

HISTORICAL MEMORY AND ETHICS IN SPANISH NARRATIVE

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This study traces the current status of Spanish ethics as seen through the optics of historical memory. Starting from the Spanish Civil War in 1936, the thesis relates contemporary themes to their proposed origin throughout three additional distinctive eras of the 20th and 21st century in Spain: 1982-1996 (Socialist Spain), 1997-2010 (Post-modern Spain), and 2011-present (current Spain). Spanish narratives ranging from *Los Abel* by Matute, *La magnitud de la tragedia* by Monzó, "Fidelidad" of *Ha dejado de llover* by Barba and *Las fosas de Franco* by Silva are contextualized through their ethical architecture, in accordance with their socio-political context, and relationship to past historical traumas. This work proposes that the themes of anticlericalism, the pursuit of social equality, anti bureaucracy, and political distrust are trends culminating from Kohlberg's third level of morality. The thesis aims to be an exposition and legitimization of different ethical schemas that might otherwise be polarized as wrong and inferior by others.

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## CHAPTER 1

### INTRODUCTION: THE INTERCONNECTEDNESS OF ETHICS AND HISTORY IN PENINSULAR SPAIN

For a country that has suffered monstrosities at the hands of leadership and authority throughout its history - a civil-war genocide referred to as the Spanish Holocaust, ecclesiastical complicity of Hitler's right hand man, Francisco Franco, and countless ineffable judicial, political, and economic scandals - it is of no surprise that Spain won itself a top 40 slot on *Transparency International's* most corrupt nations worldwide in 2015. While such past times will certainly leave its people far from unscathed, the role of historical memory has proven itself essential in the formation of a new social posture in Spanish society. If our past is what defines us, the current status of Spanish ethics can be described as the symbiotic relationship between what was and what is.

In a postmodern world where personal accounts trump the axiom of a metanarrative, literally in Spanish "todo vale," we are left with the organs of a body, the vital systems that give life to an entity, but no skeleton to which the organs are bound. As Dr. Cristina Sánchez-Conejero puts it in her book *Sex and Ethics in Spanish Cinema*, "If however, from a moral point of view we follow the postmodern motto of 'everything goes' we lack a clear center from which to discern good from evil" (4). With each individual's ethical makeup being equally validated then as his or her truth, the other could easily discredit the opposing view attributing it purely to the preferences and the predilections of a stranger; the theory that "our" ethics must be universally right is not a sufficient backbone to uphold transculturally and frankly, would obliterate the space of common ground that societies need to be able to relate and to understand each other. But the proposal of this work is not to forge international compassion,

rather it is a promotional explanation of ethical shifts that might be otherwise polarized as wrong or immoral, simply for not being “ours.” The illusion of superiority ethics is oddly just that: a lack of seeing the mechanics behind the scenes, clinging to the vapors of the image, and yet believing them instead to be the full image itself. Furthermore, absolutism ethics, as postulated by Plato, are quickly and logically negated when applied across borders. To use Dr. Sánchez-Conejero’s example, when describing seemingly provocative post-Franco Spanish Film, cross-culturally there could not be a unanimous rating given that a gamut of descriptions - depending on which national, local, or religious belief one maintained - could yield an array of assessments varying in severity from sexual, nudist, explicit, uncensored, or even up to pornographic (4). Or to cite her more demarcating example, stoning a woman for adultery would be condemned as murder by Christians and would not be sanctioned as killing by Muslims (10).

Ethics then, like the body, is not only its singular corporal appearance; ethics is the inner systems- as Plato states them the appetite, the mind, the spirit - clandestinely firing like neurons to compute a desired outcome (Kraut 7). In other words, ethics is relative to the individual and must shy away from a universal application given that it would not elicit consistent results (McDonald 447). Ethical relativists then, according to Gael McDonald:

are adamant that moral standards differ between groups, within a single culture, between cultures, and across time. They also believe that the ethical systems of belief supporting those moral standards of behaviour will differ according to the time and circumstance as will ethical behaviour. (447)

To a relativist, “rightness” and “wrongness” are empty words of no meaningful arrangement when “they are isolated from the specific context within which they have arisen” (448). So in this work, as the characters’ ethical framework in Spanish narrative is investigated, it is of little

importance to attempt to align their moral compasses to understandings of north being right or south being wrong, but instead it is of greater importance to reflect on how these views are merely directional forces leading to what is true or acceptable within their specific human experiences and conditions. Thus, a call for empathetic identification is in order, to see the other as ordinarily and equally human no matter the disparity, in order to manufacture commonalities between the antagonisms of opposing perspectives (Hutchison and Bleiker 395). So, varied ethical positions will be presented through their respective contexts as seen through Spanish narrative so that potential origins for current discourses in Spanish society today might be considered. Ethical theories ranging from Aristotle's virtue ethics, Thomas Hobbes' and John Rawls' social contract ethics, human right ethics, Peter Singer's self-interest ethics and the pursuit of Aristotle's *eudamonia* will be some of the theories explored.

But just as Plato didn't name the innumerable conditions that affect his tripartite soul theory as seen in *Republic*, here too the possibilities are too vast to accurately examine all paths that could lead to a particular ethical schema (Kraut n.p.). Rather, this study will adjust its focal point only on the implications of historical memory and the relationship it has on the construction of a population's ethics in current Spain. Historical memory, specifically as seen in the *Ley de memoria histórica* published in the *Boletín Oficial del Estado*, núm. 310 in Spain in 2007, is in summation, the individual processing of a collective trauma in order to "... rendir tributo a las víctimas del franquismo, así como reparar o compensar los daños y agravios con un espíritu de reconciliación..." (González Martín 972). The relevance of historical memory in society today lies in the postmodern affirmation that the Spanish *historia* serves just as well as its counter partner, the *Historia*, the metanarrative. A *historia* (in English: a story), according to

one of the Royal Spanish Academy's definitions is a "Conjunto de los acontecimientos ocurridos a alguien a lo largo de su vida o en un período de ella." This version of history, the highly personal account of a period of time, is said by some to be key in stimulation of social healing in Spanish society:

de un derecho individual a la memoria personal y familiar de cada ciudadano, y el derecho de todos los ciudadanos a la reparación moral, todo ello complementado con la previsión de un procedimiento específico para obtener una declaración personal, en su artículo 4o., de contenido rehabilitador y reparador, que se abre como un derecho a todos los perjudicados, y que podrán ejercer ellos mismos o sus familiares. (Martín 974)

But why is social healing even deemed necessary as seen in the assertions made by González Martín in her legislative review of the *Ley de memoria histórica* (1971)? To refer back to the beginning of this introduction, the monstrosities endured by Spanish civilians can be interpreted in a sense as a traumatic experience - albeit psychological, political, social, or emotional. So, given that presumably most people who suffer a trauma would be affected in some form or fashion by the wound, likewise it is plausible to presume that also the people of Spain would be affected by their tragedies. In the psychological research of Emma Hutchison and Roland Bleiker, trauma theory and its effects on many domains such as world politics, international relationships, crisis relief response, personality disorders and so on are investigated. However, the sect of their research that is most vital to this study is the part that links trauma theory to the evolving self. In "Emotional Reconciliation: Reconstructing Identity and Community after Trauma," Hutchison and Bleiker declare the need for a person or entity post-trauma to rehabilitate the self, whether that be individually or corporately, in order to modify it to the survivors' needs to "work through the legacy of catastrophe" (1). The authors delve into the way the victim searches for his or her own truth in the matter and how this



reconciliation of events evokes changes in the private or public sphere in the wake of a disquieting incident. These changes, namely "social healing," are occurring in various ways. For trauma researcher Werner Bohleber, social healing is occurring through historicization and constructivism, the rearranging of facts and experiences, as a means to reconcile with the past, to cope with the residual pain, and to rehabilitate the external reality from returning to relive its shame (2007, 330). Moreso, psychologist Fay Fransella theorizes similarly in her book *International Handbook of Personal Construct Psychology* via the personal construct theory. As she outlines it, this theory is the grasping and comprehending of traumatic experiences, such as those endured in Spain in the 20th century, that results in self and perspective changes, or as she states it, "self-alteration and/or situation redefinition" (114). So, by using methodology like that of Hutchison and Bleiker, Bohleber, and Fransella, this thesis will pursue to rationalize and legitimize some of the shifts in ethics seen in the contemporary Spanish community as seen through Spanish narrative.

So to straightforwardly put all of the logic from this introduction in a concise order, if the prior historical events of Spain can be interpreted as traumatic experiences, then linking those previous experiences with trauma theory suddenly reveals ethics as a potential ramification of the social healing that comes from the ambit of traumatization. Specifically, this analysis will focus on social healing as it has taken shape in present concepts of anticlericalism, anti bureaucracy, humanitarian equality and political distrust. The origins of these ethical shifts will be traced back through history and through the narratives chosen for this task. But the begging question here is, how do individual responses become collective or form political

ideologies of a region or nation? How is an individual account a representation of an emerging population's stance as a whole?

Hutchison and Bleiker go on to answer these exact questions, and as a matter of fact, one of the most compelling arguments is the conceptualization of representations. The authors name representations as the direct link between the individual and the society.

Representations can occur through images displayed on television, narratives passed by word of mouth or in the media, investigations into old or current news sources, teachings, or simply the countless stories that pass among people and societies causing a "circulation effect" (506).

Imagine a grandmother sharing where she was on the day Pearl Harbor was invaded, a news program sharing the story of a surviving Holocaust victim, a student reading in a textbook about the lives lost on September 11th, or the Hiroshima Peace Memorial Museum vividly depicting the aftershocks of an atomic bomb; "They [Representations] shape identities, attachments, attitudes, behaviors, communities and, in doing so, establish the emotional fabric that binds people together" (506). While there are opposing arguments to the link between the two, there is comparatively a substantial amount of research supporting the effects on collective society (Fierke 2002, 2013; Fattah and Fierke 2009; Ross 2006; Saurette 2006; Löwenheim and Heimann 2008). This study falls on the latter side of the researchers' statements favoring the link between the circulation of representations of the individual's historical memory and its effects on ethics in society.

Given that the relatively recent passing of the Recovery of Historical Memory Law of 2007, a law which condemns the regime of Franco and seeks to open the doors towards reconciliation for the victims of said regime, is literally urging the past to be spoken about, it is

forcing people of all generations to face multiple narratives from various perspectives. In a sense, the law itself has turned historical memory into something of a fashion. As most are aware when something becomes in style in the fashion world, suddenly that particular piece pops up everywhere: in movies, commercials, stores, in music videos, etc. More and more people begin adopting the new flare, and it eventually can turn into an iconic item representative of an entire generation. For example, bell-bottom jeans and Farah Fawcett hair of the 70s, shoulder pads and neon colors of the 80s, and crop top shirts and high-waisted pants of the 90s, all took over society like a plague without a cure. Likewise, with the Recovery of Historical Memory Law being "in style," the circulation effect is figuratively picking up speed in the current Spanish generation. Thus, ethics is being morphed into perhaps a sort of two-way mirror: a reflection into the past and a projection into the future. Retrospectively, the mirror serves as rehabilitation of things that cannot be undone and in a far-sighted sense, it is a progressive outlet that protects the future from being a repetition of the past.

Through four Spanish narratives - chosen primarily for their exemplification of their ethical themes and the progressive movement against historical amnesia - will reveal contemporary ethics in Spain as it relates to evolving thought on religion, sex and gender, marriage, and politics. While in the official documentation historical memory is specified as dealing with the aftershocks of Francoism, the scope of the application itself is not limited to just this aspect of Spanish history. Although *franquismo* remains the basis of much of this study, historical memory is also theorized by means of ecclesiastical complicity, matrimonial bureaucracy, social marginalization, and political corruption.

In Chapter 2 , *Los Abel* (1939) by Ana María Matute is examined for its brave

verbalization of religious strife in the era of fear and Francoism. Through linking the Catholic church's entanglement with the draconian rule of Franco, the agony of enduring such betrayal by what should have been a trusted institution will delineate anticlerical thought in contemporary Spain.

In Chapter 3, through *La magnitud de la tragedia* (1989) by Quim Munzó, a tale of otherness is vividly paralleled to Spanish society's endeavor towards humanitarian empathy as it pertains to sex and gender. Via the then-relatively-new Socialist Spain, Munzó's parody of Ramón-María's unremitting erection and his consequential shunning from society remembers and magnifies the ostracism minorities once encountered and urges a new set of principles to be orchestrated by shoving the reader in Ramón's shoes, emphatically showing just how *not* funny this tragedy actually was and presently is.

Next in Chapter 4, as a representative of Postmodernism, "Fidelidad" is the short novella found within *Ha dejado de llover* (2001) by Andrés Barba that personifies the antithetical struggle between the organic love for a partner and the reproach of an institutionalized concept of love: marriage. The chapter of the present thesis titled "Marriage in the Postmodern Age" answers questions pertaining to the declining marriage rate in Spain and the increasing cohabitation and civil partnership numbers in response to anti-bureaucratic sentiments. Questions are contemplated such as what did the previous generation's marriage look like in relation to systems of the past? Nowadays, are these systems indispensable to the spirit of a union?

And finally, through "Windy Politics of the Past and Present" the silence of the past and the uproar of the present mark Spanish society's discord with politics and its determination to

advocate for all humanity, at all costs. Once a nation dictated by this norm or that leader, suddenly we are struck with a new emerging nation: a Spain comprised of diverse mindsets, including those that deny the Manicheistic beliefs of the past, who instead choose to live in the gray zone - simply preferring the comforts of a moral compass that has been purposefully reset in a direction of its choosing- one that fosters peace, resolution and hope for a better future. The collection of essays *Las fosas de Franco* (2011) by Emilio Silva and Santiago Macías embraces the Recovery of Historical Memory Law of 2007 as it embarks on the task of recognizing the grotesqueness of a dark, silent, political past. The testimonies themselves raise the voices of the dead and long-forgotten, allowing those today to see through eyes once buried away and hidden, further elucidating the people of Spain today and their boisterous antagonism of conspiracy and corruption.

In conclusion, the primary objective of this thesis will view historical memory in Spanish narrative in order to decode the current ethical architecture in Peninsular Spain, whose link has been supported by the aforementioned trauma theory and representations theory. Each narrative will raise questions revolving around religion, sex and gender, marriage, or politics as the characters embrace their own code of ethics. These unique codes will be deciphered from the ambit of relativism, addressing its metaethical component: where did this construction come from? What is its relationship to or what does it mean regarding events in the past? The impetus behind tracing the origin of their thoughts is to erase the ambivalence of “my view” versus “their view” and to inch towards the common ground between new thought and old thought. These conclusions will be based upon Kohlberg’s stages of moral development that range from pre-conventional to postconventional. These development stages portray the ways

in which a person can morally reason the world around them. For instance, a person on the Level 1 pre-conventional morality level (Stages 1 and 2) might view stealing as wrong always, punishable always under any circumstance, and therefore, chooses to be good out of fear for consequences. Likewise, for someone on Level 2 (Stages 3 and 4), that person still might choose to not steal, but is more so motivated by harmony and social order. However, on Level 3 of postconventional morality (Stages 5 and 6), which Kohlberg asserts only ten to fifteen percent of the population ever reach, might view stealing as appropriate in situations of injustice, like starvation. Furthermore, this person might even commit the act themselves, a form of civil disobedience, thus acting on a universal principle where the action may or may not be fit by law, but rather fits a world-wide applicable code of right or wrong (Crain 118-123). The interesting assertion about Kohlberg's levels of morality is that when two people communicate, if there is more than one stage of difference between the two, they are incapable of understanding each other and will register the other as inferior (127). So, if arising ethics in Spain today can be viewed from the level three post-conventional morality stage, this work itself serves as the expository bridge between the levels, removing the strangeness of the other, and providing universal comprehension where it might otherwise be locally dismissed. As Kohlberg's theory would have it, critical and independent thinking will be obligatory for this thesis: one must be able to hear, to be able to fluidly jump between levels, in order to accept the idea that the current status of ethics in Spain is a postconventional way of thinking that values virtues and goodness above indoctrination and duty.

## CHAPTER 2

RELIGIOUS CONTEMPLATIONS IN THE ERA OF FEAR AND FRANCO: *LOS ABEL* (1939) BY ANA

MARÍA MATUTE

Aristotle's virtue ethics, the approach to morality from the stance of what is good, fulfilling, or virtuous, can lead to the tendency to second guess the rule book and to focus on the motive of the action rather than the consequences of such an action. A thorough engagement with critical thinking is often undertaken via this method by means of a purposeful dissection of every facet of a duty. As Stan Van Hooft puts it in his research *The Handbook of Virtue Ethics*:

the goal of thinking about virtue is not just to decide upon which actions are required of us, but the enrichment and deepening of our lives as sensitive and deliberate individuals and as responsible members of society. (3)

Standing in place as the virtue ethics axis, the novel of this chapter *Los Abel* (1939) by Ana María Matute is a Premio Nadal Semifinalist work that deals with two main characters during Postwar Spain. The first narrator, a young man with familial connections to the rural abode of the Abel family, rents out the old house of the Abels long after they have gone. It is during his stay in their dilapidated home that he discovers the diary of the second main character, Valba, and thus, learns of the sad tales of the Abel family. Valba's accounts reflect the pains revolving around the bereavement felt after the death of the mother of the household and the subsequent struggles Valba and the other six children endure in a world that lacks virtues and goodness. As the title suggests, the novel ends with the allegorical biblical allusion of the two brothers, Aldo and Tito, becoming succumbed by their differences and yielding to the darkness: Aldo murders Tito implying that present Spain has been born out of a symbolic fratricide and

must learn how to find the goodness after such a tragedy.

As an example of the pursuit of goodness and virtue ethics, in the book of Deuteronomy, meaning literally the “second law,” Moses ordains the law of tithing ten percent of one’s goods to the church, “Be sure to set aside a tenth of all that your fields produce each year” (*Bible* 14:22). From this and several other verses of the old testament, throughout history and up to today the Catholic church has continued this rule viewing it as a holy duty (Leviticus 27:30). However, a Catholic who follows the virtue ethics approach might easily arrive at the decision to opt out of the tithe, instead choosing to donate those funds to a trusted charity, a friend in need, or other similar circumstance. Because in most cases the tithes are being used to pay for the institutions overhead costs or other ministries, this rule would seem relatively simplistic in nature eliciting the compliance of the religious followers. But to a virtue ethicist, someone who values the principle over the duty, one might prefer the more direct humanitarian impact of donating the funds directly to a philanthropic cause (such as constructing water wells in villages throughout Africa as offered by *The Samaritan's Purse*) instead of contributing to the electricity bill of the church’s building, thus satisfying the inner fulfillment of altruism and aiding in the achievement of Aristotle’s *eudaimonia*. On the other hand, say for a Utilitarian ethicist, someone who is moreso concerned with the possible negative outcomes, he or she might be more worried about the consequences of not paying the church, such as the electricity getting cut off or one’s reputation potentially being squandered within the religious community.

In contemporary Spain, a breed of what could be interpreted as virtue ethics has circulated in some sects of the community causing anticlerical sentiments towards the Catholic



Church. While some Spaniards surely still are devout Catholics, there are various other populations that arguably are not currently so enamored with the institution or perhaps to an extension with religion at all. In “Ateísmo frente al sistema religioso: Análisis de la resistencia atea en España” Daniela Senn Jiménez holds the historical corruption of the Church and government responsible for the growing atheism in Spain since 1994:

Es profundamente comprensible una urgencia como ésta en un país que aún subsiste avergonzado por las huellas de la inquisición, la conquista de América, la dictadura de Franco junto a la Iglesia, y la persistente existencia de reyes católicos. (5)

The author furthermore projects that many have turned to anticlericalism viewing it ironically as the forthright path to desired virtues such as equality, diversity, and tolerance, while other groups have fought to separate the Church and government because they could not ethically reconcile the fact that the Catholic Church was imposing Catholic legislature pertaining to their specific moral agenda on a population that is not homogeneously Catholic (3-5). Imagine a devout Muslim living in an Islamic country under Islamic legislature: there is little ethical dilemma in this situation for this person; however, if the scenario is rearranged to where that person was a devout Catholic, suddenly it would be very difficult for that Catholic to abide by laws that may possibly be in direct contradict with their belief system. In this case, the virtue ethicist might defend the Catholic, justifying to him or herself that the importance is in the motive (in this example equality) instead of consequences (the well-being of others over one’s own self-interest). Truly, virtue ethics does require an immense amount of empathy to lobby for a government to leave its religious affiliations at the door, especially if they are in alignment with one’s own alliance.

But atheism isn’t the only emerging paradigm for anticlerical sentiments in Spain. The

media has also played its part in forging this mindset as well. Mauri-Rios, Pérez-Pereira, and Figueras-Masthe assert the notion that the media has a strong tradition of anticlerical satire throughout its publications dating as far back as the 1730s (473). Examples of religious critiques of the Church can be seen blasted across issues of *El Motín* from as early as 1881 spreading up until 1926; interestingly enough though, the virtues of the religion itself were never criticized, just the institution itself (473). One could suppose that this track record perhaps even suggests that the media possesses this satirical attribute as a qualitative descriptor of its societal personality. In fact, in a survey administered throughout the country, journalists were asked if they would take special consideration towards religion before publishing their piece. An overwhelming majority (75.60%, 84.60%, 77%, and 66.9% for respective regions Madrid, Catalonia, Andalusia, and the Basque Country) all reported no such considerations would be made (480). While obviously not all members of society would agree with this, perhaps even as a reflective contemplation in light of the consequences as seen in the *Charlie Hebdo* attack in Paris in 2015, still the lightheartedness in which secular media addresses the religious institution to an extent supports contemporary dissatisfaction. To play devil's advocate, it is worthwhile to offer that just because the Spanish society mocks the Catholic institution, does not mean that it is a society without scruples. Like the media sources quoted above, the society also maintains a virtue ethics stance, electing to be pro-humanitarian instead of pro-religiosity. For instance, in the *Boletín Oficial del Estado* núm. 157 of 2005, Spain passed legislation legalizing same-sex marriage (becoming only the third nation worldwide to do so), legal name change for transgender persons without the requirement of surgery, and adoption rights for homosexual couples (23,633 - 23,634). This legislature is compassionate of the other and the

marginalized which elucidates an ethics system that orbits around the value of justice and goodness, not only divine law and obligation.

So where did this contemporary anticlerical module come from considering that Spain has been historically Catholic for centuries? The divergence from their founding roots in 1478 when the country was reconquered, religiously purified, and re-established as Catholic by the Monarchs Ferdinand II of Aragon and Isabella I of Castile could seem befuddling. In order to trace back the possible origin of the current status of virtue ethics, this chapter will start by presenting the specific historical memories affecting anticlericalism today, Francoism and ecclesiastical complicity, and then will proceed to analyze these representations as emotionally traumatic and ethically formative of religious principles via the novel *Los Abel* (1948) by Ana María Matute.

To begin with it is first necessary to acknowledge what Francoism was before it is even possible to comprehend why the Church's entanglement with the regime was so traumatic, thus affecting modern anticlericalism- truly, Francoism is utterly inextricable in relevance when speaking of historical memory and its effects in Spain. However, the term Francoism is quite problematic as official definitions do not suffice. For example, when a basic definition search is done, generalized or often neutralized explanations appear such as in the RAE's (Spanish Royal Academy) official dictionary: "1. Dictadura de carácter totalitario impuesta en España por el general Franco a partir de la guerra civil de 1936-1939 y mantenida hasta su muerte. 2. Período histórico que comprende la dictadura del general Franco" (n.p.). While this is factually accurate, it is not inclusive of many aspects of the regime that parallel the ideologies of Hitler- aspects that have irreparably scarred or even mutilated the physical and emotional stature of many

Spaniards across various generations. Markedly, the newspaper *El País* published an article in 2007 broadcasting that *La Asociación para la Recuperación de la Memoria Histórica* had formally initiated a campaign demanding that the RAE change the defective definition (Ruz n.p.). So, rather than depending solely on a formal axiomatic definition of the word, one that is perhaps more representative of the metanarrative of Francoism, the following excerpt from *Morir, matar, sobrevivir: la violencia en la dictadura de Franco* personifies the draconian ways of the Franco regime explaining exactly how it was “el pasado más violento y represivo que ha conocido nuestra historia contemporánea” (Casanova XI):

Bajo ese clima de terror «legal» e institucionalizado, la violencia contra los vencidos no se limitó a los encarcelamientos o a las ejecuciones. La represión tuvo también otras caras: intimidación, extorsión, vigilancia permanente y cotidiana, hambre, subsistencia, moral católica, acosos sexuales, violaciones y misoginia. Era ésa una España vigilada, silenciada, en la que espiar y delatar al otro se convirtió para muchos en el primer acto político de compromiso con la dictadura. (XI)

In addition, Casanova also describes the normally cheerful commonplaces of towns to be warped by an inundation of cadavers, “Los cadáveres se amontonaban en las calles; los cines, las plazas de toros y los barcos servían de prisiones” (IX). What could to the modern eye only seem to be a fantastical nightmare, a spooky tale to be told around a fire, was actually for many, the reality of living through hell on earth.

As an illustration, the novel *Los Abel* was chosen for how it displays both the connection between historical memory and a religious shift exemplifying virtue ethics. The author presents the reader with two narrators, first a boy and then later a girl named Valba. Although the first narrator’s role is to primarily set up the scene of the novel, a multidimensional view of this role can be achieved when analyzed from the scope of historical memory. Keeping in mind that this novel was published in 1948, nine years into the Franco regime and nine years post-civil war,

suddenly the boy's interpretation of his surroundings becomes more illogical. Given that childhood is typically portrayed as a euphoric period of time in one's life where the world is seemingly untainted and golden, it is inconceivable that a child would innately describe his surroundings as "musgoso / mustio / hosco / frío / solitario/ polvoso / sombrío /" etc. (10). However, the boy does exactly that along with many other disturbing interpretations of his environment. For example, rather than basking in the mountaneous views during his stroll with his mother, the boy rather fixates on the death and darkness that seems to mimic the historical past: "Una vez, entre las púas amarillas de un campo recién segado, encontré el cadáver de un gorrión medio devorado por las hormigas" (10). These disturbing descriptions seem to be a purposeful tactic of Matute where she intentionally shakes up the optics, in which the mirrors are far muddier than what they should be in order to show that his dark outlook is a new viewpoint that resulted from the grotesqueness of the past. Pérez Bernardo explains that this muddiness is the loss of innocence to be blamed on the adults, or in this interpretation, on Francoism; the true nucleus of the characters lies in the fact that their psychological and social state have been mutilated by the vices of their time (46). The author goes on to define these vices' origin: "en un universo donde al final los más pequeños serán contaminados por lo cruel, absurdo y grotesco de los adultos" (48). In this way, it is easy to see how his historical memory of "los años deshumanizadores" of Franco has flooded the ordinary and transformed its appearance and often its meaning (47). For the boy narrator nothing is as it should be: a street is a scar, rocks are castles, the town is a ghost, the sky is silver, the baby is an old man, etc. (Matute 14, 20, 28).

Furthermore, these examples can be corroborated as effects of historical memory when

trauma theory is applied. According to the Personal Construct Theory, after surviving traumas it is a natural response for a construct to experience transitions in his or her cosmovision known as “shift” or “slot” changes (Fransella 184). In Fransella’s example, she explains that post-trauma, one might view the world in a polarized form of angels and demons, whereas the construct is the only angel and the rest of the world are demons. During this transition, there is sufficient difficulty in getting the construct to view the world in any other way, seeing the entire world as infected with demons (184). So, in light of this methodology, the morphed ontological significance of the boy’s world links him to a person ongoing trauma rehabilitation. For him, historical memory of Franco is causing him to reconcile his external reality to one that he can comprehend as true and fitting to his experiences. As Clara Mucci argues in her article “Trauma, Healing and the Reconstruction of Truth”:

This is the point, I believe, in which a second consequence of the damage of trauma to the Self emerges, and that is, the impossibility for the subject to clearly ascertain the truth, which might result in a permanent distortion of reality ...where the distortions of reality are very severe and impair the patient’s capacity to live a fulfilling life. (36)

Interestingly enough in alignment with her research, the boy’s narration is fitting to Mucci’s distortion explanation as he states his motive as a need to discover the truth of his surroundings, “Quisiera volver allí y conocer la verdad de todo aquello. Y volveré; cualquier día volveré” (12).

So now, how could the church’s involvement with Franco potentially explain modern virtue ethics regarding anticlericalism? It is first necessary to reflect on the Church’s relationship with Franco and his government as a whole in relation to Matute’s novel and historical context. Around the time that *Los Abel* was written, to speak about religion in Spain would be to speak about government. The notion of separation of church and state as seen in

most developed countries was and contentiously still is an ambiguous idea for the Iberian Peninsula. Dating back to AD 589 when formal relations between the two entities were first publicly declared by King Recaredus to the active lobbying of Catholics against the legalization of divorce in 1975, the Catholic Church has had a tendency to follow closely behind Spanish politics for centuries. While Catholicism has been historically the prevalent religion among Spaniards, the entanglement still poses an ethical dilemma when contextualized within the Francoist Spain. For instance, as a moral and spiritual institution, it is distressing that the Catholic Church is the institution that presumably benefitted most from the egregiousness of Franco's regime. While these benefits have a gamut of implications, they all together summate to the bestowing of more power and more privilege than had been seen by or exercised by the Church for centuries. In the Concordat of the Holy See of August of 1953, a treaty registered by the United Nations in 1981, Franco and the Catholic Church agreed upon the following terms: the Apostolic Roman Catholic Church will be the official religion of the Spanish State (Article 1), who will in turn recognize the Church as a legal identity (Article 3); "exceptional grants" will be given by the State for ecclesiastical funding (Article 9) and will also not require the Church to withhold all Spanish laws (Article 14), including lay members to be exempt from military services (Article 15); Additionally, the State rescinds all rights to appeal Church court rulings (Article 16) and will gift annual endowments (Article 19) and will also exempt the Church from local and federal taxes (Article 20); the right to establish schools and indoctrinate Catholicism via mass communication modes such as the radio and newspaper (article 29 & 31) (United Nations 49 - 61). In addition to these orders, several Opus Dei officials were appointed within the rankings of Franco's dictatorship, ascertaining infiltration of religion at the highest levels. As

seen, the political and spiritual roles of the Church were suddenly not only transformed into synonymous affairs, but were also sounding as a harbinger of the stark contrast between the people *of* the regime and the people *under* the regime. While the Church and Franco flourished in their riches and power, the people of Spain were dying from false imprisonment and rationed starvation. The harsh juxtaposition between the authority and its subordinates underscored the hypocrisy and betrayal of the Catholic Church.

Hypocrisy, preaching one thing and doing another, can be exemplified when examining principles of Catholicism as found in the Bible. In Matthew 22:34 - 40, Jesus tells all that loving your God and loving your neighbor as yourself are the greatest two commandments that come from above. In many cases throughout the Bible, the followers are called to be advocates for those who are suffering or marginalized, "Learn to do right; seek justice. Defend the oppressed. Take up the fatherless; plead the case of the widow" (*New International Version*, Isaiah 1:17). Even moreso, according to their doctrine this type of behavior finds favor from the Lord:

The Spirit of the Lord is on me, because he has anointed me to proclaim good news to the poor. He has sent me to proclaim freedom for the prisoners and recovery of sight for the blind, to set the oppressed free to proclaim the year of the Lord's favor. (Luke 4:18)

Accordingly, the word "mercy" appears in the Bible 181 times and "justice" 130. So then, for an institution who founds its principles upon the golden rule, mercy, and justice, shouldn't the church have been the first organization to condemn the regime and the last one to condone it? The virtue ethicist would say yes, but then again that person would not be worried about the consequences of opposing the regime.

So, given the above historical context, in the eyes of a particular Spanish civilian, it is easy to see how one could possibly arrive at the feeling that the Catholic Church's duplicity was



a very personal beguilement. Of course, not every member of the Church was actively pro-Franco and there were in fact many members who dedicated and consequently lost their lives to stepping out against the regime, but because this chapter is tracing back the current disinclination for the religious institution, the analysis only takes into consideration the negative aspect of the Church's reputation. To contemplate these sentiments in *Los Abel*, a transition of focus from the first narrator to the second is in order. Valba, the new voice of the novel, leaves behind a diary that physically and figuratively creates a bridge between her historical memory and her contemporary virtue ethics. This diary, in a way her legacy to the future, shows how her historical memory served her more as an impetus for endogenous change versus one for exogenous change (as exemplified with the first narrator). Her diary clearly demonstrates early critical contemplation of the Church followed by an immediate disassociation with the entity. This transition of what occurred to her - the passive role - to how she could reconcile with her religious posture - the active role - marks a possible explanation for how virtue ethics, materialized as anticlericalism, made its way into modern-day Spanish society. For instance, early on in the novel during one Sunday at Mass with her family, Valba is unable to focus on the sermon, seeing only the anachronistic opulence around her- "Me desazonaba el retablo del altar mayor, angustiosamente barroco, con su oro tan vívido aún" - and the hefty price tag that paid for it - "A veces, al tener conciencia de que el suelo de la iglesia estaba formado por tumbas... No quería mirar hacia las losas negruzcas con sus inscripciones y sus calaveras desgastadas por los pies de muchas generaciones" (37, 38). Furthermore, she attributes her distaste of the religion to be characterized by the hollowness of its rituals, "En la iglesia se saludaban ceremoniosamente, sin efusión, ni siquiera cordialidad" (92). Her considerations of

the past cause her to question the Church's virtues like economic humbleness, righteous means, and cordiality, ultimately leading her to the conclusion that to her, church is a place abandoned by God himself where virtues are not to be found.

Valba's analysis is contrasted by that of her youngest sister, often referred to by Valba as *la pequeña*, who has no ill memories to associate with the church. As *la pequeña's* First Communion approaches, her innocence is magnified when she lights up "con entusiasmo y ojos como estrellas húmedas" when questioned about the nearing sacramental ceremony (114). The way that she innocently cares for her older sister's white First Communion veil with the utmost reverence and devotion, not only seems to be the novel's way of italicizing the sacrosanct of the religious passage to her, but also perhaps suggests a generational breach between those who have been wounded by the past- like Valba - and those who will be -like *la pequeña*. Quickly, this inference is corroborated when on the eve of the communion, the church mysteriously ignites into flames, wholly robbing the little one of both her pinnacle childhood experience and also her blissful oblivion. Valba does not grieve for one moment, but rather is enraged believing the church itself responsible for, or at least consenting of, the very personal trickery felt in her family, "Entonces me acordé del Padre Eterno... Y me pareció que la figura caía con una sonrisa quieta" (116). Valba seems to reflect not only anticlerical inclinations but also anticlerical fury when she is immensely bothered with the people of the town who have a lachrymose reaction to the burning down of the town's church, "Por qué lloraban? ¿Por qué? - me repetía obsesionada -. ¿Por qué se apiñaban maldiciendo por algo que no habían demostrado amar?" (115). While her anger could be a reference to the anticlerical fury of 1936 where more than seven thousand clerics were killed for their position in the church, moreso it

seems to be a response to the past, a desperation for goodness and love over riches and power (Sánchez 8 - 9). In John Devlin's ten-year study published in his book *Spanish Anticlericalism*, he asserts in his conclusion and implications chapter that "Twentieth century anticlericalism is similarly rooted in the struggle between old and new..." and also it "does not exist in a vacuum; rather, it develops as a by-product of heated disagreement over some national problem" (233, 234). In this study, the struggle of "old and new" is asserted to be the role of historical memory while the "by-product" is asserted to be the virtue ethics' formation of anticlericalism.

In conclusion, Aristotle's doctrines on virtue ethics explains how the value of certain attributes above like equality, goodness, and justice can lead to the status of *eudaimonia*, the "good life" (Kraut 1.1). By focusing on doing action *in* good motive rather than *for* good outcome, a person could theoretically exist in perpetual *eudaimonia*. As seen in *Los Abel*, the first narrator seems more so a victim of his past while Valba seems a survivor of her past since she chooses to battle face to face with her ethical dilemmas surrounding the Church. Virtue ethics then, as seen in Valba, is a balance of intellectual skill and reconciliation of surroundings, a way of being able to not only endure the environment but also to live in good conscience. This approach helps to establish reason to anticlericalism seen today in a historically Catholic country. By also referencing a starting point for the ethical shift, the traumas endured by *franquismo* and the Catholic Church, a space for understanding for the other's reasoning is created. As the *Stanford Encyclopedia of Philosophy* states, "These [Aristotelian] doctrines of the "mean" help show what is attractive about the virtues, and they also help systematize our understanding of which qualities of virtues" (5.2). Likewise, in Spain today the growing anti-religiosity and a culture of religious humor in journalism could to an outsider seem crass and

ironic for a country where the majority do identify themselves as Catholic. But when the grave offenses of the past are considered under the Aristotelian ambit, these paradoxical notions begin to take meaning as the need for liberation of prejudices. For example, some researchers attribute the humoristic styling as a coping mechanism for past grievances such as in the article “Licking sick humor: coping styles and religion as predictors” by Saroglou and Anciaux (259). However, this work would like to propose that the anticlerical sentiments are more than a simple coping mechanism that the other could discredit all too easily; rather the current views today can be interpreted as a means of pursuing a good, conscientious life. By stepping out of the norms and choosing goodness over duty and indoctrination, Spain has actually reached the zenith of Kohlberg’s levels of morality of postconventional living.

## CHAPTER 3

### LESSONS IN SEX AND GENDER IN SOCIALIST SPAIN: *LA MAGNITUD DE LA TRAGEDIA* (1989)

BY QUIM MONZÓ

Spain is one of the most socially progressive countries in the world. Since the death of Franco in 1975, social stigmas that still plague other societies have been consistently ameliorating with each year passing in Spain; the country has continued to celebrate a “multifaceted,” “intercultural,” “heterogeneous” reality that welcomes the once marginalized minorities like the LGBTQ community and feminists groups alike (Labanyi 1-13, 157). While of course there are still traces of those who oppose the left wing’s progress, these people are commonly and often harshly reprimanded in contemporary society today. Spain, which once legally upheld the facade of being a sexually homogenous society, now is a place where diverse identities in sex and gender can coexist. As touched upon in chapter one, Franco’s ideologies of sex and gender was reduced down to the simplification that one’s biological sex inherently equated to one’s gender role in society- an utter restriction and abuse upon the freedom of the individual endured throughout his thirty-six-year reign. This type of authoritarian rule over a subject’s identity is yet again another example of Michel Foucault's theory of the struggles against a relationship of power:

They are struggles which question the status of the individual...On the other hand, they attack everything which separates the individual, breaks his links with others, splits up community life, forces the individual back on himself, and ties him to his own identity in a constraining way. These struggles are not exactly for or against the "individual" but rather they are struggles against the "government of individualization." (781)

While some people adhere to the “sex equals gender role” diktat from Franco, the issue does not lie in the content of the order, rather in the imposition of the order; in other words, it is an

abuse of power to mandate any particular sex or gender belief on an individual. The freedom to choose one's own sexuality apart from or unified with one's biological makeup is exactly that: an individual choice that should not be limited to one fixed ideology. An opposing ideology to that of Franco's perception of sex and gender is the idea that the two concepts are two different discourses that theoretically do not intersect. This idea is known as queer theory and encompasses the distinction between sex and gender, the recognition of the fluidity of sexuality, and the apostasy of conventionalisms. Eve Kosofsky Sedgwick describes the intricacies of queer theory as:

...the open mesh of possibilities, gaps, overlaps, dissonances and resonances, lapses and excesses of meaning when the constituent elements of anyone's gender, of anyone's sexuality aren't made (or can't be made) to signify monolithically. (8)

The coining of queer theory in the 90s ultimately segued directly to the de-stigmatization of the "others" whose sexuality lied outside of culturally had been considered acceptable. By first taking a glimpse queer culture that is currently alive in Spain and by secondly glancing back to Spain's Socialist history in order to see how the country arrived at its present mindset, we will attempt to see which particular ethical lessons Spain's efforts can offer to societies who perhaps do not likewise welcome a plurality of sexualities.

*La magnitud de la tragedia* is a novel that was published during Socialist Spain (thus, offering us a viewing into the years 1982 and 1996, the historical time period that illustrates the types of conversations that are necessary to engage in for a society to be able to takes steps towards achieving a higher ethical status. Monzó's novel is a story centered around a widowed trumpet player, Ramón María, who lives with his angry step-daughter Ana Francisca. Although Ana Francisca completely despises him with all of her being, Ramón María is occupied with

other more pressing matters: he has woken up after a failed love affair with the leading lady of a Burlesque show with an indefatigable erection. While initially he views this predicament as an atonement for his earlier sexual shortcomings with his lady, he quickly finds out that it is actually much more serious matter. After visiting physician after physician, Ramón María discovers that his issue is actually a side effect of a fatal disease that officially marks a seven-week countdown to an inevitable death. While the plot could be easily laughable for its implausible storyline, it is more so an enormous tragedy with a distinct didactic purpose of imparting its cognitive wisdom. Monzó relates a highly intimate, uncomfortable, and unimaginable scenario in order to make the reader question introspectively, *what if this were me?* It is within this story that it becomes possible to see how Spain's history of marginalizing the queer and then its dedication towards having difficult conversations during Socialist Spain forged its current acceptance of queer culture. In agreement with this hypothesis, Martínez-Expósito also comments that Spain's historical memory is responsible for its "anti discriminatory" environment:

Given that for thousands of years any type of sexuality beyond heterosexist patriarchy was considered as inherently abnormal, deviant and unnatural, the processes of the normalisation of homosexuality currently follow winding and unpredictable paths. The normalisation of homosexuality in Spain, one of the most successful in the world from a legal point of view, has travelled those four paths of habituation, naturalisation, ordering and legislation. We have succeeded in making society used to the presence of LGBT people and their lifestyles, in viewing homosexuality as a natural act pertaining to our species and society, in providing some sense of categorial and taxonomic order to what was previously a confusing amalgam of terms and concepts... LGBT people have moved from the darkness, stigmatization, silencing, the unmentionable and the taboo to be an integral part of the system. (n.p.)

As suggested, the "system" is more than a tolerance towards the queer; it is a cultural hub raging with a plurality of identities that defy the sexual conventionalisms of their Francoist

past; One example of queer culture is the emergence of gay fiction as a genre, not a micro-market, filling the shelves of many *librerías*. Labanyi notes that there is even the store *Berkana* in Madrid whose entire collection is comprised of only lesbian and gay literature, what she calls “Popular Castilian ‘Gay’ Fiction” (154). To name a few examples within the genre, there is the 2014 Premio Cervantes winner Juan Goytisolo who has produced popular - if not renowned - gay fiction novels including the famous *Carajicomedia* (2000) in which the founder of Opus Dei is portrayed as a homosexual who searches for converts in public restrooms. *El País* states that Goytisolo was chosen for the prize specifically “...por su voluntad de integrar a las dos orillas, a la tradición heterodoxa española y por su apuesta permanente por el diálogo intercultural” (Rodríguez Marcos n.p.). Another gay fiction writer is Álvaro Pombo who won the Premio Nadal for his novel *El temblor del héroe* (2012), a story about a retired professor facing conflicts with his homosexuality within the context of his personal relationships. Other notable Spanish gay fiction writers include Antonio Gala, Terenci Moix, and Luís Antonio de Villena among many others. Since this market is rather new, there is not widely-available research that would allow a proper estimate on who and how many consumers there are of this genre. However, given the abundance and easily accessible *librerías* containing this product, it is presumable to hypothesize that the preponderance of evidence suggests that this type of fiction is not exclusively consumed by the LGBTQ community, since statistically speaking they comprise a minority population estimated to be only 6.9% of the population, which would mean this community would have a difficult task of keeping all these *librerías* in business (Dalia figure 1).

Another example of the normalcy of queer culture in Spain is seen via the presence of a variety of female prototypes that are being casted in television sitcoms. As queer theory is the



opposition towards any conventional identity structure (it is not an exclusively lesbian or gay concept), non-traditional female gender roles would also fit within this theory. Labanyi cites an example of a female role model who defies the type of woman Franco had demanded in the past. Her example in the sitcom *Teresina, SA*- although it originally premiered in 1990 but yet is an appropriate example of a precedent for contemporary popular culture- revolves around the many unconventional representations of the female that Spanish consumers enjoyed and celebrated. Known as what Labanyi refers to as "cinepsyhoanalysis," she talks of how the mystifying feminine star, Victoria Abril who is comparably Spain's version of a *femme fatale* over the 90s and 2000s, combatted the traditional idea of a female gender role (132):

The meaning of the Abril persona, as of any star's, is not, of course, solely determined by the films in which she appears. Her presence is conditioned by information about her life off-screen - her relations with paparazzi; her two marriages; her recent separation from her French cameraman husband Gérard de Battista; her recent dispute with Victor Aranda, the director of so many of her Spanish films - as well as by the impact of ideas or texts in circulation on gender, sexuality, and subjectivity, though it is always of course very difficult to pinpoint precisely which have exerted the greatest influence. (129)

Labanyi theorizes that cinematic star theory as seen with this sitcom is a way to bridge the gap between the public sector and the private to mediate new emerging ideologies (140). For example, a box ticket with Abril's name on it has almost assuredly secured the success of a film, perhaps showing how the Spanish female can identify with a woman who is seen as "a risk-taker, a non-conformist, a transgressor against most forms of convention" (136, 130). The public sector contributed to the chagrin of the *nacionalcatolicismo* idea that the woman was restricted to being the "ángel del hogar" solely because of her biological make up (Murillo 91). Popular culture then as seen through the mass culture in Spain - in even just these few examples of gay fiction, television sitcoms, and cinematic stars - reflects a country richly

immersed in sex and gender rhetoric, a social status that has yet to even reach some of the other developed nations of this time. Labanyi corroborates this notion about contemporary Spanish culture stating that there are “impactful statements about the positive role that mass culture can play in the renegotiation of gender identities” (90).

Oddly enough, in contrast with other highly publicized mass medias like the United States and England, Spain seems to be enjoying a relatively harmonic society that does not appear to to be presently engaged in the same social battles like some other developed countries who are still fighting to legalize gay marriage (i.e. Australia, many Eastern European countries and all Asian countries); it has already seemingly achieved the status quo of social liberalism when viewed from within these aforementioned countries. But how did this queer culture emerge and settle when considering Spain’s right-winged past? As it is said that Rome wasn’t built in a day, likewise Spain was not liberalized over night either. In accordance with the task of this thesis, this present chapter uses historical memory to originate the current social liberalism as seen through queer mass media to name Socialist Spain (referring to 1982 - 1996) as the responsible party (which also encompasses the year in which the chosen novel for this chapter took place). Interestingly enough, this claim is also supported by Giménez Martínez who likewise accredits Socialist Spain as the “etapa clave para comprender la España actual” (425).

If Socialist Spain was an image, it would be a phoenix arising out of the Francoist ashes of the past as it was during this time period that Spain emerged actively resisting the sex and gender impositions of the past and began to engage in distinction discussions. This deviance from the previous ideological norm was the beginning of Spain’s conceptualization of

contemporary queer theory. However, to claim that Spain was straying from the ideological norm though, it is first necessary to travel back to the past to identify exactly what that norm was. So, what did the gender roles of men and women look like during the dictatorship from 1939 to 1975? As lightly touched upon previously, Franco had imposed harsh parameters around the word “Spanish” by dictating every aspect of the female and male life. Biologically speaking, masculinity and femininity were terms that each had a precise and singular definition with no room for interpretation. On one side, being a female - meaning having the capabilities of birthing children - translated to the primary function of being a mother, a wife, and a home-keeper. Additionally, women were obligated to always remain submissive, docile, uneducated and were never to partake in sexually promiscuous acts whether within and out of matrimony. According to Murillo, the true principal value during *franquismo* was focused on maintaining the “atavismo” of “los tres pilares virtuosos”: utility, prudence, and self-control (91). If a woman were to stray from her female duty, she was quickly subjected to the binary system of either being valued as a “mujeres virtuosas” or disregarded as “rameras descarriadas” (94). On the other hand, as for being born a male, masculinity was the (said-to-be) innate prowess in the ability to dominate women physically, emotionally, spiritually and intellectually. The man was to personify a virile soldier who would be victorious no matter which kind of battles he faced. Together, Franco’s obligatory interpretations of masculinity and femininity constructed his farcical delusions that Spain was an exclusively Catholic, heterosexual, and monolingual country. However far from reality this was, there was absolutely no forgiveness for stepping outside of Franco’s fantasy as punishments included imprisonment and often death. With such a powerful authority over gender and identity, it is easy to see these ideologies came to be the

social norm. In fact, C. Nagoshi, J. Nagoshi, and Brzuzy all defend the idea that gender is socially constructed, while McPhail expands their idea declaring that to fall in the peripheral zones outside of the socially constructed norm means to give up all power and status (55, 4 - 5). As these theorists and this historical memory shows, being queer in pre-Socialist Spain was simply not an option.

But the important historical memories are not finished quite yet. Finally, after the death of Franco in 1975 and the resulting elimination of fear-based uniformity, sex and gender discourses began to take its first leaps towards the acceptance of queer theory. For example, just 15 days later, the creation, expansion, and organization of Spanish Feminism erupted. While this may seem limited in scope to just females, the principle of the matter of going against the norm created a space for all queer identities to find their voices. The subsequent years, known as the democratic transition and then Socialist Spain, consisted of a whirlwind of legislative action that directly opposed nearly all of Franco's ideologies. Historian Javier Tusell describes this time period as an "auténtico terremoto," and in truth, it was an earthquake of changes that had aftershocks for years to come (265). With remarkable internal support, reforms were pushing through radically and without regret. In no particular order, laws were being passed right and left. Health care, education, politics, and economics were completely turned upside down with the aim of creating an equal playing field for all. With the approval of the new constitution in 1978, Spain officially embarked on a new socialist adventure that to many embodies the human rights fight and response to oppression that had been endured for too many decades: "La aprobación de la Constitución Española del año 1978 trajo aparejada una importante batería de reformas legislativas para adaptar el aparato legal a concepciones de

la familia más democráticas e igualitarias” (Pichardo Galán 144). For the first time, equality and democracy took a political forefront for the nation. Changes mostly headed by the *Partido Socialista Obrero Español* (the Spanish Socialists Workers’ Party or the PSOE), heightened the sense of freedom and individuality within the country: twelve autonomous communities were approved of, the liberalization of the mass media was enforced de-monopolizing the industry, Catholic indoctrination was removed from public education, sexual orientation became a personal choice instead of a national mandate, borders for trade reopened exposing the Spanish people to a sense of globality that had never been witnessed before. Positively without a doubt, the end of this era was pinnacle in establishing Spain as an egalitarian powerhouse. In fact, Tusell comments that to him, “No cabe duda de que el grado de igualitarismo actual [1999] es el mayor que España ha tenido en toda su historia” (349). While this was certainly true in that moment, Tusell’s comment could be restated year after year and would still ring true, as Spain has never given up momentum in pursuit towards equality. Each year continues to be the greatest degree of egalitarianism and social liberalism yet. To summarize, these historical memories together set the tone for years to come. Socialist Spain’s resilience to the abuse urged change through the use of public apparatuses by being unafraid to address polemic issues like queer theory.

To demonstrate one type of means used within the public sphere to elicit changes towards the understanding of sex and gender is the circulation of certain works of literature that brought the issue to the forefront, as will be exemplified in *La magnitud de la tragedia*. Martínez-Expósito offers interesting insight as to why queer literature is an effective public medium towards the “normalisation” of otherness:

Literature shows us the humane, private and personal side of these big cultural operations. LGBT people live the normalisation of these great categories in a very different way. From the problems and worries of everyday life it is often difficult to grasp the connection between the real lived experience and the tectonic movements of the great plates of abstract concepts. To politicians and activists normalisation may mean the gaining of social rights or their legal recognition, but to a person suffering because of his/her sexuality, or the discourses constructed around it, it can simply mean the desire to be normal. Literature captures this personal and private dimension far better than theory. (n.p.)

*La magnitud de la tragedia* is a quintessential example of the “personal and private dimension” as it portrays in first person a queer character’s account which in turn reveals an uncanny relationship to both sex and gender and historical memory as an antecedent to the current status of Spanish ethics of inclusivity. Although the protagonist Ramón María does not fall in one of the more common categories of queer (LGBT), Ramón’s queerness is based on his lack of virility (semantically speaking in a historical sense of the word). For example, his incompetence in the bedroom, his failings to merit respect as a father figure, his inadequate musical career, and his overall emotional insecurities all challenge the “Spanish” idea of masculinity, thus earning him the descriptor *queer*. As Labanyi makes a comparison to another queer piece of literature, here also it can be applied to this novel as it similarly portrays the otherness of Ramón María: “... the violent alienation of homosexuality in legal and ecclesiastical history translates into being and feeling ‘different, very different’, both politically (bit by bit) and physically...” (162). Furthermore, the importance of this specific novel lies in the fact that it was published in 1989, the time period that this thesis claims to be responsible for the foundational changes that are apparent today. The novel itself serves as a path down memory lane to the middle of Socialist Spain, to the middle of the emergence of identity discourses. The plot itself, the crisis of the individual, and the main character’s degrading treatment from others, will all

come together to spell out Monzó's cry for reflection and reform regarding stereotypical norms for men and women. Ultimately, Monzó's parody will be examined from the proposed viewpoint that it is an attempt to spread Kohlberg's third level of morality to incite empathy and change on behalf of the queer community.

Now to begin, the general consensus of this work has been that Monzó's work is a display of men in crisis and how their hegemonic masculinity was being threatened from the new plurality of identities suddenly visible in Socialist Spain (Colom-Montero, Fernandez). But what if instead of just *men* in crisis, this work was actually the *marginalized* in crisis? By zooming the lens out, this novel becomes a universal token that is applicable to females and the LGBTQ community as well. So, looking at Ramón María's reaction to his predicament it is easy to see how the story could apply to these queer groups:

Dios había decidido crear un universo, galaxias, constelaciones, planetas y animales. Y entre los animales, unos capaces de romperse la cabeza rumiando. Y, para hacerlo más entretenido, al mismo tiempo había creado dos sexos. ¿Por qué no había creado un solo sexo? ¿Por qué no había creado tres, o cuatro, o cinco?... Se imaginaba a Dios, mirando la Tierra desde más allá de las nubes, hurgándose los dientes con un palillo, bostezando y sonriendo con crueldad. (25)

Here, the deep thoughts of Ramón María demonstrate the complexity of which he sees both himself, others, and sexuality. He struggles to understand his sex (or more specifically his gender identity) and views God as the culpable one for cruelly orchestrating a binary sexual world that Ramón María's tertiary value does not compute into. From the inside looking out, his differences (his permanent erection), along with those of many other queer groups, make him a tragedy within the world, "¿Por qué no tenía allí un hueso, como había oído que los gorilas, los cachalotes o los leones? Le resbaló una lágrima por la mejilla" (24). From the outside looking in, the fact that his differences are not accepted makes the world a tragedy. On multiple occasions,

Ramón María's circumstance categorizes him as an outsider and leaves him left treated like the modern-day leper. To avoid people staring at him, he is constantly adjusting himself and hiding himself. His decisions become wholly based around the level of scrutiny he will encounter in any given social situation. Even when going to the doctor, a person who typically represents the most elite and educated of the world, he is found with physicians who are only interested in his case and treat him like a specimen instead of a human in need of compassion. When the doctor refers him to another specialist he repeatedly states he did so because of his personal interest in the case, not out of care for Ramón María's health:

estaba muy interesado en seguir el *caso* de cerca e intentar ayudarlo, si era posible, o si, inopinadamente, se descubría alguna solución (ni él mismo se lo creía) antes de que concluyera el plazo fatídico. Precisamente, le dijo, el especialista mencionado (el otro día ya le había hablado de él, no sabía si lo recordaba) estaba tan interesado en el *caso* que se había tomado la molestia de ir allí... (154 emphasis added)

The insensitivity Ramón María encounters is shocking, but sadly is close to the truth for many queer groups. The queer often are treated as a vermin, as an unwanted species, that as portrayed in scenes throughout this novel, need to be eradicated in order to purify the earth. Ramón María of Monzó's parody emblemizes the ever-apparent need for change that existed in 1989. Nineteen years after Franco's death *La magnitud de la tragedia* is a reminder that the work towards equality was still in progress if people were still experiencing disparaging treatment like Ramón María. The novel is a public product that encourages dialogue over the inequality that the queer community constantly endures.

A way in which this novel ignites conversations between the marginalized and the "normal" is through the writing style of the book. Monzó's novel is an extremely personal tale that miraculously still resonates with the reader on a personal level despite its outrageous plot.



The efficacy of his story lies in the fact that it his personal story is not a public debate about a far-away stranger; his tale offers a way for the non-queer to connect to the weight of his tragedy in a safe, fictional realm. Martínez-Expósito touches on queer fiction's linguistic-psychological game that blurs the lines between *you* (the "normal") and *I* (the "other"):

The focus on homosexuality as something that affects others, save for the author's *I* and the reader's *you* that naturally are kept at a safe distance...By placing a single character in a leading role, the author's magnifying glass discovers terribly complex personal universes and thus the allusions or psychological explanations increase. These characters often portray solitary, tormented and sick individuals who suffer an unbearable pain. Their lives are sheer hell, serving as subjects for the most melodramatic and sensationalist kind of literature. The author and the reader do not feel the dispassionate intellectual interest of the previous phase any longer, but a cathartic compassion whose tone could be formulated in the utterance *luckily, I am not like that*. We've gone from the perspective of *they* to that of *him*—although it should be noted that in many cases these narratives in the third person concealed a very different intent, and that in any case, nothing prevented the queer reader from subverting the rhetoric of those stories and giving them their own meaning. (n.p.)

Namely, a person who was once categorized as the third person "they" takes a closer, more personal position as a second person "him" or a "her." One way Monzó achieves this linguistic-psychological game is by explicitly detailing the existential ramblings of Ramón María in order to construct understanding for him the "other," to eliminate fear of those who deviate outside the norm, and to direct a cathartic experience for the reader. It is true that there is a tendency for many people to question their existence and purpose in life by brooding over questions like *who am I?* or *where do I belong?* Monzó takes advantage of this common human sentiment by filling countless pages that are entirely composed of Ramón María's existential questions:

¿Era cierto que Groucho Marx había escrito DISCULPE SI NO ME LEVANTO? Y ¿era Truman Capote quien había dicho que quería que pudiesen HE INTENTADO EVITARLO PERO NO HE PODIDO? Y ¿quién era el que había hecho poner NO SE LO MERECEÍA? (124, 125)

His almost nonsensical sequence of questioning seems so outlandish that the reader feels pity

for the fictional character's emotional well-being. But the questions themselves are actually real-world indicators of the gravity of the identity crisis felt by those who are persecuted for their differences. Thus, a transfer from "they" to "him" takes place, a step towards cultural inclusivity for sex and gender.

Interestingly enough, Monzó ends his novel with a striking lesson for all on sex and gender through the use of a metaphor of a mastiff chasing, cornering, and eating a defenseless cat (230). The cat, which assumedly is Ramón Maria, is being chased down and persecuted by another animal. Although the mastiff is a different species, it is still nonetheless an animal just like the cat. The imagery of this scene depicts how society must recognize that as a majority, it is a ferocious mastiff that has the power to defend or the power to destroy as it so chooses. However, it must be made apparent that the fight is not always a fair one as not all of humanity shares the same strengths or numbers. Ethically speaking, the way that the author concludes *La magnitud de la tragedia* is a brilliant appeal to the reader, the Spanish society. It evokes the desire to progress and to align itself with minorities who are simply overpowered by the mastiffs of the world. This type of ethical standpoint can be described human rights ethics, viewing all humans as innately equal. According to the *Stanford Encyclopedia of Philosophy*, this realm of ethics has been a conversation between philosophers across time all around the world. For example, Francisco Suarez (1548–1617), Hugo Grotius (1583–1645), Samuel Pufendorf (1632–1694), John Locke (1632–1704), and Immanuel Kant (1724–1804) have all pondered the scope of human rights and its implications on a given society (Nickel introduction n.p.). However, in a more concrete sense for the modern-day world, human rights ethics tends to take form through legislative action, treaties, official documents, constitutional bills of rights,

and the arts, which is certainly the case for Spain post-Franco as seen here with *La magnitud de la tragedia*.

Apparently Monzó's allegorical novel, along with countless other efforts throughout the country, worked. In 2007 Spain reached a pivotal moment as a human rights ethics leader when it became just the third country in the world to legalize gay marriage despite serious opposition from multiple angles, including from the powerful Catholic Church. While it might be easier in some cases for one to say this type of legislation is wrong for a historically Catholic country since the Church has clearly expressed its disapproval of certain minority-supporting ideals like gay marriage and females possessing an equal role within the Church, a pause in thought can help bridge the gap between Kohlberg's level one, a rejection of this stature, and level three, the embracing of this stature. When deciphering between the levels, Kohlberg suggests that the stages of moral development are constructed about their social perspective (173). For instance, from level one this type of legislature can most certainly be condemned as it goes against the religious indoctrination of the country; if the church says it is wrong then there is no stepping outside of that obligation. The social perspective of rejecting sex and gender equality would base its foundation upon obedience for the sake of obedience and upon reverence for authorities for the sake of revering authorities. As Kohlberg expands on the level one social perspective, "Actions are considered physically rather than in terms of psychological interests of others. Confusion of authority's perspective with one's own [occurs]" (174). But for level three, the postconventional approach, the social perspective is more complex in the fact that it considers multiple angles of the situation: prior existing human rights, legal consequences, values of the individual and of the collective group etc. The most dividing contrast between the

level one moralist and the level three moralist is that he or she is able to detach society's power and influence from the thought process, recognizing that sometimes authority's perspective can be in direct conflict with what is good for one or even for all. The postconventional thinker will often choose what is good for the other, even if that means going against authority.

Through contemplation of the postconventionalist's social perspective, it becomes easier to understand Spain's approach to sex and gender equality within a Catholic context. What if you were the one forced to have a relationship with someone outside of your sexual orientation? More specifically, what if you were forced to partake in homosexual relations when you yourself were a heterosexual? Imposing a moral, ethical, or legislative stance on another is unethical when viewed from the viewpoint of *what if it were me?* It is quite safe to say that no one would want to switch places with Ramón María, and this is in fact the postconventional point in Spain today. Thanks to the work that took place across legislation and other cultural outlets during Socialist Spain, the country stands as a lesson for all societies regarding sex and gender: discussion must occur in the public sector. As Labanyi and Smith state, "Spain has been seen as a nation with a sophisticated understanding of gender, nationality, and homosexuality which sets it apart from Anglo-Saxon models of resistance (156, 3)." Queer culture is not one to be feared; diversity is to be celebrated as it brings with it harmony and a higher level of morality.

## CHAPTER 4

### MARRIAGE IN THE POSTMODERN AGE: *HA DEJADO DE LLOVER* (2001) BY ANDRÉS BARBA

According to the 2001 Census, 62.2% of Spanish women between the ages of 20 - 34 had yet to enter their first marital union, marking Spain as one of the highest unwed nations of all of Europe (Castro-Martín, Domínguez-Folgueras, Martín-García 444, Pastor 1). This statistic is not shocking though given that the era of postmodernism has not been the most favorable in regards to the popularity of marriage. As a matter of fact, in the last four decades in Spain alone, marriage rates have more than halved and divorce rates have risen by more than 70% (OECD Family Database 4, Pastor 1 - 5). But even while the percentage of marriage is at an all-time low, it does not mean that singleness is at an all-time high. New identities of family formation have emerged within the postmodern movement that include a multitude of partnerships like cohabitation, civil unions (*parejas de hecho*), and living-apart-together relationships (LAT relationships). While many researchers have vastly attributed this trend in the delay or rejection of marriage due to women becoming more educated, the increasing number of women active in the workforce, a shortage of housing options, and the unremitting economic crisis, this thesis instead postulates that the trend is moreso a reaction against a bureaucratic norm that has caused sufficient angst for the Spanish people throughout its history (I. Martínez Pastor 286 - 287). For a historically Catholic country that has been accustomed to theocratic practices, this antibureaucratic sentiment against the institution of marriage is a paroxysm of rejection designated specifically against the country's past time that consistently enforced laws on the majority that often did not serve the individual. As a means of self-interest ethics, the decreasing marriage rate is the outcome of the clashing of ethics and

laws within an era where individualization supersedes the collective, an idea that is in part stated by Sánchez-Conejero (2015, 87).

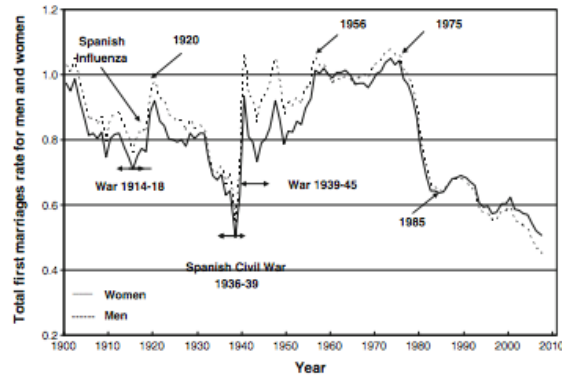
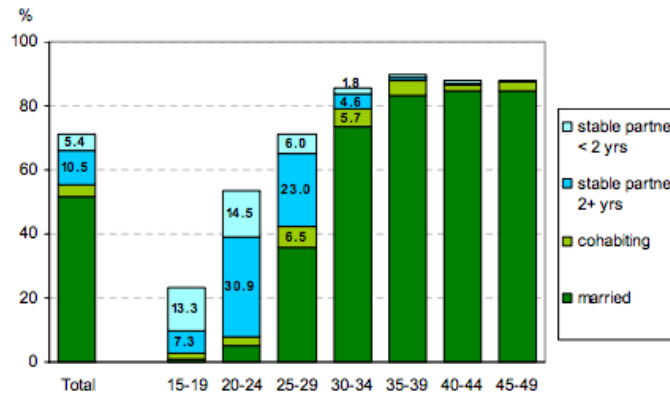
The narrative selected for this chapter is the short *novella* “Fidelidad” found within *Ha dejado de llover* (2001) by Andrés Barba. The main character Marina is the daughter of an astute professor and an insipid pharmacist and she accidentally discovers that her father is having an extramarital affair with a younger more vibrant woman. Marina though realizes that her parents are perhaps not the most compatible match and instead of censuring her father’s actions, she decides to investigate the affair as she is inquisitive to understand what a passionate relationship is truly comprised of. Marina befriends the mistress, then watches her father leave the girlfriend and apparently resume a vapid fidelity to her mother. It becomes evident to Marina that there exists a complexity in relationships that has to be untangled individually. Relationship does not have a standardized formula, and she must decide what sort of relationship she would like to have, if any at all. Through her research and reflection, “Fidelidad” raises questions such as *what did the previous generation’s marriage look like in relation to systems of the past? and nowadays, are these systems indispensable to the spirit of a union?* These questions that lead us back to the memory of the postmodern age will ultimately lead to the placement of anti bureaucracy (like the decision to forego a bureaucratic institution such as marriage) within Kohlberg’s highest level of morality.

To start with, the plethora of relationships that now dominate contemporary Spanish society can be traced back to the era of postmodernism. Postmodernism is generally named the time period and cultural movement that began sometime in the late 20th century and continues on today. But for Spain, postmodernism has a specific start date unlike other

countries due to the Franco regime and its subsequent fall. As discussed in the previous chapter, there were too many constraints around society during Franco's reign to allow for postmodernism to permeate its walls; it was not until the dictator's death in 1975 that Spain officially had its first real taste of the movement and thus, its first opportunity to rebrand itself anew. Most typically, postmodernism's motto of "anything goes" is applied to the aesthetic realm meaning that any form of literature, music, fashion, or art all maintained an equal status of validity. However, this acceptance of expression was not only limited to the arts.

Additionally, postmodernism's open-mindedness transcended the familial identity as well. With acceptance and freedom going hand in hand, the traditional definition of family could (for the first time) legally be reevaluated to fit the individual's needs and preferences. Martínez Pastor, Beck and Beck-Gernsheim elucidate the implications of postmodernism and formation of family arguing that "From this perspective, the conclusion is that the greater freedom in defining the family form that each person desires has produced a decrease in marriage" (285). To also support the claim that marriage rates began to fall with the introduction of postmodernism to society, the graphics from the data analysis of Castro-Martín, Domínguez-Folgueras and Martín-García offer statistical data that details the debut of present models of partnership in Spain today (452 - 453). As apparent in the figures, the new types of partnership in Spain first emerged via the column of people who were 30 - 34 years old. It is within this column that what once was normal -a traditional matrimony- became encroached upon by the new - a personalized union. This specific generation represents the start of an evolving population of the most diverse family models ever seen in Spain, a change that will be seen in the main character of the novel chosen for this chapter.

Figure 2: Distribution of women aged 15-49 by partnership type



In alignment with the theory of this chapter, the noteworthy detail with this column is that the women of this group were born between 1967 - 1971, signifying that their formative years occurred not just directly during *la movida* and *la transición*, but simultaneously during the takeoff of postmodernism for Spain. So, with postmodernism comes a new definition of partnership, but which historical memory leads up to this shift?

If the postmodern reaction away from marriage is an expression of freedom, then the historical memory should be one of considerable constraint in dialectical terms. It is therefore necessary to look at past moments where society endured government infringed over relationships. By demonstrating the bureaucratic fetters over marriage throughout history, the



weight of the government's hand in the matter will show the current disinterest for the institution itself. Although the majority of the laws to be discussed will especially underscore the burden inflicted on women, the centrality of the argument is over the imposition in general rather than over any specific gender. To look as far back as the Medieval Ages in Spain, the precedent of regulations is already prevalent. First, the *Siete Partidas* laws from the 14th century that remained in effect until 1958 were a set of doctrinal laws that addressed many facets of marriage. For instance, the *siete partidas* mandated that if a couple married without consent from the government then a judge could legally separate the bride from her family's property and strip any dowry money from the couple which could undoubtedly have serious economic implications on the newlyweds (Sponsler 1603). For couples where the man suffered from infertility issues, going to the altar together was strictly forbidden (1602). To the government such a union would signify a marriage that could not fulfill a carnal duty to propagate children (1604). Couples who found themselves desiring to embark on a partnership together were found in a precarious situation where the state would not recognize their reasons for marriage. Additionally, in articles 57- 65 of the Spanish Civil Code, which dates as far back as the Middle Ages and remained in effect until 1975, specifically anointed men as the authority of the relationships and deemed women as the weaker sex (1605). As such, if women opted to join into a legal marriage, they would have to submit their daily freedoms to various governmental restrictions such as:

Without her husband's permission a wife could not acquire property, sell it or make a contract and, since he was her representative, she had to have his permission to appear in court except to defend herself in a criminal case or to bring proceedings against him (Art. 60, prior to 1975). Women were not permitted to be guardians nor to witness wills except in cases of epidemic (Art. 237, prior to 1958). They were classed with minors, the blind, deaf mutes and the insane in being prevented from serving as witnesses (Arts.

681, 701, prior to 1958) and they were also prevented from making gifts or contributions, because only those who could contract and dispose freely of their property could do so (Art. 624, prior to 1975). Without their husbands' permission wives could not contract or dispose freely of their property. Indeed, the Code specifically listed only two things that a wife could do without her husband's permission: (1) make a will and (2) exercise the rights and fulfill the duties which fell to her with respect to the children she might have had by another man and with respect to the property of these children (Art. 63, prior to 1975). (1605)

Just beyond the scope of marriage but still pertinent among the present issue are the governmental restrictions surrounding divorce. The Spanish government formally only allowed divorce for a select amount of circumstances. One for example is the *Fuero Juzgo* law which allows a man to leave his wife if she were adulterous, but neither the man nor the woman could remarry afterwards (1616). Another permissible divorce was if the wrong person showed up for the wedding, and one of the spouses was deceived into marrying the wrong person (1616). In no other circumstances were couples allowed to separate, meaning that the common incompatibility issues that often are cited for the reasons of the dissolution of a marriage (such as if one spouse changes religions) were unfortunately rifts that had to be dealt with within the institution. In most cases, getting a divorce was so difficult to obtain permission to do, that many people often found themselves trapped inside a loveless, unhealthy, or indivisible marriage. Marina, the main character of "Fidelidad," finds herself analyzing her own parent's marriage wondering if it is likewise loveless, unhealthy or indivisible. Her analysis of the partnership guides her towards questioning if entering into a similar relationship is something that she could handle.

In addition to these antiquated laws around marriage and divorce, there was also a culturally enforced ideology that was tended to by both the Franco regime and the Catholic Church. Known as what Murillo calls *nacionalcatolicismo*, during the reign of Franco the Church

agreed to integrate a new model for matrimony from the pulpit that would serve the government's agenda (89). The agenda was a baroque atavism that taught that marriage's sole purpose was for procreation and procreation alone with the underlying suggestion that marriage was a holy sacrament with no space for distractions such as love or sexual passions (92). The way the government and Church achieved this was by deliberately discriminating against women and their sexuality through the pulpit, ecclesiastical writings and other affiliated religious organizations. The Church and Franco effectively reduced women to their biological functions by manipulating them to feel as though their duty to reproduce physically and ideologically made them the honorable "... heroines of an essentialist national metaphor: women mothers of the nation" (Carbayo-Abengózar 75). While women were the main targets in this scheme, the effect was on the entity of marriage as a whole. The sexual repression experienced vastly in marriages before the postmodern boom in Spain resulted in a morally ambiguous definition of the word "marriage"; the bureaucratic institution itself suddenly became synonymous with extramarital affairs, prison-wives shackled to their homes, or anonymous prostitutes-wives desperate for financial survival (Murillo 92). All in all, marriage could not be seen as an individually beneficial or desirable relationship when looked at retrospectively. Overall from contemplating the historical memory relating to both the laws and the culture norms regarding marriage, the freedom of individuality and the ability to choose one's own interpretation of marriage were all severely hindered by an omnipotent bureaucratic hand that Foucault would say "reaches into the very grain of individuals, touches their bodies and inserts itself into their actions and attitudes, their discourses, learning process and everyday life" (1980, 39).

So, it is a plausible assumption then to link the burdensome restraints on marriage throughout Spain's history to the somewhat polarized liberality of marriage seen today in society and in *Ha dejado de llover*. The disinterest in marriage though is more than just an ephemeral whim thoughtlessly fueled by perhaps an emotional need for its opposite. Rather, for some Spaniards, it is an ethical structure that has been rationally decided upon in response to the domination experienced in the past. This relationship is best characterized by Michel Foucault's philosophy of the relationships of power. First, Foucault states that a power relation is a force upon a subject that:

applies itself to immediate everyday life which categorizes the individual, marks him by his own individuality, attaches him to his own identity, imposes a law of truth on him which he must recognize and which others have to recognize in him. It is a form of power which makes individuals subjects. (1982, 781)

In this specific instance, the form of power is the bureaucracy of Spain and the subject is the individual in the marriage. When the power entity exerts itself over a group to facilitate behavior control (marriage regulations), this often has an effect on the individual as his or her personal liberties were not considered in the collective ruling. The result is a relationship of domination where a struggle of oppositions emerges, like an individual forgoing marriage altogether. If the power relation ensues long enough, Foucault argues that as a result the individual animosity eventually grows to be a universal occurrence (as seen in the postmodern decline in marriage participation in reality and the fictional novella of this chapter):

But what makes the domination of a group, a caste, or a class, together with the resistance and revolts which that domination comes up against, a central phenomenon in the history of societies is that they manifest in a massive and universalizing form, at the level of the whole social body, the locking together of power relations with relations of strategy and the results proceeding from their interaction. (795)

Thus, Foucault's theory ties the phenomenon of resistance by the Spanish people directly to the

history of the domineering relationship between the powerful government and them the subjects. Ethically speaking, since ethics are the moral behaviors that govern a people and often the thinking that motivates such behavior, the resistance towards marriage by some populations can be contextualized as self-interest ethics. Self-interest ethics is not to be confused with a selfishness; it is more appropriately interchangeable with self-preservation. Because there are a gamut of philosophers and psychologists alike who have prescribed their own notions of what self-interest ethics is or what the distinctive motivations behind the ethical schema, it is necessary to define clear limits on what exactly self-interest ethics is. Peter Singer, an Australian moral philosopher and professor, defines self-interest ethics as the emergence of a type of ultimatum where the ethical norm of a society is in conflict with the values of an individual, resulting in the individual shunning the norm and turning towards alternative that suits his or her foundational beliefs (6). For example, in Spanish society if an individual's belief system about marriage revolved around an egalitarian partnership where each person contributed equally to the relationship, then the societal definition of marriage would not permit that individual to be true that belief. Furthermore, if an individual wanted a relationship where both partners remained committed out of free-will and desire, then once again marriage as defined by the state would not serve them well as it legally bound the two in many ways. The essence of self-interest ethics lies in the process of reflection and the decision to only submit to those ideologies which can be identified with on a wholehearted, personal level. While an extension of sorts of the classical self-interest principle set forth by Thomas Hobbes in *Leviathan* (1651), Singer's definition offers a more modern context that is, while less sophisticated than Hobbes' original ideas, more simply relatable to the narrative chosen for this

chapter. Although Singer goes on to build and adapt his definition throughout his research, this work will focus on the definition set forth as defined previously.

As previously discussed, In the novella “Fidelidad” a seventeen-year-old girl Marina investigates her parents’ peculiar marital relationship. Through the participation in the introspect, the inclination towards self-interest ethics, and the ultimate rejection of the bureaucratic norm of what fidelity traditionally means, Marina comes to define her own unique perception of the values of a relationship during the postmodern age, and thus, exemplifies Kohlberg’s third level of morality. To begin, Marina embarks on her journey of introspection as she contemplates both her own sexual relationship and that of her parents. Though the narration occurs in the third person, the voice of the story is still that of Marina herself. The result is that oftentimes the narration - by Marina herself - is able to withdraw from the intimacy of her life’s experiences to analyze it from the objective view of an outsider looking in. Thus, the reader is able to see Marina’s personal history via a sort of out of body experience that has the equal weight of introspection and extrospection. From a personal standpoint, Marina looks upon her own relationship often contemplating time and time again the meaning of their actions. She wonders why she chooses to “crujir en selectividad” with him (the introspective), how she will perceive her actions as her future experienced self “Yo, de adolescente, era terrible” (the extrospective) leading the reader to question the meaning of her relationship and if Marina should continue with it (116-117). Likewise, Marina sets off to seemingly seek answers to these questions when she begins to examine the relationship of her parents. Marina looks to the closest example of a cultural norm in order to apply the values of that relationship to her own relationship with Ramón, an illustration of the beginning journey of

Singer's self-interest ethics. Quickly, Marina notices the absence of feelings in her parents' relationship, which oddly parallels her apparent indifference towards her lover. When commenting to Ramón on the description of the marriage, she implies the absence of love in her family home, "Si hay algo en esta casa, son libros" (116). Continually, Marina observes the lack of any sort of emotional, intellectual, or physical connection between her parents often causing her to look upon her mother's passive participation in the relationship with disgust:

Últimamente, no podía soportar a su madre. Le producía rechazo de su mutismo de farmacéutica, su manera de estar allí, sencillamente, y también parecerse un poco físicamente a ella, por eso todos sus gestos y actitudes los había ido conformando inconscientemente para distanciarse lo máximo posible de ella... (121).

Although Marina's attitude towards her parent's marriage is already apparently clear, Marina's perplexity towards the union is even more intensified when she discovers that her father is presently engaged in an extramarital affair. Instead of being angered towards her father and feeling pity for her mother, a more obvious emotional norm, Marina instead opts to investigate the circumstances before drawing any conclusions. After befriending the mistress and watching her mother's blind loyalty to an empty marriage, Marina is able to objectively determine that many types of relationships exist and that the way her mother approaches her marriage through blind fidelity is not the way for her. So, Marina makes a decision in her own life - an ultimatum as Singer would put it - to be the antithesis to her mother, "... por eso todos sus gestos y actitudes los había ido conformando inconscientemente para distanciarse lo máximo posible de ella [her mother] ..." (121). Marina ends the relationship with her boyfriend Ramón having seen that resemblance between her own passivity and her mother's. By breaking up with her passionless relationship, Marina exemplifies the rejection of an ethical norm by choosing to desire another form of relationship that is more tailored to her own wants and

desires. While the reader is never told what exactly that type of relationships embodies, the conclusion of the novella demonstrates Marina's dedication to pursue what is wise for her, and not what is traditionally acceptable (i.e. the bureaucratic norm of marriage as seen through her parents). Marina writes a letter as a reflection of the consequences of introspection and wisdom gained from the experience of realizing that marriage does not fit her self-interest:

No debes crecer demasiado, porque parecerías más vieja que yo, y no debes, no te dejaré, que seas más sabia, y yo tampoco, tú tampoco me dejarás ser más sabio. Y siempre seremos jóvenes, y poco sabios, juntos. (156)

Thus, her ultimatum is definitively decided upon: she will not yield to this bureaucratic system that as Foucault would argue, could dominate her relationship and personal values.

While at first glance, it would be easy to discredit Marina's individualistic decision to stray away from the bureaucratic norm of marriage as immoral by those who reside within the earlier stages of moral development (since it is antagonistically different than that of the vast majority throughout the world), by explicating the structure of her liberal thought process, her ideology towards marriage can actually be enlightened as the highest form of moral thinking. First, in Kohlberg's research, he defines ideology as the relationship between evaluation and choice (231). Marina, who is being postulated to be a proto-character for similar liberal ideologists, meticulously evaluated the system of marriage both in the past - as seen through her parents- and the present - as seen through her relationship with Ramón. Marina searched for value and justice and ultimately, found none that made logical sense to her. Her evaluation that the spirit of a union is not dependent on the legal confirmation of it led her to the choice that marriage is not essential to legitimize a romantic partnership. This conclusion though, is liberal at its core. Kohlberg defines the liberal way of thinking as the progression towards the



greater good that emerges with the removal of the “veil of ignorance” that occurs when one is exposed to new information (232). The veil of ignorance in Marina’s case was the blind belief that marriage was a loving relationship whereas the new information was that her father had extramarital relationships, the impetus that led her to question the significance of the systematic norm. While showing the problem at hand and the method by which Marina attempts to resolve the mystifying experience, her mode of thinking is extrapolated. However, Kohlberg suggests that sometimes this deep structure is better conveyed through analogizing: “But one can analogize the relationships among the doctrines of liberal thought to logical entailments and the conflicts among them to logical contradictions” (232). In Kohlberg’s analogy, he rationalizes post-conventional thinking through the metaphor of two bureaucratic systems: U.S. legislators versus U.S. Supreme Court Justices (243 - 289). U.S. legislators who are lawmakers who serve the public opinion. Because the public is vastly conventionally thinking as explained in the introduction, legislators tend to produce conventional laws. The issue with conventional thinkers is that their idea of justice typically has not fully grasped the idea of reversibility, or the golden rule. For example, a vast majority of Americans were able to view racial discrimination and prejudice as justice and a moral philosophy that they could live with and conform to. On the other hand, U.S. Supreme Court Justices are to be the “philosopher-kings or guardians on topics touching on individual or civil rights” that who instead of serving the public, serve the progression of the standard of justice to all (xxxiii). Because of their high moral position, many Supreme Court rulings have gone against the majority view and have redefined justice for all (*Brown v. Board of Education*, 1954; *Loving v. Virginia*, 1967; *Roe v. Wade*, 1973; *United States v. Windsor*, 2013; *Obergefell v. Hodges*, 2015). Therefore, applying

this analogy of legislators, who although represent the vast view of what is just, versus U.S. Supreme Court Justices, who represent what is just for the greatest number, depicts how having the minority view does not mean that particular person or social group is wrong or less moral; in fact, it is quite the opposite. In the case of the growing post-conventionalists' ideology towards marriage as portrayed through Marina's thought processes, the bureaucratic norm when evaluated in connection to historical memory is determined to be repressive of what is just to the individual, and thus the liberal thought rejects the imposition in contemporary Spain just as was done in *Ha dejado de llover* by Andrés Barba.

## CHAPTER 5

### WINDY POLITICS OF THE PAST AND PRESENT: *LAS FOSAS DE FRANCO* (2011) BY EMILIO SILVA AND SANTIAGO MACÍAS

Between 2008 and 2010, over 900 news publications circulated Spain with headlines blaring of political corruption (Villoria, Ryzin, Lavena 88). In November of 2009, the Spanish general prosecutor released that he was investigating over 750 cases of governmental corruption, involving more than 800 public officials of which 600 had judicial proceeding connections (87). Additionally, before the change to a democracy in 1978 Spain had only six official *huelgas generales* (general strikes) since 1855 in comparison to the eleven since *la transición*. And yet, these are only a few examples of the many ways in which a rising population of Spaniards today have decided to take their concerns public after nearly eighty years of fearful restraint. With the media heightening awareness of corruption to its people, Spain now is characterized in part by informed, reflective citizens who are more sensitive and thus less-tolerant of the ethical dilemmas that are tied with abuses of power. The access and right to knowledge that the media has propagated has cleared a pathway of resistance against the power and sequential abuse of power that has been exhibited by the government. Although the Spanish government is no longer fascist by name, the media has taken it upon itself to ensure that knowledge is no longer an entitlement that only the corrupt can possess. Michel Foucault's articulation of the dominion of power over an individual in form of the restraint of information adequately portrays how the government and the Spanish people are interlocked within a complex relationship of power:

They [here to be applied as the Spanish government and its people] are an opposition to the effects of power which are linked with knowledge, competence, and qualification:

struggles against the privileges of knowledge. But they are also an opposition against secrecy, deformation, and mystifying representations imposed on people. There is nothing "scientific" in this (that is, a dogmatic belief in the value of scientific knowledge), but neither is it a skeptical or relativistic refusal of all verified truth. What is questioned is the way in which knowledge circulates and functions, its relations to power. In short, the *regime du savoir*. (781)

As with most prolonged relationships of power, eventually resistance erupts. With a look to the Harpocratic past and the vocal turmoil of the present, historical memory will serve to contrast Spanish society's transition from thought to action, from subservience to resistance. The present discord and divisiveness between politicians and the people shows Spain's new culture of advocacy for all of its community, at all volumes. Then, by looking at the personal chronicle *Las fosas de Franco* by Emilio Silva and Santiago Macías, the veracity of collective versus individual memory will be considered in order to conclude if counter action against the government is the most ethical approach for Spanish society today.

In relation to the other works of this thesis, *Las fosas de Franco* is a unique selection as it is a narrative in which the authors have interwoven facts, personal opinions, and personal testimonies in order to impart their own perception of historical memory. Silva begins the book by explaining his personal connection - and perhaps his personal bias - that his grandfather had been executed in the middle of the night by the Franco regime. Generation after generation, his family continued to search unsuccessfully for the location of their grandfather's remains hoping to offer him the proper burial that he was once denied. Silva's tale marks the end of the decades-long hunt as he is able to not only just locate the remains of his own grandfather, but he is also able to locate hundreds more of the lost victims ensconced in the past. With the help of the word of mouth of those surviving the war and many others, Silva partners with Santiago Macías to engender a type of obituary - eulogy for each of the exhumed martyrs.

To start, a look into the public rhetoric against the Spanish government clarifies the culture of politics in contemporary Spain. Ever since the passing of the Historical Memory Law of 2007 many Spaniards have not only spoken up regarding the past- like we will see with *Las fosas de Franco* - but have also actively begun to speak out against the corruptions of more recent times. Villoria defines public corruption as:

the abuse of official duty by public officials, entailing a direct or indirect benefit derived from a public service position for an individual or a group by privileging private interests over the common good and encompassing the violation of rules regulating public service behavior or the ethics of public service. (86)

One of the most well-known cases of public corruption that was followed by an uproar of public protesting occurred at the end of the urban development boom in 2008, just one year after the approval of the Law of Recovery of Historical Memory. Because of the Land Law passed in 1956 (during Franco's dictatorship), public administrators were able to price their rural land at the value of urban acreage as if it had already been developed. Financial institutions were imbedded in the deal making and often overvalued the land, understated their risks, and hid losses. With little to no oversight whatsoever over this law, corruption became widespread and a building boom took over the entire Iberian Peninsula. It is estimated that Spain started construction on over 800,000 new homes in 2006 alone - more than Germany, Italy, France and the UK combined (Pettinger n.p.). The result was the devastating burst of the property bubble which ultimately surged Spain into one of its greatest depressions of all history. While this scenario is not unique to Spain alone, its suffering on the matter has extended well into the present days due in part to policy changes addressing the economic crisis. To name a few of the controversial policies, the country bailed out the banking institutions, cut public services, reduced salaries, increased the IVA (*Impuestos sobre el Valor Añadido*), and drastically reduced

pensions, health and education budgets. The people of Spain were not only outraged, but also found themselves in a record high unemployment status that continues on today. To make matters worse, while the citizens were paying for the mistakes of the officials, the officials themselves were rumored to be enjoying the profits of bribery and contractual corruption (Esteban and Altuzarra 109-110). In 2012, it can be presumed that the people became tired of hearing how the government was doing every measure possible to help its people. On November 14th, the largest general strike took place across the country under the motto “Nos dejan sin futuro. Hay culpables. Hay soluciones” (“They are leaving us without a future. There are people to blame). There are solutions” (My translation). While the statistics vary drastically among the papers, it is estimated that millions of protesters took to the streets in nearly every *comunidad autónoma* demanding justice for the present and political transparency for the future. While many organizations within Spain looked down upon these *manifestaciones* (like the political party in power El Partido Popular) a positive viewpoint is that at least now the victims’ voices are recorded in history alongside the official story of the state, a nuance that surely can be attributed to the postmodern values of the current times; these oppugnant voices of Spain are the products and evidence of a new ethical framework alive in contemporary Spain: social contract ethics.

Taking into account the theories of Hobbes, Locke, and Rousseau from the 16th, 17th and 18th centuries, this thesis defines social contract ethics theory as an agreement between a people and its sovereignty in order to sustain a civil society. The contractual arrangement between the two entities lies in the mutual *quid pro quo* contingency that the citizens of a given society will subject to authority given that in exchange the government protects the

personal property and interests of its citizens. The people willfully surrender their individual interests to the collective good acknowledging that their subservience does serve both their individual and collective interests. For example, in a society of social contract theorists, a person may be a gun owner for hunting. This person's hobby is a personal interest that brings him joy in his life. However, in this hypothetical society, say the government recognizes that an increase in gun ownership has directly led to an increase in gun violence and thus, bans private gun ownership. The individual, would recognize that the government is acting on behalf of the greater good of all (the protection of life) and would yield his weapons; the moment that one's hobby infringes on the safety of another citizen of society is the moment when that hobby is under obligation to be abandoned. While the individual who gives up his weapons is an ideal example of a person functioning properly in the realm of social contract ethics, John Locke recognizes that sometimes there are breaches in the contract producing less than favorable results between the individual and the sovereignty. In this scenario where either the protection of the people's interests and property is no longer being tended to, the submission of authority no longer applies. In the same right to bear arms metaphor, in a non-violent society where the government chooses to ban guns from society in order to have military prowess over its citizens, the government has converted itself into a tyrannical system that is no longer concerned with providing collective good to its people. John Locke would argue that in this particular instance, the contract has been breached and ethically it is the obligation of the individual to resist submission to authority. This ethical resistance in pursuit of justice is explained best in Henry David Thoreau's *Civil Disobedience*:

Must the citizen ever for a moment, or in the least degree, resign his conscience to the legislator? Why has every man a conscience, then? I think that we should be men first,

and subjects afterward. It is not desirable to cultivate a respect for the law, so much as for the right. The only obligation which I have a right to assume is to do at any time what I think right. (166)

While sometimes heavily criticized during the moment of their civil disobedience, activists like Martin Luther King Jr., Rosa Parks, and Mahatma Gandhi are now unanimously revered as heroes for their bravery and refusal to accept wrongdoing by the government. Social contracts ethics then is the mindset that political subordination is dependent upon the moral standing of the sovereignty and is not a fixed stature. When the contract has been breached, the people must stand up (or vice versa). The ethical architecture of social contracts rationalizes the current status of political angst seen in Spanish society; the government's consistent lack of protection of personal property and collective good results in the people forfeiting their obedience and silence: a cause and effect circumstance that explains the unabated debut in contemporary culture of *huelgas*, *manifestaciones*, chronicles, memoirs, TV show documentaries, newspaper headlines, and movies declaring their individual accounts of various historical travesties.

Unfortunately, there is a myriad of historical travesties that have caused the political discord today; Spain has an undeniable history of violating its theoretical contractual agreement with its people. While there are a plethora of examples that date back centuries, the example chosen for this work is one that continues to perpetually plague society today; it was a wrongdoing committed against the collective good that was never allowed ample time for healing since after the crimes, the government imposed a mandatory order of silence (*el pacto de silencio* or *el pacto de olvido*). The historical memory that ties the social contracts ethics theory seen in Spain as portrayed through Silva's and Macías' *Las fosas de Franco* is the scandal



revolving around the Spanish Civil War and the subsequent 'covering up' that was ensued afterwards by the government. While this topic has already been mentioned various times throughout this thesis (In chapter one and three, the national-catholic entanglement was analyzed, and again in chapter two it was mentioned to demonstrate the limitations of identity Franco mandated in postwar Spain), this chapter will be focused first on the violation of the social contract and secondly on the distortion of historical memory. To start with, in its most simplified version, General Franco's onslaught to gain his dictatorial role was initiated by a *coup d'état* in July of 1936 that was erroneously yet successfully painted as a necessary crusade against foreigners (Jerez-Farrán 39). With just this initial act by Franco, there are already various points of contention revolving around social contract ethics and also historical memory. From the ethical standpoint, the coup illustrates two violations in one of the social contract ethics theory. Primarily, by overthrowing the government due to ideological differences, the contract was metaphorically dissolved as he chose to forfeit his duty to be a law-abiding citizen. Contracts are only able to be nullified when the government itself chooses to forego acting in the interest of the majority; the contract cannot be abolished anytime there is a difference of opinion. Secondly, the militant act exposes how actually Franco's personal interests trump that of the collective since he refused to allow the democratic process to carry on with its natural cycle. In theory, eventually the collective good would have been established had the *coup d'état* not halted the system for thirty-six years. Regarding historical memory, Franco's coup, although only partially successful, was the impetus for the beginning of the Spanish Civil War and decades of right-wing predominance over history itself. With the nationalist party in total control, the only history that emerged during this time frame was that of the victors, that which

carried the bias of victory and the strength of fear. For example, in 1939 the Law of Political Responsibility, a law constituted by Franco, was issued making partisan violence legal against those who disagreed with him, meaning all those who were associated with or deemed to be “red” lost all rights to property and life with or without a trial (36). Tortures, assassinations, executions, beatings, concentration camps and more inundated the country exterminating those whose stories are most desperately wondered about today. Mass, unmarked, communal graves buried with it the testimonies of the *rojos* and perhaps the missing accounts desperately needed to balance the tales of history. What was Franco so violently determined to hide? What kind of historical variations could be unearthed? How could this alter history as we know it? Do these stories justify the polyphony of political discord heard in Spain today?

In order to address these questions, it is necessary to find the voices of a silent history - the voices of the conquered. This task, albeit a large one, was embarked on upon Emilio Silva and Santiago Macías in their personal chronicle *Las fosas de Franco* published in 2011. Within this story, the authors tell their account of the motives behind wanting to exhume the *fosas colectivas of Franco*, the formation of the *Asociación de la Recuperación de la Memoria Histórica* (ARMH), the legal battles that eventuated from the ARMH trying to get the State to assume responsibility of the endeavor, and finally they give back the identity to the victims of the mass graves by offering readers- and thus, history- the stories of their lives. The work of Silva and Macías of opposing authority finally brings to light the loser’s anamnesis of history, legitimizing the social contracts ethics seen today in Spain.

As a personification of this ethical structure, Emilio Silva commences his battle against the metanarrative of the past by embracing the generational desire to locate his grandfather, a

republican who was imprisoned and executed for his political ideologies, a fact that was initially denied by the government, “En una entrevista que concedió a la televisión británica BBC, el diputado y padre de nuestra Constitución, Gabriel Cisneros, negó la existencia de desaparecidos en España, aludiendo a que simplemente había muertos en la guerra” (Silva 112). But after many failed attempts of family members before him, Silva finally is able to locate his grandfather’s remains and uncover the truth behind what really happened to him. Inspired by the arduous stance his grandfather took against the government that ultimately cost him his life (¡Igualdad en las Escuelas! ¡Igualdad en la Justicia! ¡Compasión para los jorobados! (36)) and the thousands of phone calls from survivors begging for assistance in locating their disappeared family members, Silva chooses to continue on with the antagonism that still remains warm in his blood by forming the ARMH and sending it into action. With the objective of unearthing the collective graves to break the silence the ground sealed in and to also force the state to take charge of the labor of exhuming and identifying remains, Silva hopes to rewrite the past to show how these victims are the evidence of a people who refused to settle for injustice, “Esos ‘abuelos’ son los padres y las madres de nuestra democracia y no merecen estar en una cuneta, condenados al olvido” (107). But after countless refusals, it was only with significant pressure from lawyers, the ARMH, and an army of international pressure from the media and the European Union that the State finally acquiesced liability over those who fell during the Civil War by the hands of their very own government. Even still, the State blatantly refused to acknowledge that they had denied history to reveal itself for decades. For example, the prime minister of the government from 1996 - 2004 José María Aznar, was quoted saying in an interview in the Dutch paper *Elsevier*:

Yo no tengo por qué pedir disculpas por nada. La historia de la transición española es una historia de profunda reconciliación, eso es una base sobre la cual tenemos que seguir trabajando. Los españoles hemos decidido mirar adelante y eso es muy importante. Todo el mundo tiene sus responsabilidades. (118)

Quickly afterwards, a publication in *The New York Times* demanded the revision of Francoism history in textbooks, chronicles, novels by censuring the reluctance to do so based on the fact that the government perhaps still supported the fascist ideologies of its past:

Pero el gobierno no se ha sumado a la nueva era de la franqueza. Quizás no es sorprendente teniendo en cuenta que el Partido Popular conservador del primer ministro José María Aznar ha crecido en parte desde raíces franquistas y veteranos políticos relacionados con la era de Franco siguen cerca del gobierno. (113)

Silva suspects this publication was the decisive moment in his war against authority as suddenly, the tides officially turned after this above condemning article was made public; the State's public statements assuaged and their cooperation with the ARMH ameliorated, ultimately leading to the unanimous approval of the Recovery of Historical Memory Law in 2007. This story as told in *Las fosas de Franco* corroborates that civil disobedience and antagonistic persistence sometimes is the only path to justice when the government no longer serves the greater good of its people.

Since then, Silva and Macías have given life to the many who were shackled in silence for decades. The personal stories of hundreds of victims recovered from the mass graves are detailed for all to see, a feat that begins to fill in the monumental gaps of the official history of the State. The individual memory found within the pages of *Las fosas de Franco* offers a new dynamic of social healing as survivors of the war are finally able to face the darkness that has lurked behind them for decades. For example, Silva tells the intimate last moments of her grandfather's life in which he attempts to appeal to the ethos of the guard about to sentence

him (to what the guard surely thought would be) to eternal silence. While it is a long description of just a few short moments, it adds an emotional complexity that is often lost in the concise facts of a textbook:

Segundos antes de que lo asesinaran le dijo a uno de los pistoleros, al que conocía personalmente, que por favor no lo hiciera porque iba a dejar sola a su mujer con seis hijos. El pistolero respondió que ya saldrían adelante y apretó el gatillo para reventarle el cráneo con dos disparos de arma corta, hechos a muy poca distancia de su cabeza. Muchas veces he pensado en el miedo que debió sentir mi abuelo durante esas horas, en el miedo que sintieron todos los hombres que como él fueron conducidos al matadero. Miedo por la propia vida, miedo al desamparo de los suyos, a la incertidumbre de no saber si aquel castigo continuaría con alguno de los miembros de su familia. Más de una vez he cerrado los ojos y he tratado de ponerme en su lugar, de sentir la misma angustia, la misma impotencia, el mismo pánico. (46 - 47).

This highly personal description of what often appears in the metanarrative in its simplified version as “many were executed in the Spanish Civil War” implicates the government in the degree of egregiousness bestowed upon its people. The guard is no longer protected by collective silence employed by the government, but is rather now subjected to national, if not international, reproach of his heinous crimes. However, it is worthwhile to note that individual memory offers a balance to history and is not a replacement for history. The metanarrative, the official collective memory, has a partiality that is hidden behind its objective language, while on the other hand, the partiality of individual memory is forthrightly exposed through its subjective language. The collective memory often carries with it a terse recollection of events that is skewed in favor of the author, in this case, in favor of an authoritarian dictator. The individual memory lacks preciseness and often leaves a space for doubt. In the testimonies written in this book, conversations are told with blanket identifiers such as “un guardia” (41). What guard? What was his name? At what time? Is there a recording of the said conversation? While often this information is withheld for privacy or writing techniques, it still begs the need

for documentation, something typically only offered by official historians. To conclude on the type of implication that *Las fosas de Franco* has on history and contemporary society is to mention and weigh the dispositions of both individual and collective memory. While both types of memory carry their own set of biases, it is only when they are put together that they can be weighed and scaled to find an equilibrium. In this case, the equilibrium is found in social contract ethics: the occasional necessity to speak out against and deny the authorities in order to restore justice and social healing within a society.

So, to return to the aforementioned question: Are the multitude of antagonistic voices in Spain today justifiable in an ethical sense when considering the type of product that they produce? The answer is a simple yes, but is further elucidated by applying Lawrence Kohlberg's levels of morality. In his research Kohlberg distinctly differentiates between level two and level three of morality by explaining the stance on what "is" - a perspective that you possess on a certain issue- versus what "ought" - the action that you take regarding the perspective that you have. Kohlberg mentions that while level two might be cognizant of the social contract theory, their knowledge rests in the notion of the stative verb "is." This stage recognizes and accepts that laws should be tailored towards the public welfare, but their ethical ideas are merely cognitive judgments (189). The preoccupation of obeying laws is still a major factor at this level of morality meaning that consequently, their ideas are rarely acted upon. In contrast, level five of the highest stage of morality has transitioned from simple moral thought to moral action which demonstrates a higher cognitive and perspectival ethical maturity:

What I am ready to predict is not that people in a moral situation will do what they said they should do outside that situation but that maturity of moral thought should predict to maturity of moral action. This means that specific forms of moral action require specific forms of moral thought as prerequisites, that the judgment-action relationship

is best thought of as the correspondence between the general maturity of an individual's moral judgment and the maturity of his or her moral action. (185)

Kohlberg goes on to specifically incite civil disobedience as a manifestation of the highest level of morality as it is able to independently able to process, analyze and act despite societal obligations (187). So, considering that action is a product of the highest level of morality, it is safe to conclude that the political discord present in Spain today viewable within *Las fosas de Franco* is not a lack of morality, but rather is the highest level of morality that exists. It is thanks to those who are willing to stand up - like Emilio Silva and Santiago Macías - that social changes have been brought forward, like that of the issue of metanarratives following *franquismo*.

## CHAPTER 6

### CONCLUSION: THE CURRENT STATUS OF CONTEMPORARY ETHICS IN PENINSULAR SPAIN

Given that the passing of the Recovery of Historical Memory Law in 2007 is relatively recent, the study of historical memory and its ramifications has been a popular topic in Spanish culture and academia as seen through various representations in the news, film, literature, art, and more. Mostly though, historical memory has been examined from the ambit of its symbolic, emotional, political, or economic effects on the country and its citizens. This study, however, has offered a connection between historical memory and present ethical systems as portrayed in a few selected Spanish narratives. These varied ethical irregularities that are apparent in Spanish society today were investigated thoroughly through *Los Abel* (1939) by Ana María Matute, *La magnitud de la tragedia* (1989) by Quim Monzó, *Ha dejado de llover* (2001) by Andrés Barba, and *Las fosas de Franco* (2011) by Emilio Silva and Santiago Macías. A study has been conducted that applies Aristotle's virtue ethics, Kant's human rights ethics, Peter Singer's self-interest ethics, and a combination of Hobbes', Locke's, and Rosseau's social contract ethics in order to show how Spain's current moral code reflects an ideology that prioritizes justice and goodness and that is unconcerned with societal conventionalisms. This contemporary shift is one that is able to detach itself from religious, sexual, relational and political indoctrination that has dominated powerfully over Spain's past. The backbone of these assertions was upheld by first revisiting specific historical memories, memories that ignited change and sparked the postconventional thought of the postmodern times.

A positive quality of the new ethical architectures is that it marks an era of evolving diversity; these novelties are worthy of celebration in the fact that they offer a new meaning to



what is considered moral by redefining the unscrupulous as scrupulous. The narratives themselves are cultural products of ethical inclusivity that help to combat the traditional norm. Sánchez-Conejero reinforces this idea in her book *Sex and Ethics in Spanish Cinema* by stating that:

One of the positive aspects of postmodernism is its inclusivist nature. Under its “everything goes” motto, traditionally marginalized individuals such as racial minorities, women, homosexuals, lesbians, bisexuals, transgendered individuals, immigrants, and others are deemed socially acceptable. Hence, are the cultural productions and discourses that differ from what was traditionally sold as acceptable or canonical.” (93)

What Sánchez-Conejero describes as “socially acceptable” is a moral transition from the lower levels of morality to the highest where one is able to empathize with someone else’s otherness and accept it as if it was his or her own by assuming a veil of ignorance. Thus, anticlericalism, the rejection of predetermined sex and gender identities, anti bureaucracy, and political discord all amplify the definition of “todo vale.” They are frameworks that are legitimized by their careful consideration of the past that work against historical amnesia to ensure that society is one that continually progresses onward by learning from its tragedies, mistakes, and traumas.

In chapter 2, *Los Abel* (1939) by Ana María Matute was examined as a possible explanation for the anticlerical reality in Spain today. Through both the unidentified first narrator and also the protagonist Valba, intimate thoughts about religiosity revealed the damaging effects that *nacionalcatolicismo* had on its people. The complicit relationship between Franco and the Catholic Church caused a confusing meddling of what should have been polar values when considering the doctrines of each institution. The mixture of the cruel ideologies of the dictatorial regime within an institution founded upon values such as goodness and justice ultimately caused a fragmentation between the church and some of its members

who were unable to clearly separate the grotesqueness of Franco from the Church. Aristotle's virtue ethics exonerated any doubt revolving around the ethical ambiguity of this moral judgment that moved a historically Catholic country away from clericalism. The young narrators' experiences in the novels emulates a reliance on moral judgments - an objective situational analysis that renders different results depending on the context - instead of a dependence on moral beliefs - a more subjective litmus type test that computes the same numbers no matter the situation. For the characters in *Los Abel* and many Spaniards today, their human experiences and historical contexts led them to the conclusion that religious and ethics are autonomous entities where psychological and philosophical contemplations overrule dutiful subscription (Kohlberg 311 - 360).

Chapter 3 is a fictional depiction of the painstaking reality that many marginalized individuals suffered from a day to day to basis because of their queerness. *La magnitud de la tragedia* (1989) by Quim Monzó places the reader in Ramón María's tragic world in order to promote a pluralistic inclusion of multiple realms of sexual psychology. Viewing the character's personal story through the lense of queer theory, human rights ethics, and the practice of reciprocity educates an important lesson on the necessity to respect other's identities whether or not personal alignment (or perhaps personal condonement) is or is not apparent. It is within this fostered respect for the other that one is able to fully comprehend the extent of the personal violation bestowed upon the minority community during *franquismo* and how basic human rights were vehemently infringed upon. The embracing and celebration of a plurality of sex and gender identities in Spain can be perceived as a recognition and atonement of this abuse.

In chapter 4, "Marriage in the Postmodern Age: *Ha dejado de llover* (2001) by Andrés Barba" anti bureaucracy was exposed as a form of resistance against the domineering relationship of power inflicted by government onto its people during *franquismo*. The decreasing marriage rate that is prevalent in Spain today was amalgamated back to the previous pigeonholed marital ideologies in order to first admonish the principles of the past and then to secondly justify the self-interest ethics portrayed in the narrative and contemporary culture. In the novel, Marina personifies the need for an individual to choose what is best ethically for him or her, no matter if it is counter-cultural or not. She offers analogous insight into the thought processes behind current non-traditional partnerships that are gaining popularity in society today.

In chapter 5 "Windy Politics of the Past and Present: *Las fosas de Franco* (2011) by Emilio Silva and Santiago Macías," the motives behind the current political distrust in Spain were highlighted as the embracement of social contract ethics. The essence of civil disobedience was justified by evaluating the personal testimony of Emilio Silva and countless others as relayed by Santiago Macías that gave reason to the voiding of the social contract with the ever-still corrupt Spanish government. By reflecting on these stories of the past, the scales of history were balanced as the metanarratives truthfulness was finally challenged. The answer is not about whether collective or individual memory is better, but rather the answer is about finding the truth - the all-inclusive truth. But, while each version of history is not without its fault, the inclusion of testimonies is paramount in providing a comprehensive tale of the mass graves of Franco.

After examining all the postconventional ethics of these chapters and tracing back their

corresponding historical memories, there is one commonality that begs to be mentioned: all roads presumably lead back to Franco in one way or another. Each chapter found the implications of his dictatorship as vital in deciphering and decoding anticlericalism, anti bureaucracy, sex and gender equality, and political discord, which in dialectical terms, would support the Recovery of Historical Memory Law in 2007 as an imperative module that facilitates social healing. In this thesis, it was only when the past was reinterpreted that the new ideologies of the present could be understood and legitimized. So, it is safe to conclude that education, knowledge, and critical thought are essential in stepping towards a higher level of justice, a higher level of morality; in other words, lifting the veil of ignorance and pursuing enlightenment of the past has the positive consequence of growing ethically for Spain.

Now, it must be noted that these postconventional products that were presented - anticlericalism, anti bureaucracy, sex and gender equality, and political discord - are all staunchly liberal in nature and are rarely understood by the general populace according to the theory of Lawrence Kohlberg. For example, if the current ethical structures in Spain today are manifestations of the highest level of morality, and if only ten to fifteen percent of a given population will ever inhabit this level, then the vast majority of those reading this work can be presumed to be more than one stage lower than the postconventional thinkers analyzed in this work. This is a detail that cannot be overlooked and is indispensable to the argument of this thesis; For according to Lawrence Kohlberg, more than one stage of difference is problematic in the sense that it halts understanding between parties causing them to automatically register the other as wrong, inferior, or unscrupulous. Thus, the principal aim for this work, these words, has been that it may serve as a metaphysical bridge between the levels, the means for

which understanding can take place, or perhaps the means for which one may intellectually progress upwards, if only not to blanket the other as wrong, or if at best to accept the other's view as true to that person's particular human experience.

To build upon this idea further, I would like to conclude that not only the postconventional ethicist is not wrong, but it is also the most morally sound way of approaching conflict. The problem with the lower levels, while although they will have their own justifications as to why they are the "right" ones, is there is always a question at the lower level that cannot be logically answered. For example, to employ a sample question of religiosity from Chapter One: Religious Contemplations in the Era of Fear and Franco, "Is Valba's distaste for religion ethical?" The lowest level would answer simply that no, that is not ethical, because the institution is ordained from the all-sovereign God. However, because the lower levels are primarily concerned with punishment and obedience, they could not answer the follow-up question, "But what about when the church was knowingly responsible for grievances against its parishioners?" More often than not, a predictable response would be one of little logic as they are often unable to separate religion and ethics when in conflict of each other (This is not to say that those of the highest level have no faith, just that they are able to objectively distinguish when analyzing a problem).

This thesis would also like to project that if the postconventional population continues to augment that it is likely Spain will experience a type of systematic overthrow. With more and more Spaniards willing to push back against the historical ethical norm, it could result in a state of chaos. Additionally, given the current hostile political culture it would seem that this possibility is even closer than one might imagine. In history, there are various examples of this

type of chaos (the civil rights movement in the US in the 50s, the dissolution of apartheid in South Africa in the 80s and 90s, the anti-austerity movement in Greece in the 2010s, etc.) and it has proven to be ultimately beneficial for society, it still does add a factor of instability and bitterness. So, while many Spaniards are progressing in their moral development, which is ultimately a positive change in a sense of understanding justice as a universal concept, there is still a degree of negativity when considering the fact that seeing the injustices of the world (something one was once blissfully ignorant to) can cause serious disillusionment; the difficulty of un-seeing what one presently sees may be quite impossible when this reality is coupled with the resignation that the human's individual efforts are punitive in the grand scheme of one against billions. Kohlberg stresses for the postconventional thinker that avoiding becoming caustic and instead achieving "stage-like moral wisdom" comes when one is able take on a sort of mystical approach to the world, a religious surrender to the lack of control the individual has over the world: "The tragic wisdom is rather religious; it is the resignation of the demand for justice in order to accept life in a cosmos that is just in no humanly understandable sense" (xxxv, 388). It is when one can accept that there is an indecipherable enigma about who wins and who loses that peace can be restored. Until then, may this thesis spark reflective dialogue over the past, present, and future ideologies in order to engender more people like those in Spain who are introspective, compassionate, and open-minded towards ethical growth.

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