to look for another identity is important to remember from a critical view how certain literary texts reported violence *in vitro* with the desire of that we *flirt* and consider necessary and unambiguous relationship social reality and space with the representation of certain bodies have been infringed, as well as the need to bend certain relations between the bodies.

NOTES

13 | On April 21, 2010, President Evo Morales, in the framework of the world people's Conference on climate change and mother earth which was held in the town Tiquipaya Bolivian criticized the involvement of the countries of Europe about the nature and announced, giggling to himself and his companions, "el pollo que comemos está cargado de hormonas femeninas, por eso los hombres cuando comen este pollo tienen desviaciones en su ser como hombre" (Ascui, 2010).

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