The Writing of Leopoldo María Panero: Subjectivity and Multiplicity

by

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Abstract

This thesis performs a post-structuralist reading of the Spanish poet Leopoldo María Panero (Madrid, 1948-). The discussion is divided into two main disquisitions. Deeply indebted to Roland Barthes' seminal distinction between lisible and scriptible texts, Chapters I to IV analyse how Panero has been partially constructed and interpreted as a readerly oeuvre. Furthermore, they seek to challenge such construction. Chapters V to VII focus on the principal compositional techniques and structures that underlie the poet's work, in order to highlight their existence as writerly, malleable and multiple texts.

After starting with the analysis of the ways in which Panero has been read by academic criticism and stating the problematic nature of reading the poet, the discussion moves on to disentangle some of the abundant mystifications and mythifications that surround the name of the author Leopoldo María Panero. This is carried out in an examination of the public inscription of the poet's name as an "accursed writer". The analysis deploys Michel Foucault's genealogical technique. In so doing, the determining and contingent nature of the construction of the name Panero is revealed, as well as the possible effects on reading him as a readerly text that this construction generates. Following this, the discussion moves on to an examination of Panero's status as minoritarian. Drawing on Gilles Deleuze and Félix Guattari's concept of "minor literature", expression in his oeuvre is analysed as a minoritarian writing machine, which may produce a set of revolutionary effects. A final step in the first part of my argument analyses, in depth, one of Panero's short stories in order to establish the impossibility of a reading of the poet as readerly in a definitive manner.

The second part of my dissertation—Chapters V-VII—focuses on an analysis of Panero's key structural techniques. The blatantly and heavily intertextual practice in his oeuvre stands out among these techniques as its most remarkable feature, as evidenced, not only in the poet's "original" writings, *strictu sensu*, but also in his radical practice of translation, which he labels "per-version". Regardless of the connotations these compositional techniques may have concerning interpretation and "meaning", the analysis reveals an important set of implications for intertextual practice regarding the central notions of authorship, readership, subjectivity and signification.

Drawing on authors such as Jacques Derrida, Gilles Deleuze, Jorge Luis Borges and Octavio Paz, among many others, this analysis concludes that Leopoldo María Panero constitutes a formidable and relentless literary machine that systematically challenges the assumptions that underlie our basic understanding of the literary—and by extension, experience in general. In the absence of the possibility of "an author", "a subject" and "a meaning", writing voices its own undecidability, as a malleable, virtual, vitalistic, unyielding and rhizomatic flow, open to be traversed by the tangential encounters with the reader.

Statement of Authorship

I declare that this thesis contains no material which has been accepted for the award of any other degree or diploma in any university or other institution and that to the best of my knowledge it contains no material previously published or written by another person, except where due reference is made in the text of the thesis.

Signed

Ramón López Castellano.

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to Leopoldo María Panero, because he doesn't care…

and to Juliette, because she does

Introduction (justification)

Mejor el barco pirata
que la nave
de los locos
Leopoldo María Panero

This thesis explores the writing of the Spanish poet Leopoldo María Panero (Madrid, 1948-). Partially mirroring the title of this study, the previous sentence demands some explanation. "The writing of the Spanish poet Leopoldo María Panero" may be understood, as a slightly awkward syntagm, albeit one endorsed with the virtue of undecidability. "Writing" sits astride to meanings. As a noun, "writing" refers to both the activity of composing texts, and to the composed product. If Panero is taken as the agent of the writing, the sentence may mean that this thesis explores the poet's oeuvre, and, perhaps, the compositional techniques that foreground it. Conversely, if the poet is taken as the object of the writing, this study may discuss how Panero has been "written", that is, generated by other people's writings, ultimately rendering, perhaps, a "finished" text. Such undecidability, indeed, lies at the core of this study, which provides a reading of Panero, the oeuvre and its interpretation. Any reading, however, involves a process of (re)writing. As such, this thesis also writes the poet in a, hopefully, non-definitive way. In fact, this study passionately reacts against such a definitive writing of the author.

My reading/(re)writing of Panero was, indeed, originally motivated by passion and reaction. Passion developed through a lifelong enthusiasm for his vitalistic and radical literature, eventually fuelled by the patent lack of academic criticism that his work has generated, a critical trend which has been changing steadily in the last few years. The passion generated by Panero's writing, however, can also be understood in terms of suffering—as the Latin etymology of the term, *pati*, allows. Reading the poet's obscure, complex, obsessive, repetitive, lengthy, and what Panero himself calls his "ya demasiado larga obra poética" (*Cerebro* 93) can become, at times, a rather challenging enterprise. When passion falters, reaction kicks in.

This thesis certainly constitutes a partial reaction against some of the ways in which Panero has been interpreted, written and constructed. Chapter I, "Reading (literary review)" analyses several of these interpretations, which, in turn, are re-written by my own reading. Targeting some of these interpretations, Chapter II,

entitled "Genealogy (Panero, the Accursed Poet)", is devoted to de-mythifying the creation of Panero as a "poeta maldito". Notwithstanding the legitimacy—or lack thereof—of any reading, the discussion proposed in this thesis endeavours to avoid unveiling "a" meaning in Panero. The unfeasibility of a core of univocal meaning in the poet's writings is analysed in Chapter III, "Minor", which briefly discusses Panero's "minoritarian" expression, and in Chapter IV, "Readability (4+n, Oedipus Overflowed)", which is intended to ascertain the futility of interpreting his work. Furthermore, this study foregrounds the virtual, malleable and multiple possibilities of a corpus of texts that defies the Cartesian cogito and the logos. Therefore, a (post)structural analysis is offered in which several underlying structures in the poet's oeuvre are signalled. These compositional structures and techniques, however, rather than constituting sites of Meaning, become lines of flight that swallow univocal interpretations and throw reading into a vortex of multiplicity.

Reaction in this study takes not only the preposition "against" but also "with". Reflecting on the pages of this thesis, I perceive—somewhat unsurprisingly—how my writing has reacted with Panero's, in the chemical understanding of the verb. The interaction of this study with the poet's oeuvre, indeed, has created a rather Panerian outcome. In fact, if, as Panero repeatedly claims, reading acts as a parasite of writing, the reverse appears to be equally true in this thesis. As a viral matrix, Panero's favoured palimpsestic composition technique, and his "quote-philia", constitute evident presences in my study—such as the trace of J. M. Castellet's preface to *Nueve Novísimos poetas españoles* that appears in the "justification" in the title of this introduction. Like Panero, this study searches for the *auctoritas* provided by renowned authors, including Derrida, Deleuze, Guattari, Foucault and Barthes, to name a few "common" favourites. As a result, this thesis is traversed by proliferating quotes that, eventually, disavow the possibility of "an author" and "authority", and therefore, of univocal meaning and identity, mirroring Panero's key compositional technique, as discussed in Chapter V, "Palimpsests …".

The palimpsestic reading always entails a perverse act of re-appropriation. Therefore this study also involves an act of "per-version" of Panero, enacting the poet's notion of translation. Not only is the thesis written in English (thus attempting a reading/(re)writing of the poet in a different language), but, more importantly, it finds the "cracks" in the original texts, and utilises them to expand possible meanings, to

create *sense*. The "per-version" of Panero's "per-versiones" is undertaken in Chapter VI, entitled, quite predictably, "… Perversions".

Panero's palimpsestic and "perverted" proliferations in this thesis, not only as a poet and essayist, but also as a theoretician, pose an ultimate threat to the subject "behind" these pages. This parallels the complexities of identity and subjectivity in the poet's works, which are analysed in Chapter VII, entitled "Other(s)".

Finally, other "minor" aspects of the contents and form of expression in this thesis may have been also contaminated by Panero: the subtle deterritorialisations of the academic genre, its repetitiveness—some ritornelli appear again and again, its length and its verbosity, which may, actually, be analogous to Panero's "logorrhea", evidence the workings of the reactive process of this study with Panero, a process which may ultimately testify to the condition of reading and writing as necessary counterparts.

The paradoxical qualities of academic readings of Panero are exemplified by this thesis: a writerly set of texts, in Barthesian terms, their ongoing readability is always going to be maimed by particular readings. My reading of the poet endeavours to avoid interpretation and "meaning", but with its sole existence, it performs yet another reading and yet another partial actualisation—and hence maiming—of the multiple potentialities in Panero that the analysis attempts to affirm. In this sense, this thesis "re-acts" in the etymological sense of the word, that is, it "does it again". Accepting this limitation, also enhanced by the requirements of the academic writing sub-genre, it may be added that the unambiguous assertion of the (im)possibility of "a" meaning would equate to the alchemic operation—to use a favoured term by Panero—of the union of what cannot be united: the signifier and the signified. In the absence of any metaphysical certainty, language—and experience—becomes a game.

If we accept that every language is a game, in the Wittgensteinian fashion, it should be expected that this thesis abides by the rules of scholarly writing. Regarding interpretation, paraphrasing Barthes's claim about writerly texts in *S/Z*, there might be nothing to be said about Panero. His copious texts, however, remain a defiant and open enigma. A complex literary machine or a delicate and relentless game that incites the reader to the passion of the encounter. This thesis testifies to one of such encounters.

Chapter I: reading (literary review)

Nunca hasta el día de hoy me había parecido tan ilícito, tan improbable y trémulo, el hecho de tener, como se dice, "la pluma en la mano". Y, en definitiva, tan imperdonable. Parece una historia fantástica, borgiana: la historia de un escritor que tras de trabajar como un negro por ubicarse en los límites de la historia, que no de la "gloria", descubre al cabo de los años, poco antes de morir, que no ha escrito jamás, *porque no ha sido leído*.
Leopoldo María Panero

No poem is intended for the reader, no picture for the beholder, no symphony for the listener.
Walter Benjamin

The question of reading—or the lack thereof—constitutes a central issue for Leopoldo María Panero, both as a recurrent topic in his poetry and fiction and as a consistent preoccupation in his theoretical production. Moreover, reading Leopoldo María Panero often constitutes an intricate, complex and entangled practice. The poet has frequently characterised the act of reading as a cannibalistic ritual: "La lectura no existe [...] la lectura [es] un acto canibálico" (*Locos* 62). Reading then becomes a violent assimilation of otherness by which the reading self is estranged but equally estranges the other, simultaneously creating and destroying text and author.[1] From his rather convoluted perspective, Panero seems to perceive reading as a necessary counterpart to writing, completing it: "La poesía, es verdad, no es nada en sí misma; muchas veces lo he dicho: no es nada sin la lectura" (*Luz* 21). Nevertheless, his texts reveal a lucid awareness of the dangers of their consubstantial indebtedness to reading: "Yo, que siempre he vilipendiado la lectura, como acto que banaliza y destruye la escritura, me veo obligado a reclamar aquélla como una caridad" (*Luz* 41). In the process of reading, however, no part escapes unharmed, the reader/perpetrator may easily become a victim: "Hace mucho tiempo [...] comparé el escritor al vampiro:

[1] Panero has asserted the paradoxical nature of reading on numerous occasions, often in oxymoronic assertions. Medina Domínguez states how Panero's writings constitute an "autobiografía ficticia" where the poetic self reluctantly admits the absolute need to be read, but also struggles to defend himself against reading (161). Academic readings, however, have been consistently rejected by the poet, who, on several occasions, alludes to the meaninglessness of critical activity, an exercise that involves "oscurecer los textos con filología" (*Completa* 330). Literary criticism, according to Panero, may even kill art: "la crítica literaria y artística han hecho de la escritura y del arte un inmenso Funeral" (*Matemática* 12).

éste inmortal, como aquél, sorbe la sangre del hombre por intermedio de la lectura" (*Luz* 105). Reading Panero, indeed, constitutes an agonistic process in which text and reader, understood as multiple and heterodox categories, come to a tangential surface of contact that modifies, conditions and transforms both parts. The question of whether or not any dialectical development is to be expected from the copula that reading forces is yet to be decided—indeed, it remains an undecidable.

This brief introduction to the complexities and difficulties involved in reading Panero's work highlights the importance of gaining an overview of the critical interpretations that have been made of it. This chapter will review the most significant critical approaches to Panero's work in order to illustrate the main tools and methods that have been used to "digest" his oeuvre and to show the extent to which these readings may have helped to construct and/or destroy the corpus of texts called Leopoldo María Panero.

1. Reading

The dichotomy construction/destruction of Panero can be elucidated by a succinct reference to Roland Barthes's notion of the writerly—*scriptible*—text as exposed in *S/Z*. Opposed to the readerly—*lisible*—text, that is, the "traditional" text open to the delicate—though necessarily simple and canonical—reading that plays in the interface of denotation and connotation, the writerly text

> is a perpetual present, upon which no *consequent* language (which would inevitably make it past) can be superimposed; the writerly text is *ourselves writing*, before the infinite play of the world (the world as function) is traversed, intersected, stopped, plasticized by some singular system (Ideology, Genus, Criticism) which reduces the plurality of entrances, the opening of networks, the infinity of languages. (*S/Z* 5)

Panero's vision of reading seems to involve a process of estrangement and othering that functions in two directions: the reader is othered and estranged by the ingestion and "assimilation" of the text and author, just as the text and author are othered and estranged by the process of reading. In Barthesian terms of the *scriptible* and the *lisible*, any writing of the text that assimilates it in terms beyond the existing readerly makes it readable but equally can, if it offers itself as totalising meaning, reduce the text's ongoing readability—that is, its writeability.

The very construction of the text through its reading involves the destruction of its multiple virtual existences. To "write" the text is to make it "readable" and to traverse, intersect, stop, plasticise it—in Barthes's terms—and therefore to reduce it. Nevertheless, notwithstanding the usefulness of the readerly/writerly binary, it should be noted that this dichotomy is affected by a high degree of undecidability. Thinking of *lisible/scriptible* as absolute categories may not only facilitate the creation of an always-arguable taxonomy of texts, but also neglect historical and diachronic aspects of reading. Indeed, the questions of whether a text can be neatly classified as readerly/writerly and whether or not this classification can be subjected to revision in time should not be obviated. Therefore, readerly/writerly should not be regarded as definite categories. Nor should they be deployed as *apriorisms*, since they are dependant on the act of reading; they are *a posteriori* classifications, and hence, subject to a forceful degree of interpretation and decision-making by the reader. Consequently, writerly/readerly may be thought of in terms of a reading agenda rather than in terms of texts as autonomous, finished entities. The writerly/readerly reading decision, however, can only be motivated by the text we choose to read and its specificity. Therefore, a circularity of tangential encounters between text and reader—the cannibalistic process Panero discusses—is established, inevitably endorsed with a strong degree of undecidability.

It may be argued that, in the field of literary criticism, the fundamental contribution of Barthes—and postructuralist theories derived from the key dichotomy writerly/readerly—is the explicit or implicit recognition that particular corpuses, maybe even different texts within those corpuses, may require different readings and diverse theoretical approaches. The critical apparatus, therefore, has to be tailored to the text. Furthermore, any reading will always be plagued by an essential degree of undecidability. Failing to acknowledge these premises has been the major problem of Panero criticism to date.

Some of Panero's critics seem to have interpreted his works as readerly texts. The *a priori* consideration of Panero as readerly, unproblematic text that can be canonically reduced to a single, simple reading is hardly justifiable, since no textual or contextual confirmation can be supplied in this direction—as will be discussed later in this thesis. On the contrary, Panero's textual—and contextual—evidence is far too complex in its expression—both in "form" and "content"—to suggest the adequacy of an accessible readerly reading. By recurrently studying "major" connotative aspects of

the *oeuvre*, some Panero criticism implies a constant kernel of denotation that ties the texts to a centre of meaning and subsequently to a subject. This criticism has been generally carried out within the theoretical frameworks of biographism, phenomenology and—occasionally over-simplistic—psychoanalytical theories. This critique has, in turn, led to the sort of interpretation Deleuze and Guattari labelled as transcendental, or "interpretation as impoverishment", a kind of ready-made reading that mutilates the text in such a way that its otherness is annihilated. This type of criticism turns the cannibalistic ritual of reading to which Panero refers into a mode of simplified and self-satisfied digestion. The notion of cannibalism implies a high degree of undecidability that traverses the oppositions inside/outside, self/other and sameness/difference. Cannibalism constitutes, first, a recognition and, then, an assimilation—interpretation or digestion—of otherness within a general frame of sameness.[2]

The *a priori* imposition of a ready-made interpretative scaffolding, in an attempt to reduce the text to a meaning implied in readings of Panero as readerly text, fails to recognise—and thus, to acknowledge—the otherness of the text, and the implications of reading. It is in this sense that we can interpret Panero's assertion that his texts remain *unread*: the text is coarsely constructed and pinned down by the reader, and consequently is completely destroyed in its otherness. The lack of recognition of this otherness, of the text being alien to the reader—and the consequent virtuality the notion of otherness implies—makes the text remain unread in its ongoing readability. Once read, it remains unread in its otherness; in Barthesian terms, written as readable, its writeability is effaced.

Conversely, if Panero is considered in terms of a writerly text, the possibility of an immanent interpretation that seeks to put forward how the multiplicity of the text operates is open and comes closer to a reading that destroys, but also creates, the other. Quoting Barthes, "To interpret a text is not to give it a (more or less justified, more or less free) meaning, but on the contrary to appreciate what *plural* constitutes it" (*S/Z* 5).

Nonetheless, however paradoxical the theoretical framework may be, the major problem with the consideration of Panero's work as a writerly text comes when

[2] The disturbing image of cannibalism is one of the most recurrent tropes in Panero's oeuvre, not only in his poetry and narrative, but also in his essays. In a recent prose book, *Papá dame la mano que tengo miedo*, the poet refers to his utterly paradoxical ideal of perfection as "autocanibalizarse. Llegar a la perfección absoluta" (43).

trying to actually read and interpret the texts.[3] Due to their virtual existence, as Barthes says, "there may be nothing to say about writerly texts" (*S/Z* 4). If Panero is to be read and criticised, one can neither try to discover a unity in the texts, as some critics have done, nor produce a more or less extensive account of their plurality. Perhaps reading Panero should involve the mere acknowledgement of the multiplicity of the texts as well as the recognition of the critical activity as pure peripheral or tangential writing. It could even be suggested that a critique of a writerly text should adopt the expression of a writerly critique.

Notwithstanding the problematic nature and the intricacies involved in the Barthesian binary system, the basic notion of the writerly/readerly is useful to develop a systematic reading of Panero's criticism. It is necessary to underscore a fundamental aspect of the secondary literature on the author. For the media, critics and publishers alike, Panero has become the official *savant fou* or underground "mad genius" of Spanish letters. Taking into account the constant and vertiginous production regularly published by the author, it is certainly surprising to see how inadequate, and significantly, how scarce criticism of Panero's work has been to date when compared to the critical attention received by other members of his "generation" who are far less visible in the media and on bookshop shelves. Natalia Navarro Albadalejo in a recent article on Panero states "Que la obra de este autor no ha suscitado gran interés en la crítica es un hecho indiscutible" (54).[4] The scarcity of criticism might only be a symptom of the challenges and complexities involved in reading Panero's radical and sometimes frustrating production. Nonetheless, despite the apparent lack of interest, critical readings do exist and this chapter will briefly discuss the most salient scholarly pieces that deal with Panero's oeuvre.[5]

Rather than presenting the secondary literature on Panero in a purely chronological order, the critical contributions will be considered in an arrangement that loosely moves from works that seem to conceive the oeuvre—and therefore

[3] Gonzalo Geraldo Peláez affirms, in a rather radical fashion, that "todos los textos de LMP no deben ser escritos, ni publicados ni siquiera leídos" ("Patológica").

[4] The paradox involved in Panero's public reception has been stated by expert Alfredo Saldaña in a recent article. According to Saldaña, Panero represents "una voz multitudinariamente oída y leída, pero apenas escuchada y asimilada" ("Más allá" 19).

[5] If critical neglect characterised reception of Panero for decades, that seems to be changing. In the present decade academic studies on the poet have drastically increased in quantity and diversified in quality. The growing critical interest may echo the poet's rising popularity. Federico Utrera claimed in his 2008 publication that the poet is "sin duda el más cotizado y de mayor difusión en el mercado español del verso y de ahí su incesante e ininterrumpida sucesión de publicaciones" (19).

criticism—as readerly to those that appear to understand Panero as a corpus of writerly texts. A group of otherwise very capable commentators seem to refuse to read the texts, and thus paradoxically create an external discourse that neutralises the text itself. Other critics come closer to an illumination of the multiplicity and plurality of the texts themselves. As stated above, both notions of the readerly and the writerly are taken as tendencies rather than absolute categories. Some of the texts that may be more interesting—and problematic—from the point of view of my intended reading of Panero are analysed in this chapter in a more detailed manner.[6]

2. Readings

Leaving aside the emotional "Nota a la edición" that the precocious Pere Gimferrer wrote for *Por el camino de Swan*, the *plaquette* published by Panero in 1968, the first critical contribution that briefly touches on the author's production appeared in the preface that critic José María Castellet prepared for the first edition of the now mythic collection *Nueve novísimos poetas españoles* (1970). The importance of this extremely succinct contribution can hardly be overestimated. *Nueve novísimos* turned Panero—a virtually unknown and unpublished poet, the son of "Francoist" poet Leopoldo Panero—into the conspicuous youngest star of the *Novísimos*, one the most important poetic generations in Spain since the Civil War. Castellet acknowledged in the "Justificación" that precedes his preface the limitations and difficulties involved in the act of creating and naming a literary generation. Notwithstanding the partial lack of coherence, Castellet divided the *Novísimos* into two groups based on age, "Los Seniors" and "La Coqueluche". Every author in the anthology was required to provide a sample of their poetics to accompany a short selection of poems. Both groups formed a free and heterogeneous assembly, their membership loosely defined by birth date (all these poets were born after the Spanish Civil War) and by participation, in theory and practice of writing, in the international trend of breaking with cultural and literary humanism. The subgroup of the younger, "La Coqueluche", an insolent, playful and lax congregation captained by the talented poet Pere Gimferrer, was described by Castellet as the poetic generation of the "cogito interruptus" (33)—borrowing the pun from Umberto Eco. "La Coqueluche" conceived

[6] The abundant corpus of interviews of Panero is left aside in this literary review, although it will be used throughout this thesis as a primary source, and, in a way, as an inherent part of the poet's oeuvre. Some articles are also discarded due to their lack of originality or their limited relevance for the study in this thesis.

poetry as symbol, rejecting its entity as interpretable reality or communication of meaning. Castellet highlights the radicalism and playful "aristocraticism" of Panero's work, the reasoned illogicity of his poems and some of the techniques deployed in the texts, which, according to the critic, challenged and destroyed what was conventionally understood as poetic language. Commenting on the form of the works, Castellet posited that "En cuanto a la consideración de lo que es o tiene que ser formalmente o gráficamente, casi, un poema, también la libertad es absoluta" (41). Nonetheless, Castellet in his introduction seemed to back away from reading Panero's—or any other poet's—work in any depth. The critic's self-acknowledged role as the mere anthologist of a new generation, together with the goals and purposes of such an anthology—the book constituted a formidable, well-marketed editorial operation—precluded any additional reading of the texts. Castellet's critical exercise indeed limited its comments to the exposition of some general formal and ideological tendencies he perceived in the poems, and understandably left the early Panero virtually unread, although available to future readings.

The *Novísimos* soon became the vortex of much literary, critical, and publishing controversy. Yet the significance of Castellet's anthology was not matched by academic interest in Panero. Despite the fact that some of the poet's most important works appeared in the 1970s—*Así se fundó Carnaby Street*, (1970) *Teoría* (1973) and *Narciso en el acorde último de las flautas* (1979)—and given the notoriety the Panero family enjoyed in the media after the release of Jaime Chávarri's "docudrama" *El Desencanto* (1976),[7] academic production of any interest only began to emerge in the mid- to late 1980s. As an example of this paradoxical lack of critical readings, Jorge Semprún's article "El desencanto o las secretas ceremonias de la familia", which appeared as the preface to the publication of the film script, depicted Panero as a salient figure of the Spanish subversive intelligentsia, but made no reference to his poetry at all (7-17). The growing yet contradictory interest in Panero—the public personage—paralleled by critical indifference towards Panero—the body of texts—

[7] *El desencanto* was originally planned as a reflection on the father figure. The documentary showed the widow and the three sons of the late poet Leopoldo Panero dwelling on their memories of the dead father. Unexpectedly, the film became a great success and the centre of much controversy in a period of political and social turmoil in Spain. Audiences and critics alike read the film as an allegory of Francisco Franco's death, and his legacy of frustration, disenchantment and sordidness in a decomposing society.

can be further exemplified by the publication of numerous interviews, some of them regarded nowadays as landmarks of the underground culture of their time.[8]

In 1988, Pedro Provencio published *Poéticas españolas contemporáneas. La generación del 70*. This florilegium of contemporary authors' poetics, evaluated Panero's work in a short text that regarded the writer's conception of poetry as a radical challenge to the act of reading. Provencio discussed the risks of a poetry that escapes referentiality and symbolic interpretation. According to the author, such a practice can lead to the readers' unwillingness to cooperate, that is, to play their part in the production of meaning. Any writing that demands to be recognised as necessarily writerly can be perceived as literally unreadable, and subsequently poetry and poet may be simply ignored. As if following his own prediction, the critic seems to refuse to provide any further reading of Panero.[9]

The outstanding biography *El contorno del abismo. Vida y leyenda de Leopoldo María Panero* by J. Benito Fernández (1999) represents a third inescapable reference that, given its self-description in terms of genre, justifiably rejects the undertaking of a reading of Panero as a corpus of texts. This extensive and copiously documented life-study presents extreme and exceptional episodes in Panero's life in a journalistic, seemingly objective way, which is seldom seduced by the desire to provide readings of the poet's literary corpus. Benito Fernández's volume constitutes a remarkable instrument for the scholar, and its editorial success confirms the public's increasing curiosity about a figure whose poetry, paradoxically, does not appear to elicit much critical attention.

The public interest the Panero family elicits was confirmed by the publication of Francisco Utrera's *Después de tantos desencantos: Vida y obra poéticas de los Panero* in 2008. The volume is oriented to the general public—rather than the academic world—and deals with the Panero family from an eminently biographical perspective. Utrera's narrative focuses on the father, Leopoldo, and the three brothers, Juan Luis, Leopoldo María and Michi, the youngest. Some writings by the brothers—

[8] These include the article that opens Federico Campbell's *Infame Turba* (1971) and the lengthy text by Borja Casani and José Tono Martínez, "Leopoldo María Panero, el último intelectual que se comió el tarro" which was published in the first issue of the alternative and now legendary magazine *La luna de Madrid* (1983).

[9] Provencio's text, however, does leave the door open to the question of assimilation of the writerly and the unreadable or even *unreaderly* text. The fundamental distinction between writerly/unreadable, which will be briefly discussed later, should be regarded as an essential theoretical issue in the reading of Panero, an issue that is understandably neglected by Provencio in his article.

most of them previously unpublished—are attached as an addendum. Despite continuous references to the poetic oeuvre produced by the father and the two older sons—Michi Panero, the younger brother, never published poetry—Utrera's principal interest is not academic criticism. The journalist assembles a narrative that establishes new connections both among the Paneros and also between their oeuvres and other figures in the national and international literary world. Utrera manages to avoid reiterating J. Benito Fernández's monumental biography by illuminating and contextualising previously ignored aspects of the Paneros' hazardous lives and literary careers. Although the book partially contributes to the mythification of the Paneros, discussing the existence of an "alma panera" (239), some of its chapters, chiefly the one entitled "Falsos mitos y leyendas de los Panero", are particularly valuable for the clarification of certain falsehoods and mystifications that have haunted the family "legend". In Utrera's book, interpretation of texts is used mainly to satisfy the demands of the narrative, which is, in general terms, as non-academic as it is extremely enjoyable.

These four texts—leaving aside Jorge Semprún's short essay—inescapable as they are for the study of Panero, seem consciously to reject a reading of Panero as a corpus of texts. The first two represent "generational" studies, chiefly concerned with the delineation of certain broad literary topologies and typologies—not to mention the obvious publishing interests—and the third and fourth are eminently biographical texts, a genre that is seldom regarded as the appropriate vehicle for the reading of an oeuvre in contemporary criticism.

From these manifest self-acknowledged "non-readings" of Panero we move on to several critical works *strictu sensu* which may fail to provide their intended reading of the texts, largely due to their aprioristic consideration of Panero as a readerly literary corpus. Many of these critical pieces draw on psychoanalysis for their theoretical background. Panero, both as a biography and a corpus of texts, seems to attract and almost defiantly demand this type of academic approach.[10] Nevertheless,

[10] In Panero's poetry, essays, fiction and even in the few analyses of his own texts the poet has occasionally undertaken, (anti)psychiatry and—mainly Lacanian, but also Jungian and Freudian—psychoanalysis are inescapable and constant references, as will be further discussed in Chapter IV of this study. Panero, the man constructed through (auto)biographical accounts, has also become what may be regarded as the perfect object for psychoanalytical study, not only because he/they are marked by paranoia and schizophrenia, but also because of the nature of the family relationships they develop as, a showcase for every possible (anti)Oedipal lucubration.

and precisely for this reason, readers should be extremely cautious when deploying psychoanalytical tools in critiquing the poet's work.

One of the first academic articles written on Panero was Julia Barella Vigal's "La poesía de Leopoldo María Panero: entre Narciso y Edipo" (1984). Although Barella states that Panero "debe enmarcarse dentro de la sentencia nietzscheana de que 'Dios ha muerto' y el arquetipo freudiano del 'parricidio originario'" (123), her reading of his poetry appears to be totally indebted to Freud while obviating the Nietzschean aspects embedded in the texts. Barella, indeed, offers a fully psychoanalytical interpretation—in the classical sense of the term—that accounts for certain thematic knots and expressive tendencies that evolve around the notions of the impossibility of communication, the search for the self and the delicate game of self-destruction. Barella "unveils" certain persistent obsessions and influences—Poe, Carroll, death and the figure of the mother, among others—that will become central recurrent topics in later criticism. Her critique is a clear example of one of the many attempts to read Panero as readerly that effectively fails to regard the text as writeable, that is, to acknowledge its multiplicity and to recognise the critical reading as tangential, "secondary" writing. By refusing to acknowledge the plural and multiple nature of the poems—the critic goes as far as censuring some of them under the pretence they are monotonous and complacent—Barella constructs an "interpretation as impoverishment"—in Deleuzian terms—which, in its endeavour to give closure to the text, actually destroys it. Not only the unquestioned reliance on meaning and the subject, but also the imposition of a ready-made psychoanalytical interpretation, make reading, and therefore the text, collapse and disappear, its possibility of signifying veiled by the alleged attempt at "unveiling" meaning.

A similar breakdown of the reading process can be found in a more recent article by David Fernández-Vegue "La luna como error (Hacia una visión psicoanalítica del 'blanco' en la poesía de L. M. Panero)" (2002). After stating the futility of psychoanalysing Panero, the critic psychoanalyses his texts in an attempt to demonstrate how the poet's unconscious permeates his work.[11] This is expressed through a certain ever-present whiteness to which fixed meanings, linked to moments

[11] The *mea culpa* that opens the critique by Fernández-Vegue is quoted here in order to illustrate the effective failure to read Panero: "no voy a practicar aquí el 'suicidamiento' crítico de abordar sus [Panero's] obsesiones, experiencias vitales o vivencias psíquicas como fuentes poéticas, [...] voy a intentar demostrar ese contenido 'latente' que anida en su subconsciente y que subyace en la construcción de lo que llamaré un particular *código níveo* a partir del peculiar uso del color blanco en su poesía" (Fernández-Vegue).

in the author's life, are attributed. This "whiteness" is revealed in many aspects of irrationality in composition, as well as at the lexical level. Once more the lack of involvement with the text, as well as the superimposition of a transcendental meaning linked to a centre of signification that relies on the author as poetic subject, brings about a collapse of reading and an annihilation of the text as multiple virtuality.

Concepción Pérez Rojas's "La lógica cimbreante: filosofía, literatura, psicosis y creación" (2006) presents a further example of the failure to engage with an actual reading of Panero. Otherwise an extremely interesting article, this contribution seeks to establish the links between psychosis and genius. The text is explained as the symbolic attempt by the genius to overcome the fragmentation in his self and re-establish his unity—a topic that has become a main area of discussion for Panero's critics. The article studies and assimilates two paradigmatic cases: Nietzsche and Panero. Panero, the man and (his) madness, is explained in Lacanian and Foucaultian terms. Panero, the literary corpus, however, is regarded as a mere by-product of the author as supreme subject of the production. This critique renounces reading Panero, the body of writings, in order to focus on a partially romanticised lucubration that, notwithstanding its usefulness for further criticism, does not engage with the texts.

A further group of recent less academic articles tend to analyse Panero's production as a homogeneous totality, disregarding the reading of the literary corpus and displaying a manifest tendency towards a mythicised vision of the author. Two relevant examples are Francisco Javier Casado's "Leopoldo María Panero. Cópula con el cadáver de la poesía" (2003) and Rolando Gabrielli's "Diario de un hombre infinitamente envenenado: ¿Panero le robó las credenciales a Dios o al diablo?" (2006).[12]

A special mention needs to be made at this stage of Panero's criticism of some of his own poems. In "Dos sonetos. (Autointerpretación de dos sonetos míos de 'Teoría')", published as two short articles in *Y la luz no es nuestra* (1993), Panero

[12] Casado introduces Panero in 2003 as an underground figure that has to be "discovered", linking his production and his biography as a constant pole of signification from which stable and thematic recurrent aspects are derived and tied to a constant meaning. Similarly, Rolando Gabrielli mimics what has become already a traditional trend of metacommentaries of Panero and depicts the author, the man and his work, as the archetype of the *savant fou* of the Spanish letters, a man whose genius—intimately related to his alleged mental condition—drives his outstanding production. If not for their critical substance, these texts are significant since they provide with an insight into the reception of Panero, and the increasing popularity of his work. For example Rolando Gabrielli, a Chilean poet and journalist, opens his contribution with a bold affirmation: "Leopoldo María Panero es el poeta más importante de España" (Gabrielli), a most significant acknowledgement coming from a critic outside Spain.

psychoanalyses two of his sonnets from *Teoría*: "La segunda esposa" and "Maco". Surprisingly, Panero, the literary critic of his own oeuvre, annihilates the ongoing writeability of his texts by performing a univocal exercise of simplistic, though inherently textual, reading. The author states "Como yo escribía para la posteridad, no me molestaba en aclarar enigmas que hoy, que no quiero morir, prefiero descifrar en vida y antes que lo hagan otros" (*Luz* 141). Here Panero occasionally exhibits a rather romantic conception of poetry as an enigmatic and encrypted text open to positive decipherment that can ultimately reveal the author's hidden psyche. The process of writing is therefore understood as a reversible exercise of coding of a central meaning. His interpretation of his own poetry, based upon the stability of signification and the possibility of tracking metaphor and symbol to a stable referent, is once again founded on a conception of his poetry as readerly, rather than writerly. By choosing to interpret—with the authoritarian voice allegedly provided by authorship—his poems as vessels that contain fixed meanings, Panero renounces opening the text to multiple readings. Instead, he closes the text; he *finishes* it by destroying its value as plural and multiple.[13]

The contributions reviewed above should be regarded as useful theoretical approaches that open lines of investigation for future readings and provide new readers with partial actualisations of the virtual meanings embedded in Panero. There are critical works, however, that, despite falling short of fully recognising the multiplicity of the corpus analysed, strive to read Panero as a plural set of texts. In his early article "Así se fundó Leopoldo María Panero" (1986), Jordi Jové elaborates on the already familiar topic of the accursed bard and his public image, and establishes a discourse that contributes to ascertain the "maxim"—so commonly abused in the criticism of Panero—that the poetry reflects the mind of the poet: "La escritura de Panero es psicodélica en sentido literal: desvelar ('delos') la mente ('psique')" (74). However arguable this statement may be, this article signifies a key shift that differentiates it from other similar previous readings, such as Barella's "foundational"

[13] Literary criticism, as suggested above, is an activity that Panero, the public person and the body of texts, does not seem to hold in high esteem. In the article "Acerca de lo que se llama cursi" the poet comments rather ironically on his practices of "self-critique", stating that psychoanalysing his own poems constitutes "uno de mis tristísimos entretenimientos en este manicomio de Mondragón" (*Luz* 111). If literary criticism is understood as the kind of activity that destroys the virtual multiplicity that constitutes the text, it is not surprising that the author loathes critical readings of his work.

and almost contemporary contribution. While Barella deductively applies a system to a body of texts—and their "author"—Jové undertakes the opposite path: the writings take the critic to the method—and the "author". Jové explores similar topics to those analysed by Barella, yet he uses alternative theoretical approaches: hermeneutics loosely considered, rather than psychoanalysis, are offered as the privileged tool to interpret the recurring themes of isolation, writing, self-destruction, death and, of course, madness. Jové leaves the poems largely unread in its virtuality by circumscribing his interpretation to a single—simple—reading that understands the texts as the perfectly accomplished expression of a unique and tormented mind. His contribution, however, presents certain new possibilities of reading, such as irony and humour, which open the texts to some degree of undecidability and, therefore, of plurality.

In the late 1980s and early 1990s, Alfredo Saldaña published a number of groundbreaking articles. In "Leopoldo María Panero, poeta vitalista" (1989) the critic states the critical ostracism to which Panero seems to be doomed.[14] Saldaña then devotes his article to the consecration of the critical tendency that fuses life and oeuvre, and establishes Panero as the epitome of a Romantic poet whose autobiographical discourse remains inseparable from his accursed, radical, hedonistic and intense life.[15] Saldaña, who has since become one of the few experts on Panero, displays a rather naive understanding of authorship and textuality in this early contribution. Nevertheless, some intuitive readings and the reluctance to offer closed interpretations make the article a valuable piece, chiefly for its appreciation of Panero as an eminently vitalistic poet, despite the recurrence of seemingly non-vitalist themes in his work.

Partially indebted to Barella, Saldaña's "De la poesía amorosa de Leopoldo María Panero" (1993) is one of the first critical contributions that analyses Panero's work from a specific thematic angle. Saldaña undertakes the reading of his love poetry from a general poststructuralist theoretical perspective, identifying the two

[14] Saldaña comments how criticism of Panero's poetry constitutes a rarity in the academic world, and then he expands in unambiguous terms: "Rareza provocada por la ausencia casi absoluta de crítica literaria existente en torno a la obra poética de Leopoldo María Panero, condenado a envejecer sin la estima y la atención que dicha obra poética, vista en sí misma y abalada por su propia evolución, hubiera merecido tener en otro lugar que no fuera este país de parias y desamparados" ("Vitalista" 36).

[15] In Panero, according to the critic, life is made a form of art (as in Dada) and ethics become aesthetics, even at the price of self-destruction, since literature "es sólo la cara de una moneda falsa que tiene por cruz la vida" ("Vitalista" 52), and both are inscribed in the only possible truth: death.

principal topics in the texts, those of self-contemplation and self-destruction. The critic employs both fundamental thematic knots to engage in a meditation on the figures of Narcissus and Oedipus. Nonetheless, he attempts to escape essentialist perspectives, enjoying limited success where Barella seemed to fail. References to Lipovetsky and Deleuze, however, do not guarantee an actual reading of the text as writerly. Although Saldaña timidly leaves the door open to the acknowledgement of multiplicity, his interpretations of Panero's Oedipus as revolutionary, as well as his Narcissus as the epitome of the postmodern dissolution of the individual, still mirror some of the former readerly critiques. In this sense, Saldaña seems to blemish the potentialities of the texts by endorsing them with a fixed teleological meaning—regardless of how "poststructurally" revolutionary.

One year later Saldaña provided another reading of Panero, which again focuses on a specific thematic aspect of his poetry: the female figure. In "Las cenizas de la rosa: una figura de mujer, la madre en la poesía de Leopoldo María Panero" (1994) the critic underlines the overwhelming occurrence of "the mother" in Panero as an image of the feminine. For Saldaña, Panero represents the mother in a rather radical and de-mythicised manner, which includes both poles of the traditional perception of the feminine imaginary, that is, good and evil. Saldaña plainly states his will to flee the strict limits of formal, structuralist and purely immanent theoretical approaches, and embraces psychoanalysis, myth criticism and the poetics of the imaginary. These tools, according to the critic, may allow access to Panero's "universo literario" (348).[16] He analyses a few samples of the poet's production, providing an eminently Lacanian interpretation of the relationships of the poet/texts with his/the mother. Drawing heavily on Carlos Castilla del Pino's notion of the "biografía profunda del autor" (350), text and author are intimately linked, and interpretation seems to be pre-conditioned by generally aprioristic and biographical considerations. Saldaña, however, refrains from categorical interpretation. His readings are complex, subtle and usually open to the plural that inhabits the texts.

Psychoanalysis is also the starting point of Alyssa Marie Holan's PhD Thesis *Alternative Reconfigurations of the Masculinity in the Poetry of Leopoldo María*

[16] The term is borrowed from renowned psychiatrist Carlos Castilla del Pino, whose literary theories have vastly influenced Saldaña. Castilla del Pino devoted part of his outstanding academic work to literature. His relation to Panero is not casual. He was one of the professionals that treated the poet, as we read in Benito Fernández (217), and he dedicated one of his articles, "Carta sobre la locura" (1988), to Panero.

Panero, Eduardo Haro Ibars and Eduardo Hervás (2005). The study embarks on a reading of the negotiation of masculinity in the poetic oeuvres of the three poets, who shared not only generation and friendship, but also troubled sexual identities. After an introduction in which Holan describes her theoretical framework—eminently Lacanian infused psychoanalytical (queer) theory—two chapters are devoted to Panero.[17] Chapter II characterises Panero as a Dionysian figure, both object of consumption and transmitter of insanity. For Holan, the abject poetic subject Panero systematically fails to enter the realm of the Lacanian Symbolic as a "phallic male", and therefore suffers from neurosis. The incomplete, confused—and confusing—self remains seemingly within a chaotic realm of the Real, something the texts reflect. In chapter III, the recurrence of images of blindness in Panero is deemed to be "emblematic of a more abstract and equally complex problem—the poetic subject's inability to perceive for himself a genuine self-construct or gendered identity" (97). A product of his social and historical circumstances, Panero's troubled sexual and gendered self, fails to encounter the Other, which is again relegated to a state of—often self-destructive—anarchy. Panero, however "brings to light the contingency of identity, how subjectivities are in constant motion and experience constant transformations" (129). Holan's brilliant piece of scholarship illuminates numerous key aspects of Panero's self construction from a gender perspective, as well as the revolutionary potential of his texts. Her abundant readings of specific texts, however, serve—rather understandably—to legitimate the narrative her thesis aims to construct. Consequently her interpretation is limited and constrained by the boundaries of her theoretical presuppositions and the goals of her dissertation. Panero, then, is written by the critic in a way that focuses on a specific interpretation of his production, and therefore castrates the multiple potentialities of his writings.

A very different perspective is offered by E. R. Luján Martínez's "Presencias clásicas en la poesía de Leopoldo María Panero" (1997). Luján analyses the recurrent intertextual presence of Roman Latin classical literature in Panero's poetry. With philological precision, the critic dissects Panero's oeuvre in order to find a substantial number of tropes, metres and thematic influences that can be linked to a Latin inheritance. According to the critic, Panero has been especially and determinatively

[17] These are Chapter II, entitled "Killing and Consuming: the Rebirth of Dionysus or the Poetic Voice of Panero" and Chapter III, "Out of sight, (You're) Out of (Your) Mind: Panero's Appropriation of the Phallic Gaze".

inspired by the Latin poet Catullus, a character allegedly akin to the poet himself. Furthermore, in Luján's interpretation, Panero thoroughly utilises classical myths to serve his project of subversion. For this critic, through the regular use of anachronism, the poet's texts make the sign collapse, causing a breakdown of the signifying process involved in the mythical account. Finally, the exploitation of the classical as a setting provides an adequate frame to recreate Panero's favourite topics: pain and death. Luján partially renounces interpreting, as could be expected from a markedly philological study, presenting, instead, valuable "objective" textual tools for further commentators. The refusal to interpret, however, leaves the texts unread. Luján's study, however, attaches Panero, the body of writings, to certain general constants without closing or destroying its plurality.[18]

Germán Labrador's "El culo de Sabenio está cantando: sedimentación intertextual de una provocadora teoría de la creación poética en Leopoldo María Panero" (2002) offers another example of a critique that partially fails to read the text but does not close or destroy its writeability either. Despite certain unnecessary reductionism such as taking the poem "Homenaje a Catulo" in an axiomatic way as an epitome of Panero's poetics, Labrador carries out an analysis of the super-scatological imagery in the poem and its implications—among them, the possibility of a metapoetic interpretation—that both illuminates the option of a reading and opens alternative paths to other readings. Signification and the subject Panero, however, still exert an influence in Labrador's criticism that anchors the attempt at a reading to a transcendental interpretation and grounds the subsequent partial failure to "read" the text as writeable.[19]

Andreu Navarra's article "Leopoldo María Panero, la perfecta venganza de escribir" (2004), offers a further example of a criticism that remains ambiguous when assessed as an attempt to read Panero. Navarra discusses the oeuvre as a whole, providing the reader with a set of recurrent themes and topics, a handful of repeated

[18] A similarly philological approach is provided by Amparo Gutiérrez in "Variaciones en torno a 'El Cuervo' de Poe" (2002), in which the author, a translator, compares Poe's "The Raven" and Panero's "Ann Donne: Undone", focusing on the complexities of transliteration, but effectively refusing to interpret the texts.

[19] For instance, the critic states that in the poem Panero plans an elaborate provocation that "enmascara mensajes articulados y bien equilibrados, medidos hasta el extremo y que sólo esperan del lector el supremo esfuerzo que permita entenderlos" ("Sabenio"). As in Panero's critique of his own poems, Labrador embraces the notion of the poem as perfected semiotic artifact, by which the poetic signifier is supposed to be attached to a central signified that is there for us, readers, to decipher, that is, to "understand" it.

interpretations and an annotated contextualisation of Panero's poetry. Once again we find a critical exercise that provides future readers with helpful instruments—the stress on the totally rational process of creation behind the texts, an inheritance from Poe, seems particularly valuable—but it comes dangerously close to providing closure to the texts when attempting a reading. Navarra's analysis weakens when authorial and textual questions become entangled and the whole Panero phenomenon turns—by the prodigious hand of the critic—into an autotelic enterprise that pursues a rather dark—inverted—mystical process of purification. It presents an interpretation that reverts to the frequently invoked Blakean *dictum* "the road of excess leads to the palace of wisdom" that appears to prevail in the map of failed attempts to read Panero.

Gian Lucca Picconi offers a more canonically academic reading in "Fetiche del autor y arqueología del cuerpo: Leopoldo María Panero y la autobiografía" (2003). The discussion in the article is divided in two key sections. The first part asserts the inseparability of life and oeuvre in Panero. Following to a certain degree Alfredo Saldaña's approach ("Vitalista"), Picconi conceives the relationship between biography and poem as regulative, metaphoric and metonymic communication. The autobiographical text becomes a fetish that serves as a vessel for the vital desires of the poet, who cannot find expression or goal in a life impossible to be lived. In the second part of the article, Picconi proposes an analysis of several texts in which the biographical is evidently present, via the recurrent references to the family. He carries out an extremely effective Lacanian reading, but reduces Panero to a set of texts that appear to exemplify and, in a way, justify, an epitome of the psychoanalytical family drama—against the grain. Once again, interpretation overrides the text.

The problematic relationship between life and poetry in Panero is also analysed in Zulima Martínez Rodríguez's "Construcción del universo de Leopoldo María Panero a partir de la negación y de la interpretación de la realidad" (2005). Starting with the axiomatic claim that biography and oeuvre are not dissociable, Martínez understands Panero's work as the site of a process of (self)destruction by which the poet rebels against an oppressive and loathed reality. Destruction is irremissibly followed by the creation of another—necessarily fallacious—universe, which Panero inhabits. In this relentless progression the poet loses and dissolves his self, becoming literature. The only remaining reality is, therefore, language, more precisely, the search for a new and pure language that strives to express what cannot be said, that is, a language of Silence. It is in this way that Panero's poetry is the

poetry of the Apocalypse. Martínez's study, revealing as it is, takes several axioms as unproblematically given, chiefly the correlation between life—understood as a series of biographical anecdotes (that should, moreover, first and foremost, be proven)—and writing. The belief in such a faithful correspondence drives the critic to a series of affirmations and interpretations that constrict Panero's inherent writeability.

Natalia Navarro Albadalejo published her remarkable article "Leopoldo María Panero: ética y estética de un esquizofrénico exiliado" in 2005. The text begins by noting the surprising scarcity of critical readings of Panero. Then, within a poststructuralist and anti-psychiatric framework, Navarro provides the first study of Panero's numerous short stories, an analysis of one of the poet's narratives, "Allá donde un hombre muere, las águilas se reúnen". Navarro's excellent textual study, however, is counteracted once more by an attempt at interpretation. The critic deploys some techniques that try to "pin down" the text, turning it into a readerly object, and therefore apparently contradicting the quote by Borges that opens her article: "Que muera conmigo el misterio que está escrito en los tigres" (53).

The partial failure to read the text in its multiplicity is reflected in the form Navarro gives to her article. Her discussion is shaped in an apparently omniscient third-person narration in which the main character is Leopoldo María Panero. Panero becomes both object of the narration and subject of the analysed text, which then turns into a doubly mediated object. Navarro's role as omniscient narrator is made evident through an abundance of textual examples.[20] Furthermore, schizophrenia is regarded in the critique as a metaphysical absolute category opposed to "normality". This extra-textual and allegedly consubstantial feature of the poetic subject legitimises, in turn, the critic's need to trace "puentes entre la condición mental de este escritor y los efectos que ésta tiene en su producción" (54). The slippery category of schizophrenia—just one of the controversial mental conditions with which Panero, the man, has been diagnosed during his life—is taken then as for a given in the analysis of the text. In order to back up her stance, Navarro relies on the theoretical support of some of the principal figures of postructuralism and (anti)psychiatry, such as Foucault, Deleuze, Guattari, and Laing. The author's use of the subject as an absolute

[20] For instance, among many other examples, "Sus poemas y prosas ficcionales responden más a ese mundo alternativo al que Panero, como esquizofrénico, recurre para tratar de restituir su identidad aniquilada" (53), "eso es precisamente a lo que aspira el autor", or "El uso de la primera persona es muy común en la prosa de Panero, y esa reiteración apunta a su necesidad contradictoria de intentar encontrar una voz propia por medio de la escritura" (58).

ontological notion, however, is far from unproblematic within her chosen theoretical framework.

The emphasis that Navarro places on the rich symbolism in the short story may also reveal her metaphysical desire to link symbols to stable meanings. In fact, the critic interprets the text as Panero's "double" allegorical reading of Jorge Luis Borges and María Vázquez's *Literaturas germánicas medievales* on the one hand, and Derrida's "Plato's Pharmacy" on the other. Navarro subsequently connects Panero to the protagonist of the story she analyses, Snorri Storluson, who is in turn linked to Borges and Vázquez's rendering of Snorri Sturluson—a twelfth-century Icelandic historian who, according to them, "quizá intuyó a desintegración de [su] mundo en la flaqueza y la falsedad de su propia vida" (59). Starting with Panero, a chain of "Snorri" signifiers is traced back nine centuries to be finally linked to the "same" signified, the core meaning of "decadencia y aniquilación que Panero percibe a su alrededor y en sí mismo" (59). Navarro expands this procedure with a series of thematic and even formal connections that aim to find a stable core of meaning for Panero('s story).

Derrida's "Plato's Pharmacy" is also used to explain Panero's text allegorically. Starting with the parallelism traced between the living-dead central character in Panero's story and the Derridean concept of writing as *pharmakon*, Navarro outlines with philological precision a map of narrative and conceptual similitude between both literary artefacts. Nevertheless, according to the critic, Panero counteracts the undecidability implied in the notion of the *pharmakon* with a defence of a dialectical concept of otherness. This dichotomy between dissemination and dialectics is explained by the critic in terms of paradoxical "failure": "En su texto Panero ejemplifica ficcionalmente este concepto de escritura como génesis de diferencias pero también, paradójicamente muestra fe en la noción platónica de dialéctica a través de su creencia en la posibilidad de encontrar libertad en el Otro" (68). Navarro concludes her essay with an affirmation of the autotelic nature of Panero's text: the inexorable criticism of society and "normality" together with the endeavour to reconstruct the self. Furthermore, the critic asserts how Panero fails to acknowledge completely the undecidable nature of writing by taking refuge in the possible dialectic outcome of Otherness.

This may be precisely the problem in Navarro's reading. Although her subtle and complex study seems to come close to a perception of the text as writerly, it ends

up taking refuge in absolutes and metaphysical conceptual dichotomies. The critic imposes a plurality on the text that fails to recognise its multiplicity. The main absolutes deployed in her reading are related to the opposition self/other—inside/outside, madness/sanity, individual/society, and so forth. Although the critic recognises the instability and undecidability of these dichotomies in the text, her analysis cannot escape them. Naturally, a decision has to be made on undecidables. The extent of the legitimacy of such a decision and its responsibility towards a reading of the text that respects its multiplicity may be the central problem of (Panero's) criticism. Navarro's decisive linking of Panero, the author and his mental condition, to the construction of the text—and indirectly, to the whole oeuvre—and to the analysis of expression constitutes the theoretical grid that, trying to trap—or create—meaning and discover a teleology, lets the text leak and escape unread in its ongoing readability.[21] Concurrently, by failing to acknowledge the undecidability of her own reading as "herself writing", Navarro denies the text its multiplicity and writeability.

Two recent articles, however, seem to move a step forward in the recognition of such writeability. Antonio Barros de Brito Junior's piece "Tauromaquia e a temática do corpo na Poesia de Leopoldo María Panero" (2008) presents a rather unusual reading of the poet. Barros deploys the notion of poetry as "tauromaquia" (a notion borrowed from Panero) and the theme of the body in order to highlight political and ideological aspects in his poetry. According to the critic, the poet's production evolves in the 1970s from an ultra-modernist conception and practice of writing to a more postmodern and intimate perception of the poetic act. Nevertheless, his evolution, which could be equated to that of Spanish contemporary poetry, represents, given the particularities of Panero's oeuvre, a rather unique evolution that rejects both "poetry of the experience" and postmodern writing *strictu sensu*. These peculiar features are condensed in the image of poetry as bullfighting, in which the reader, like a bull, is led by the text as "cape" to pursue a meaning that is essentially strange and elusive. Likewise, the notion of "poetics of the body" conceives the origin of the poem in the poet's body, rather than in his intellectual existence. It is the

[21] On the back cover of *El lugar del hijo*, the book in which "Allá donde un hombre muere, las águilas se reúnen" appeared, there is a quote by Panero, "El terror es la carencia de un rostro, a la hora de arrancar las mascaras". Perhaps this is the dilemma criticism has to face and the only "purpose" of Panero's work, to make the reader feel the *horror vacui* of the emptiness of a kind of text that has to be written in its multiplicity

destroyed and abject body, not the brain, which tries to communicate and reach out to an audience. Barros' impeccable analysis acknowledges the multiple qualities of Panero's poetry. Nonetheless, the critic subdues this multiplicity in order to construct a narrative by which Panero's production is not only given a meaning within its social and cultural context, but also offered as an exemplification of a precise moment of Spanish history, that is, the age of "el desencanto" and the transition from ultra-modernism to post-modernism. By doing so, the "tauromaquia" game involved in Panero's writing is circumscribed to the narrow arena of a contextual historical reading.

Chilean scholar Gonzalo Geraldo Peláez's "La escritura patológica de Leopoldo María Panero: 'El significante a la búsqueda de la pronunciación perdida'" (2008) performs a new reading of Panero that focuses on his writing as schizophrenic language. Geraldo seems to agree with Barros in the sense that Panero's poetics rebel against both postmodern lyricism and the "poetry of experience". He also shares the belief with several eminent commentators (Blesa, Polo and Martínez Rodríguez among others) that Panero's poetry performs a poetics of silence, that is, produce a discourse that renounces its status as sign and becomes expression of the nothingness of madness and death. Panero's writings thus proliferate in the entrails of language like a virus or as a disease, relentlessly waging a kind of guerrilla in and on the body of language. The empire of Logocentrism is therefore challenged in an unyielding process of rebellion supported by a frenzied linguistic practice made schizophrenic and, as such, both pure and deprived of meaning. Geraldo's reading acknowledges the virtuality, the endless possibilities involved in Panero's apocalyptic writings. Nonetheless, his insistence on insanity as both origin and motor of expression drives reading to an exercise of univocal interpretation that eventually limits the poems' writeability.

The two previous articles could be included in a further corpus of critical texts that come closer to a full recognition of Panero's writeability. Some of the texts integrated in this group state the problem of reading and, refusing to interpret, demand an allegedly much-needed critique of Panero. Others dissect the poet's oeuvre in an attempt to illuminate aspects of its composition and/or its internal mechanisms and, eventually, add partial reading suggestions to the texts. The present thesis hopes to contribute to that group. A third group of critical contributions actually presents a

reading of the texts, yet openly accepts the undecidability of reading and the depths of its paradox.

Eugenio García Fernández wrote the "Prólogo" to *Poesía 1970-1985* (1986), a collection of Panero's production from its origins to the mid- 1980s. Despite some questionable affirmations—among them, the fact that the oeuvre "reproduce la interioridad del poeta" (7)—García Fernández's discourse provides the reader with some general insights into Panero's work. After highlighting the need for academic studies of his oeuvre, the critic summarises the main themes and topics in the poet's writings. He also unveils the ironical and elaborate masquerade involved in Panero's production. Finally, employing Carlos Bousoño's generational frame, the critic provides a literary context for Panero by contrasting the poet's production with the general features enunciated by Bousoño for his poetic generation. Interpretation, as such, does not seem to be the objective of García Fernández's preface. The insights offered by the critic, however, may activate some of the potentialities in Panero's poetry for future readers. This early contribution also underlines some aspects that have typically been neglected, such as humour.

The "non-interpretative" perspective opened by García Fernández was continued, and enhanced in the preliminary study that preceded *Agujero llamado Nevermore* (1992), a selection of Panero's poems, which appeared in the prestigious series "Letras Hispánicas" by the Cátedra publishing house. Why the author, the epitome of marginal literary production in Spain, was the first member of his generation to be published in such a classical collection still remains a mystery. Whatever the reasons behind the publication—be they literary or extra-literary—professor and poet Jenaro Talens's introduction, entitled "De poesía y su(b)versión. (Reflexiones desde la escritura denotada 'Leopoldo María Panero')" represents a unique attempt to open the possibility of reading Panero as multiple, writerly text. Talens denounces and exposes a literary canonical system in which the text "transita como excrecencia de la 'imagen' social del escritor, no como escritura" (9). Concisely and definitively, the critic dismantles any claim to use the author as the foundation for any reading. In fact, according to Talens, Panero's texts are hardly ever read by critics. Criticism seems to obviate the fact that the oeuvre studied is blatantly aconfessional: poetry is not representational, but a mere discourse among others. The subject of the discourse, if there is such a thing, is not a more or less unified, more or less stable self, but a knot where different energy and power flows converge. Talens's lengthy

essay—which also deals with generational aspects, among other broader aspects—stops at this stage. By harshly criticising many previous readings, the critic opens the door to a multiplicity of new readings. Nevertheless, Talens himself remains silent. His refusal to provide a reading belies his urgent demand that Panero be read.[22]

Talens's request was partially answered with the publication of *Los ojos de la escalera* (1992), co-authored by the "Colectivo literario Leopoldo María Panero". The volume compiles a collection of essays and articles on Panero followed by the poet's previously unpublished *Heroína y otros poemas*.

Francisco Sierra Caballero's "El último romántico" is one of the critical pieces included in the book. Sierra embraces the thesis that the generalised state of alienation brought about by late-capitalism results in social disintegration, which, in turn, causes the loss of individual identity. In a postmodern technocratic state in which a schizophrenic society moves forward blindly, Panero sacrifices his social self as the price of his rebellious writings. The poet emerges as a fierce individualist force, the "último romántico" (46) that raises his pre-logic voice against the tyranny of the Logos. Madness is the product of the displacement of signs generated by Panero's writing. There is no meaning in his oeuvre, just beauty expressed in a relentless and necessary game—in this sense, Sierra, preceding Barros, conceptualises Panero's game as "tauromaquia". Despite deploying some of the theoretical references that have become commonly used tools to dissect Panero's texts—some splendid pages on psychoanalytical reading, for example, Sierra refuses to (dis)close the possibility of an interpretation.[23] His article, indeed, ties down some features of Panero's writing and contextualises some aspects of his work. Nevertheless, the critic silences his interpretative voice, leaving the poems open in their multiplicity.

Professor Milagros Polo López contributed to *Los ojos de la escalera* with her article "El lugar de Leopoldo María Panero". After asserting that the poet is the most important figure among his contemporaries (19), Polo states how Panero radically symbolises the condition of contemporary humanity. Polo, in a similar manner to Sierra, conceptualises Panero as a heroic corpus of texts in perpetual rebellion against a society that rejects him. His language is above reason or madness, and it is a game,

[22] It is most significant that the critic, who is actually a member of Panero's poetic "generation", publicly and explicitly insists on the acute need to read the poet. This call was made almost a quarter of a century after the publication of Panero's first poems.

[23] Sierra openly accepts the futility of his labour as critic. In a subtly ironic statement, he admits that meaning is "el error apreciativo de un civilizado" (40).

an arena—the bullfighting metaphor continues—from which the poet's in-human voice defies meaning and established order. Despite presenting a mythicised image of the poet as the "fallen angel", Polo offers a glimpse of the chaos and pre-logicality that, embedded in a perfected literary machine, makes Panero's poetry an example of writeable text. Moreover, in order to support her assertions, Polo refuses to endorse Panero with any further interpretations or meanings.

A similar perspective was adopted in Polo's book *Cuarteto y fuga para un espacio desierto*, published three years later, in 1995. The volume, a critical rereading of five of the poets that originally belonged to Panero's "generation", includes a comprehensive chapter entitled "Fuga y sol negro en L. María Panero". In the introduction to her critique Polo confesses that "la lectura resulta tan tentadora como arriesgada; sólo una INTERPRETACION de […] flujos textuales" (11). Her interpretation of Panero's work, indeed, constitutes both a tempting and risky reading. Polo gives a splendidly written heterodox account of Panero's oeuvre in a discourse that is situated midway between phenomenological and poststructuralist readings. The critic states that "Panero ya no tiene lugar, la *nada* le acoge. Se fugó a la Nada, a un modo de nada" (225). This escape to nothingness represents, according to the author, a multiple and protean line of flight that may collide with or find the other, but inevitably finishes in Death, the overwhelming absolute. The attempt at reading some of the texts, however, is plagued by an abundance of metaphysical totalities and dichotomies, so typical of much criticism of Panero.[24]

The only critical monograph on Panero to date was also published in 1995: *Leopoldo María Panero, el último poeta* by Professor Túa Blesa, regarded as the leading expert on the author. Drawing on a wide range of theoretical support, Blesa presents a detailed analysis of the corpus. Studies of composition techniques, formal analysis, scrutiny of influences and sources, together with a multitude of textual commentaries, make the book the key reference for any scholar. Blesa's contribution to the critique of the poet opens up the oeuvre in some of its multiplicity and difference. The tools for the interpretation of themes and recurrent topics come from a wide range of mainly contemporary French theoretical backgrounds. The hermeneutic

[24] The principal ones are the seemingly irresistible occurrence of the subject Panero, as a guarantor of presence, and the constant polarisation between centre and margin. Although the critic acknowledges the illicitness of the operation, texts are consistently tied to a ready-made imposed signification. The recurrence of fear, destruction, madness, marginality, and the like, makes the text readerly once again, an artefact tied to a centre and a meaning, even if the meaning is death and the centre nothingness, even if the text lives a precarious existence in the margins of reality.

process, however, is chiefly indebted to a phenomenological conception of reading—although analytical tools from psychoanalysis are effectively deployed—and proves to be constantly attracted by a central figure called Leopoldo María Panero. In his preface to the 2004 edition of the author's *Poesía completa 1970-2000,* Blesa illustrates an understanding of Panero's work as radical rupture, as a "black sun"—*sol negro* (7)—that explores the limits of the literary. This *sol negro* could serve as a metaphor for the magnetic centre without centre that appears to attract all the critical energies in Blesa's book as a black hole. Panero, whom the critic acknowledges as a de-centered subject, appears to be capable of swallowing and destroying any illumination and any reading of his texts through a further compelling demand of romanticised interpretation. Therefore, meaning, or whatever meaning might be, is seen as necessarily to be found within the seemingly boundless frontiers of the subject. Any conception of the text as writerly suffers from this attachment to absolute subjectivity, however de-centered, and so do the texts in their virtuality.

Alberto Medina Domínguez's *Exorcismos de la memoria* (2001) devotes chapter four, "Leopoldo María Panero: de la posibilidad de la muerte", to an analysis of the poet's production. The chapter represents an exceptional contribution to the criticism of Panero founded on both poststructuralist commentaries and ideological analyses. Medina's outstanding attempt to read the texts, however, is frustrated by linking the alleged reading to the legitimation of a whole theory about the politics and poetics of melancholy during the Spanish Transition to democracy. Within this interpretative framework, Panero becomes the epitome of a generation, of the search for the dead father, of the disintegration of the self and of the failure of otherness.

Medina's contribution begins with a summary of Baudrillard's notion of the impossibility of death and the loss of identity in a contemporary society of *simulacra,* as symmetrically opposed to Blanchot's idea of death as not only feasible, but also indispensable for the apotheosis of identity. The article endeavours to "poner en diálogo estas dos visiones antagónicas de la muerte y su posibilidad a través de la obra poética de Leopoldo María Panero" (157). The subsequent textual interpretation, therefore, is conditioned by a previous supposition that has to be legitimated by the object of the study. Reading, as a result, is marked by a clear teleological purpose in which an interpretative origin and a legitimating end are imposed on the text. These two axial points result in a linear arborescent structure of meaning that precludes the

acknowledgement of the multiplicity of the text, and therefore, heavily compromises its writeability

According to Medina, the man and his oeuvre—highly indissoluble entities—display a radically narcissistic concept of death, regarded as an ethical and sacrificial event with a redemptory public dimension. Panero is concurrently haunted by the shadow of the father, a legacy that determines the relationship of the author and his work. This heritage becomes at once "objeto simultáneamente de perversión y complicidad" (158). Medina assumes an obvious analogy between the dilemma of death in Panero—emancipation and rupture or spectacular reactivation of sameness—and the political context of the Spanish Transition. Furthermore, the critic identifies and isolates some basic recurrent oppositions throughout Panero's production: public/private, life/death, proliferation/emancipation and reproduction/per-version (159). The dichotomic aspect of these binary structures, though, is questioned and challenged in many ways by Panero. This challenge acquires a transcendental meaning if contextualised within the framework of the Transition. Nevertheless, the debatable basic binary structure that underlies the analogy proposed by Medina—that is, Transition/Panero—conceals a relation of supplementarity that subsumes Panero to a particular historical period, or more specifically, to the critic's discourse of melancholy during the Transition. From this premise onwards, the readings of Panero in the chapter aim to corroborate a certain *apriorism* of signification that again precludes the consideration of the texts as writerly. The critic's readings of actual texts, therefore, depend on previous extra-textual assumptions. These readings imply not only decision and interpretation, but also—passing—judgement, as when he claims "Sus títulos posteriores ofrecen un interés muy inferior y en buena parte se limitan a repetir obsesivamente las mismas temáticas sin aportar nada nuevo" (159). Medina's contribution represents an indispensable reference for criticism. Yet as a reading, it fails to acknowledge itself as writing.

In 2002 Túa Blesa published "Epitafio del nombre del padre", in which he analyses the poem "Glosa a un epitafio (Carta al padre)" in detail.[25] The article begins with an erudite exercise of philological and textual commentary in which the poem—which relies on the palimpsest technique for its composition—is traced back to a plethora of sources. Blesa characterises the text as an unstable, ever-changing and

[25] The article has also been published as "Glosa a 'Glosa a un epitafio (Carta al padre)' de Leopoldo María Panero" in the volume *Cien años de poesía* (2001).

organic unity lacking any centre that might act as a guarantor of meaning. The text is only a part of a constellation of texts, one of the multiple products of intertextuality. In this contribution Blesa comes closer to a reading of Panero that *writes* the text without destroying it. In the final section of the article, however, Lacan is used to provide an explanation, an interpretation, an imposed conclusion that concludes the poem by ascribing it to a single teleology: the poem serves a revolutionary purpose.

The text, however, escapes the critic's attempt at reading in more than one way. Blesa's interpretation relies on two fundamental pillars, one genealogical, and the other purely interpretative. The first one is the acknowledgement of the text's liminal and tangential nature that from its very title declares its own intertextuality, its existence as a "glosa", a gloss, a commentary of a previous text. According to Blesa, the palimpsestic nature of every text, (de-)positioning it as always liminal in the inside/outside dichotomy, affirms its undecidability: "El texto, entonces, está en sí, pero sólo en cuanto está en su afuera, en todos los otros textos que activa y, en reciprocidad, lo activan, faltando siempre el centro" ("Epitafio"). The denial of the autonomous nature of the text comprises both writing and reading: "la lectura que se propone ser la de un texto en sí no es tal, sino que se lleva a cabo desde la lectura de la multiplicidad textual" ("Epitafio"). Nevertheless, despite the fact that this connatural undecidability is accepted, the critic is forced to exert his power to decide by reading. Blesa traces the map of intertextualities in the poem, fragments assembled in the text, techniques mimicked, old structures refilled, that take the reader to names such as Trakl, Kafka, Nerval, Butler, Lacan, Leopoldo Panero, Juan Luis Panero, e. e. cummings or Leopoldo María Panero himself, among others. Although Blesa insinuates the endless chain that could be traced back from these intertexts, the fact is that the "unlocking" of the hidden quotes and iterated elements performs a first attribution of the poem to a stable centre of signification, no matter how plural it may be. By linking the text to Lacan, Kafka—and his "Letter to the Father"—or Leopoldo Panero, the author induces a reading that leans towards psychoanalysis and decides undecidability. This may be the reason why Blesa seems to be puzzled by the only "alien" fragment in the body of the poem that is explicitly quoted in the text: "bebió dijiste, porque Dios estaba (Pound dixit)/ en tu vaso de whiski" ("Epitafio"), a supposed aphorism by Ezra Pound that cannot be found in any of his writings or interviews. Blesa's argument does not accept the presence of the pure undecidable, the text in a text of texts that cannot be traced back to any centre, yet, unlike the others,

explicitly demands—by displaying its condition as a quotation—to be traced back to an allegedly "real" referent that might or might not have been "really" written or even uttered. In turn, the critic tries to find remote or improbable precedents for the quote. Failing that, he attributes it to a "contrapunto irónico" ("Epitafio"), an ironical counterbalance that validates, by the logic of opposites, the value of the text as a radical exercise of intertextuality. If the logic of supplementarity is applied, however, the undecidability of the "Pound dixit" can affirm the unstable and liminal quality of all the quotes and texts within the texts, erasing any pretence of linking them to any stable prior presence, that is, to meaning.[26] The fact that Blesa links the insertion of the reference to Pound to irony it is not accidental: irony stands at the core of undecidability, is saying without saying, a saying that is not saying.

The second pillar of Blesa's reading constitutes a purely interpretative effort. Having established the palimpsestic nature of the text, the critic further interprets: the poem is read as a generic and ideological exercise of rebellious transgression. Having the figure of the dead father as its centre, the genre displacement from the epitaph to the epithalamium traced by the text subverts the Oedipus and therefore the fundamental structure of society, the family, by the revolutionary praise of homosexual incest. The poet, then, looks for "acomodo en la tumba del padre, auténtico seno materno, lugar protector, vuelta al origen, desde el cual el yo puede ya pronunciar su mensaje poético y revolucionario" ("Epitafio"). Once the interpretative turn is made, the multiplicity of the writerly text collapses and the poem becomes a closed, autonomous and autotelic endeavour. The virtuality of the possibility of readings is reduced, and the text is veiled in an alleged process of "unveiling". Blesa acknowledges the futility of the desire of meaning, "al ser éste el objeto del deseo de la lectura, esa meta, o espejismo, que llama con voz poderosa sin terminar de dar, sin terminar por dar nada que no sea, como corresponde al deseo, una llamada nueva, más deseo" ("Epitafio"). The critic recognises the act of cannibalism implied in Panero's reading and writing of the previous texts. Perhaps what his critique is missing is the acknowledgment of his critical text as cannibalism, the unavoidable destruction of the construction implied in being "himself writing".

The analysis of the poem as a palimpsest also constitutes the focus of Rubén Martín's "Aproximación crítica a 'Condesa Morfina' de Leopoldo María Panero"

[26] The palimpsestic qualities of Panero's oeuvre, and this poem in particular, are analysed in Chaper V of the present thesis.

(2004), in which Martín contextualises the poem "Condesa Morfina" within the Modernist influence of the *Novísimos*. For the critic, the capital role of intertextuality is one of the features the *Novísimos* inherited from the early twentieth-century European artistic movements. In this context Martín analyses the palimpsestic traces that can be found in the poem, including intertexts from "*El libro de Monelle* de Marcel Schwob, que nos lleva a las *Confesiones de un inglés comedor de opio* de Thomas de Quincey" (5). The analysis exposes the compositional machinery of the poem, but refuses to provide the reader with any conclusion, or even a clear argument. This may be considered more a virtue than a defect in the article, since the absence of interpretation prevents any closure of the text scrutinised by the critic.

A similar technique is adopted by Túa Blesa in his preface to Panero's *Cuentos completos* entitled "Relatos de Muertos". The volume, published in 2007, compiles the poet's complete short stories. Blesa's article—which is, together with the one by Navarro Albadalejo, the only piece of literary criticism that focuses on Panero's narratives—offers a breakdown of the compositional procedures that make up the texts. After a short bibliographic and biographic introduction, the critic discusses Panero's translations of some of the key figures of the Anglo-Saxon horror narrative tradition. According to Blesa, these translations should be regarded as Panero's originals *strictu sensu*. Blesa goes on to comment on the powerfully intertextual nature of Panero's narratives in which any sample of writing is thought of as belonging to a general, universal text—a notion that is referred to as "literatura orgánica" by Panero (18). Finally, Blesa discusses the fantastic nature of the poet's short stories and their capacity to create new and hallucinated worlds for the reader. Once more we find a piece of criticism that renounces interpretation in favour of a seemingly "objective" analysis of composition. Despite the obvious fact that objectivity is impossible and that every reading entails decision making, Blesa's contribution may be understood as a text that actually helps to activate some of the potentialities embedded in Panero's stories, as the critic has done in many other contributions.[27]

Joaquín Ruano Céspedes' "Funcionamiento del ritornelo: 'Proyecto de un beso' de Leopoldo María Panero" (2003) undertakes an analysis of the poem "Proyecto de

[27] Several other academic writings by Professor Blesa will be used in this thesis, among them the volume *Logofagias. Los trazos del silencio* (1998), which devotes several illuminating pages to Panero, and the article "'Ah', 'oh': la escritura (última) de Leopoldo María Panero" (2003), in which the use of interjections in Panero's late production is analysed.

un beso" deploying for his study the notion of the "ritornelo" as developed by Deleuze and Guattari in *A Thousand Plateaus*. According to the critic, Panero's exploitation of the relentless throbbing or obsessive repetition of the same—necessarily differing—is heavily influenced by Sade and Nietzsche. The monotonous rhythmic reiteration of lexical units produces a territorialisation that generates a "código propio que permite conjurar el caos" (481). For Ruano, Panero, like Sade, uses the "repetición pulsional del deseo de muerte, de transgresión de valores que ha de repetirse" in order to "'tomar forma', para 'tomar cuerpo', para [...] dotar de sentido al caos" (484). Nevertheless, the *perpetuum mobile* for which this mechanism searches is an impossibility, which is enhanced by the purely asocial qualities of Panero's texts. At the end of his article Ruano acknowledges his labour as a critic, and he claims the need for the critic to act and risk an interpretation, although, he adds, criticism may only be an impossibility made possible. Despite his urge to interpret, Ruano endeavours to unveil some of the mechanisms that propel Panero's poetry. Nevertheless, no closed interpretation is derived from his "unmasking" of Panero. Therefore Ruano's analysis may also be regarded as a reading that understands itself as reading and that maintains—at least partially—the original in its pristine multiplicity.

In 2006 Alfredo Saldaña published a further article on the poet, entitled "Leopoldo María Panero: Más allá de la palabra" (2006). In a similar way to Geraldo, Saldaña constructs a metanarrative that understands Panero's language as a kind of virus within the dominant discourse. His poetry is a "bomba de relojería" (13) programmed to make language explode from within. Saldaña discusses in Foucaultian terms the rebellious and threatening qualities of Panero's voice, which relentlessly emerges from an eccentric and "impossible" place. The critic states, once again, how this marginal voice is "una voz multitudinariamente oída y leída, pero apenas escuchada y asimilada" (19). Acknowledging the multiplicity of the oeuvre, the critical voice, however, declines to offer any possible interpretation, and decides to remain silent.

Paradoxical as it may appear, the critical contribution that may come closest to reading Panero as a multiple, writerly text is, *strictu sensu*, neither criticism nor analysis. After a succinct introduction on poetry as *différance* of meanings and texts, and the inescapable impossibility of the sign, Blesa presents, in "Parábola del diccionario" (1994), an almost aleatory glossary of words listed alphabetically. These

words name Panero's recurrent topics, lexical commonplaces in the texts, formal procedures, biographical sequences, and even isolated letters. Each entry is followed by a schematic and laconic—sometimes almost random or surrealistic—attempt at a definition. These are freely intercalated with titles of poems or lines borrowed from Panero—therefore following Panero's palimpsestic method of composition—that loosely correspond to the lexical or thematic field of the entry. In the chaotic quasi-machinic systematicity of the article, the reader may find—notwithstanding the unavoidable amount of interpretation implicit in the "definitions" and selection of both terms and fragments—a real understanding of Panero as flowing, plural and multiple text. A quote of one of the entries will suffice to understand the procedure:

> Nada
>
> "Brindemos con champagne sobre la nada" (PMM 361), pues "Tuvimos hambre, hambre de la nada" (EUH 317). Como principio poético, todo consiste en que "Hay que construir el poema sin decir nada, pero aparentando que se dice algo, lo cual parece ser mucho más difícil" (IT 21), aventura en la que Panero tiene como referente a Mallarmé. El sentido, pues, nada: "vi la nave del sentido hundirse entre mis ojos" (EUH 293), "el eterno peligro de la nada" (PMM 362), "la nada / cruel de la rosa demacrada / donde / ni estoy yo ni está el hombre" (PNN 357). Vacío, abismo. Escrito el sentido de la nada como belleza: "la rosa infecunda de la nada / que tantas veces cultivé porque se parecía a la muerte" (PN 431), "y será la nada mi más escueto premio / [...] no sé si nada o rosa" (PN 437) (100).

The answer to the question as to whether Panero is read by Blesa as writerly, however, remains undecided. In fact, in a reversible process, the critic/reader/writer has been cannibalised by the corpus he intended to digest. Blesa's text, indeed, is constructed using Panero as a palimpsest in which the poet's text, in turn, continually pierces, unchallenged, the critic's discourse in a game of veiling/unveiling. Furthermore, the almost absolute refusal to interpret in any way involves a necessary reluctance to read the text. Blesa carefully attempts not to make the text readerly, and, in doing so, he leaves it completely open yet unread. "Writing" Panero, that is, the critic's implicit acknowledgement of "himself as writing", limits interpretation and decision to a minimum. The new text, however, remains an entirely new creation and,

therefore, the previous corpus of texts is left unread. In a kind of circular paradox, the text inescapably escapes reading.

3. (Reading?)

Having arrived at this last remarkable—and problematic—critical contribution, we are left with two fundamental questions that have to be addressed when attempting a critique of Panero. The first one concerns the feasibility of a reading of Panero as writerly text—since the first somewhat axiomatic judgment in this thesis is that it is not acceptable to read Panero as a readerly corpus of writings. Secondly, if such a reading is feasible, there remains the question as to how this reading should be approached.

The attempt to read Panero's oeuvre as writerly is endowed with somewhat Borgesian qualities. The reader can attempt to trace a map of Panero, which can, like the cartography in Borges's "El rigor de la ciencia", reproduce the topography of the original so accurately as to create an undistinguishable double, in an exercise of iterability that renders the effort useless by a lack of "reading" (as the last of Blesa's contributions). Conversely, the reader may follow the logical impossibility implied in trying to find *the* interpretation of the text(s) in the infinite collection of randomly coded volumes that constitutes the Babel library of reading. This is the delicate paradox of the writerly text. Some of the critics reviewed here, like Milagros Polo when alluding to the rhizome, seem to admit the unfeasibility of reading. Other readers discuss multiplicity and embrace the notion of undecidability, yet do not seem to find a satisfactory way out of the enigma of reading. Nevertheless, what appears to be clear, is the need to read Panero. Even if, as Barthes claims, "there may be nothing to say about writerly texts" (*S/Z* 4), or reading is regarded as a sterile activity—"La nada que sigue a la lectura" (Panero, *Completa* 389), reading has to be possible as a counterpart of writing.

Stating that a text constitutes a writerly artefact, indeed, does not imply that it is unreadable or *unreaderly*. In fact, for a text to be writing, it needs to be endorsed with a radical readability. The text has to be readable, even in extreme conditions of absence of addresser and addressee. As Derrida observes "For a writing to be a writing it must continue to 'act' and to be readable even when what is called the author of the writing no longer answers for what he has written, for what he seems to have signed" (*Limited* 8). Even if, as Derrida suggests, the literary text, due to its

singularity, remains or endeavours to remain unreadable, irreducible to sense and permanently open to an otherness that cannot be assimilated, translated or understood ("Living" 102-103), the condition of readability has to persist. The problem is that reading involves decision-making, settling the undecidability that grounds and constitutes the text—any text—as writerly. Decision-making forcefully entails deciding undecidables, and by doing so, limiting and distorting the multiplicity of the text. Some readings, however, can come closer to a consideration of the text as writerly and to an affirmation of its radical and fluid multiplicity. A criticism that aspires to achieve this will need to relate to the text in a tangential way and accept itself as a writerly practice—that is, a practice that is possible precisely because its own undecidability, a practice that entails decision, even if decision constitutes, as Derrida affirms, a leap of faith, an ultimate act of madness.

Chapter II: Genealogy (Panero, the accursed poet)

Que no usen mi torpe biografía para juzgarme.
Leopoldo María Panero

The literary review that opens this study aims to unveil the "curse" that often forces Panero, the corpus of texts, to gravitate often towards a core of readerly interpretations. This malediction may be paradoxically and irremissibly tied to the name "Leopoldo María Panero". A few critics, Jenaro Talens among them, have observed this problem, noting the peremptory need to avoid the influence of the subject Leopoldo María Panero when dealing with the corpus of texts under the same signature ("Su(b)versión" 9-10). In a rather specific manner, Talens posits how Panero's "juego con el discurso de la locura, la etiqueta de 'malditismo' que inevitablemente le acompaña desde su aparición en la escena pública [...] han condicionado la aproximación a su poesía, ensombreciendo, cuando no borrando la carga de profundidad que su propuesta implica para la literatura" ("Su(b)versión" 10). The subject Panero, and more precisely, his "accursed" name, have consistently stood as a formidable obstacle between the texts and their readers, frequently leading them towards a set of pre-conditioned interpretations. If the "name" Panero, and its perennial qualifier, "maldito", have exerted such an overwhelming influence on the reception of his oeuvre—an influence that, without a doubt, conditions the reading(s) in this thesis, the connotations of the name and the processes through which they have been created, produced and shifted towards denotation, should be explored.

This chapter will discuss how and under which circumstances the name Panero has been constructed as a synonym of *poète maudit*. The discussion will be carried out via the genealogy of the name Leopoldo María Panero as a stable signifier, which has recurrently been tied to a core of signifieds. The elucidation of the historical production of Panero will also reveal some of the effects of this construction, that is, what it *may do*—using Deleuzian terms—in relation to the reading of an oeuvre which too often appears as the metonymic outgrowth of its signature.

1. The name of the author

In the midst of the (post)structuralist siege of the figure of the author, Michel Foucault injected some "common sense" into the debate in his short and

programmatic essay "What is an Author?" When discussing the author as a proper name, Foucault claims that "Obviously, one cannot turn a proper name into a pure and simple reference. It has other than indicative functions: […] it is the equivalent of a description" (105). Consequently, "The proper name and the author's name are situated between the two poles of description and designation" (106).[1] Therefore, the "name of the author", if considered from a perspective of reception, imposes a set of expectations on the reader by describing and designating a corpus of texts. Nevertheless, as Foucault suggests, the "name of the author" should not be regarded as a constant function within a set of discourses. Indeed, it may actually exert a variable impact on the perception of the oeuvre assigned to it, due not only to social, historical or *epistemic* reasons, but also to the co-existence of diverse types of discourses and the differences between the respective author functions embedded in them. In relation to Panero, the "name of the author", the function that works as a set of assumptions that influence the consumption and circulation of texts—as well as their classification—appears to stand out as being overwhelmingly powerful.

The link between "name of the author" and the processes of designation and description established by Foucault can frame the discussion of the name "Leopoldo María Panero". Panero, the corpus of texts, has become a form of metonymic excrescence of the name Panero. Since it first began circulating as the designator of a corpus of texts, the name has been consistently linked—often to the point of synonymy—to the notions of the *poète maudit* and the closely related figure of the *savant fou*.[2] By "descriptive" and metonymic extension, the corpus has recurrently been read as the epitome of the "accursed text". Therefore, the slippery category of "malediction" has systematically conditioned the readings and the interpretations of Panero, by inscribing the oeuvre in a vague tradition that can be traced back to Paul Verlaine, François Villon, or even Catullus, and which often carries certain modes of reading and reading expectations.[3] Nevertheless, the linking of a name to a stable

[1] The "name of the author", apart from being endowed with some essential roles—classificatory, delimiter of a corpus, etc.—provides some discourse with the "author function". Nevertheless, the rather embryonic classification of the "author function", as Foucault describes it, does not seem to be of any particular interest for the contention in this chapter.

[2] Both notions, notwithstanding the differences between them, will be for practical reasons generally subsumed into the category of the *poète maudit* from now onwards.

[3] The notion of the *poète maudit* came into being mainly at the end of the nineteenth century—*Les poètes maudits* by Paul Verlaine was published in 1884, although the expression had already appeared in Alfred de Vigny's *Stello* (1832)—and has enjoyed a certain success ever since. Most often applied to authors endorsed with a range of biographical episodes considered inmoral—or illegal—at the time,

qualifier (Panero to *poète maudit*) can be perceived critically as a bold, or even weak, assertion. While the claim "Panero is a *maudit*" is problematic, a vast corpus of critique and media works make use of it as obvious or self-explanatory. Not only is Panero's madness—most often linked to genius in order to generate the image of the *savant fou*—systematically attached to public discussions and representations of the author, but the adjective "maldito" and the noun "malditismo" tend to appear with suspicious frequency, modifying—when not replacing—the name of the author.

2. *Le poète maudit*

Panero criticism has consistently contributed to the association of the name of the author with the notion of malediction. Thus, Navarro Albadalejo states: "La figura de Leopoldo María Panero ha estado caracterizada por el malditismo desde que se diera a conocer en el mundo literario de la mano de José María Castellet" (39). In an equally blatant way, Andreu Navarra claims "Para nuestro autor resulta inconcebible escribir desde algún lugar no maldito: la maldición no es un pretexto literario, ni un acompañamiento eficaz, sino el motor esencial de la escritura" (Navarra). Similarly, Jacobo Sefamí entitles his article in the electronic journal *Letras Libres* "El Último de los Malditos", whereas Sergio Ernesto Ríos suggests that Panero is the first—and only—"real" Spanish *poète maudit* (Ríos). Conspicuous scholars and "parerologists" also contribute to the association of Panero with "malditismo". Túa Blesa entitles his monograph on the poet *Leopoldo María Panero, el último poeta*, endowing the name of the author with a halo of tragic and heroic decadence. Milagros Polo has baptised the poet with the darkly romantic appellative "Ángel caído" ("Lugar" 25),[4] and Alfredo Saldaña appears to add to this perception when he regards Panero as romantic and marginal figure ("Vitalista" 38). This perspective is also shared by García Fernández, who remarks that the poet is the only member of his generation who has remained confined to radical marginality and who has refused to integrate the literary and social system (22). Furthermore, Tomas Harris, in a recent article, states how Panero "me dio un tanto de miedo, dado que su apariencia era la de un poeta póstumo" (Harris), which is echoed by Jordi Jove's claims that Panero "invitó al

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from drug abuse to homosexuality or apostasy, it has also been used retroactively, to refer to romantic, medieval or even classic authors. Certain themes, favoured topics, life attitudes and "meanings" are often attached to literary "malediction".

[4] Polo entitles her chapter on Panero "Fuga y sol negro" (*Cuarteto* 223)—"sol negro" is an expression also employed by Blesa in his preface to *Poesía Completa (1970-2000)* (7)—which constitutes an epithet that may also take the reader in the same symbolically "accursed" direction.

fanatismo y supo inscribirse muy pronto en un plano mítico y legendario" (67). J. Benito Fernández, in his accomplished biography of the author, takes for granted the label of "malditismo" that always accompanies the name of the object of his study: Panero "aborrece la murga del *malditismo*. Sabe que está atrapado en la leyenda de autor maldito que se ha forjado en torno a él y de la que con cólera reniega" (31).[5]

The recurrent appearances of the name/personage Panero in the media reflect an analogous perception.[6] In 1994 the title of an interview by Guillermo Padilla questioned whether the poet is "¿El último maldito?" Recent interviews by Armando Roa Vial, "Entrevista a Leopoldo María Panero: Un poeta maldito del siglo XXI" and Francisco Véjar, "Entrevista a Leopoldo María Panero: Matemática de la locura", among countless others, also support the *maudit* construction. In a further piece, Javier Rodríguez Marcos asks the poet: "¿Está cansado de que le consideren un maldito?" ("Delirio"). The question reveals the poet's paradoxical response to his well-established status as a *maudit*. Newspapers follow a very similar approach. In 2001, the daily publication *El Mundo* included in its literary gazette an article on the poet entitled "Leopoldo María Panero, el último poeta transgressor" (Memba). This article figures in the series "Malditos, heterodoxos y alucinados", grouping Panero with other conspicuous transgressors in the history of literature. A recent article in the same newspaper begins as follows: "Así comienza la conversación con Leopoldo Panero (Madrid, 1948), escritor maldito y enfermo. Un gran conocedor del infierno" (EFE, "Psiquiátrico"). Differing ideological agendas of various media organs do not seem to affect the homogeneous perception of Panero they produce. Although *El País* is located on the opposite side of the socio-political spectrum to *El Mundo*,[7] regarding Panero's malediction, both publications seem to concur: *El País* has published articles such as "Poesía más allá de los límites" in which Antonio Ortega claims that "Para muchos es sólo Panero el loco, su tormentosa y personal tragedia histórica y familiar,

[5] It is rather revealing how Panero criticism outside Spain shares the same perception of the poet as *maudit*. Claudie Terasson claims that "Leopoldo María Panero occupe, dans la littérature espagnole contemporaine, une place à part en raison de circonstances biographiques, c'est là la singularité du *poète maudit* dans la lignée de Georg Trakl, Antonin Artaud" (1). From a different perspective, Mayhew remarks how "Leopoldo María Panero, one of the original *Nueve Novísimos*, practices exactly the sort of extravagant and gratuitously shocking poetry, based on the model of the *poète maudit*" (361).

[6] Panero's inscription in public discourse has been largely shaped by his presence in the media. Medina refers to Panero as a public personage and media star (158).

[7] *El País* has always characteristically voiced ideas close to moderate modern Spanish socialism, whereas *El Mundo*, owned by the Spanish Episcopal Conference, or COPE, represents—and targets—a far more conservative audience.

un poeta 'maldito' que ha tenido la desgracia de nacer en España, un muerto viviente" (Ortega). In another article in the same newspaper, Javier Martínez de Pisón refers to Panero as "poeta maldito por excelencia" (Martínez de Pisón).

The image of the *poète maudit* was also largely established in the media in the two groundbreaking documentaries on the Paneros, Jaime Chávarri's *El Desencanto* and Ricardo Franco's *Después de tantos años*, as well as the regular appearances of Panero in both "high culture" and popular programs on television and radio. One of the poet's most conspicuous radio contributions was in *Mis malditos favoritos*, a series created and directed by J. Benito Fernández on Radio Cadena Española in 1988. Moreover, a beautifully presented double Compact-Disc album entitled simply *Leopoldo María Panero* was released in 2004. Four "alternative"—although quite popular—Spanish musicians/writers sang a selection of Panero's poems set to music. The two-page foreword to the accompanying booklet could be regarded as a thorough "introduction" to "malditismo".[8] Furthermore, a black and white short documentary entitled *Un día con Panero* followed the Compact-Disc release in which two of the musicians—one of whom was Enrique Bunbury, one of the most popular artists in Spain in the last fifteen years—nursed the decrepit Panero for a day while attempting to maintain impossible conversations with the poet amidst the volutes of his cigarette smoke. Finally, A search on the Internet renders similar results. Virtually all the blogs, websites and electronic articles on Panero tie the name of the author to the constant qualities of the *maudit*. For example, Panero's entry in Wikipedia, the new worldwide "source of knowledge"—and discourse production—states that "Panero es el arquetipo de un malditismo cultivado tanto como repudiado".

While critics and the media frequently associate Panero with the figure *poète maudit* or the *savant fou*, some contemporary poets and writers consistently refer to the author in analogous terms. José Ángel Valente, for example, labeled Panero "*enfant terrible* prematuramente envejecido" (Valente). Antonio Martínez Sarrión compares Panero's delirious ways with Rimbaud's "apocalíptico y visionario en

[8] The Compact-Disc is signed by Carlos Ann, Bunbury, Jose María Ponce and Bruno Galindo. The introduction, by Ann, not only specifically contains the word "maldito", but it is also full of references to "oscuridad", "locura", "absenta" or "placeres prohibidos" as well as specific references to famous accursed poets such as Lautréamont or Baudelaire. Ann confesses that the whole process that culminated in the making of the Compact-Disc was a "trip", a vortex that almost engulfed him in the unfathomable depths of madness. Due to the popularity of the musicians implied in the project, Ann's text has probably been the main introduction to Panero for thousands of new readers.

términos poéticos" (Mora).[9] Another of Panero's old comrades, Luis Antonio de Villena, writes in an article also published in *El País*:

> Cuando yo lo conocí y traté, Leopoldo era un lúcido desequilibrado que buscaba el malditismo y la repulsa, bajo el signo de Artaud y contradictoriamente de Lacan. Pero, a menudo, podía mantener el discurso que hoy no mantiene porque se le quiebra. Leopoldo buscó el desarreglo de los sentidos—que dijo Rimbaud—terminando por olvidar, en el exceso, que la frase exacta dice *dèrèglement raisonné* (desarreglo razonado) ("Invocando").

In the introduction to Panero and Diego Medrano's *Los héroes inútiles*, Villena also recalls his past friendship with Panero in his youth: "Parte del esteticismo era el malditismo, y todos queríamos meternos un poco en la sulfúrea senda. Pero Leopoldo—es cierto—parecía metido con mayor paso o valentía" ("Imágenes" 7).

The name Panero often emerges in close vicinity to those of other "accursed" "names of authors". For example, Francisco Javier Casado compares Panero to several such names: "Leopoldo María Panero, poeta terminal (como lo fueran Rimbaud, Lautrèamont, Blake, Bataille, Artaud, Baudelaire" (Casado), as does Barella when she mentions Panero alongside: "escritores que fundamentaron su obra en la soberanía de a ausencia y la autodestrucción: Baudelaire, Nietzsche, Cioran, Sade o Beckett" (123). The same trend can be found in recent contributions, such as in the preface that Panero's old friend Ana María Moix wrote to *Papá, dame la mano que tengo miedo* (10-11).

It can be seen, therefore, that both critics and the media, in addition to Panero's contemporaries, recurrently imply that the poet might be an extraordinary case of what could be described as literary metempsychosis—François Villon, Baudelaire, Rimbaud, and Artaud being some of the favoured reincarnations.[10] Furthermore the name Panero is repeatedly found in the company of illustrious literary *maudits*. A cohort of less conspicuous "accursed" Spanish contemporary characters often surrounds the name Panero. Thus, for example, Martínez Sarrión in his preface to *El contorno del abismo* enumerates some of Panero's accursed "clones", "Haro Ibars,

[9] The term "visionario" seems to be accepted at face value—in a half mocking way—by Xavi Ayén in his newspaper article "Panero, visionario de Nueva York", in which the subheading claims "Unos versos del poeta madrileño cobran un aire profético tras el 11-S" (Ayén).

[10] In his biography, Benito devotes over a page to tracing the astonishing similitude between Panero and Artaud (30-31).

Antonio Maenza, Eduardo Hervás, Antonio Blanco o Aníbal Núñez" (14), all of them captivated by the "dark side", all of them contemporary *maudits* and all dead at a young age.[11]

A final indication of the complete association of the name of the author Panero with literary malediction is denoted by a curious phenomenon that is currently taking place in the media, namely, that Panero's "malditismo" seems to expand, overflow, and impregnate everything that surrounds it. Panero's family suddenly becomes a family of "malditos",[12] the films on the Paneros are "películas malditas", and even his readers and followers seem to turn into the army of the "accursed" by virtue of metonymic contagion that affects not only old dead friends and rock stars who claim to have been swallowed by the vortex of Panero, but even the poet's readers. In a recent article in *El Mundo*, the audience at a presentation by the author is referred to using the neologism "malditistas" (Prieto, "Tiros").[13]

If it can be concluded with confidence that at the level of homogeneous public discourse Panero is a *poète maudit*, the next step in the exploration of the name Panero should be an examination of the axiomatic term with which it is synonymous. The first issues that need to be addressed are how to define *poète maudit* and how this figure can affect the ongoing readability of a corpus of texts.

Since the publication of *Les poètes maudits* by Paul Verlaine, malediction has officially enjoyed an undeniable literary and social status. The term *maudit*, however,

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[11] J. Benito Fernández, Panero's biographer, wrote a splendid biographical volume on Eduardo Haro Ibars, *Los pasos del caído*. Like some of his friends, Haro is also regarded as a *maudit*, which contributes to the main contention, developed later in this chapter, that Panero's malediction is a contingent inscription, only made possible by a very specific historical discursive development in contemporary Spain.

[12] In a 2009 article in *El País*, Leopoldo Panero, the father, is referred to as the "patriarca de la familia de poetas malditos" (EFE, "Lupa").

[13] The perception and reception of the name Panero, as linked to "malditismo", may, to a lesser extent, have also been informed by where and how his oeuvre has been published. Most of the publishing houses that have printed Panero's work (Valdemar, Ellago, Libertarias, among others) are renowned for specialising in "cult", "avant-garde" or "minor" authors. Furthermore, the books themselves, in their materiality, often convey a sense of malediction. The most striking feature is the cover illustrations that alternate between pictures of Panero "posing" as a mad man, drawings of patients of some of the mental asylums to which Panero has been confined, and reproductions of engravings and paintings by canonically "tormented" authors such as Francisco de Goya, Jean Delville, Franz Kafka, R. N. Roland Host and Oskar Kokoschka, to list a few. The texts on the back covers are consistent with the book designs and illustrations. Several of Panero's books published by Valdemar share the same sentence on their back cover: "Catalogado como 'enfant terrible' o, simplemente 'loco' [...] es el poeta más radical y singular de la poesía española de los últimos tiempos". In Panero's complete poetry published in Visor, *Poesía completa (1970-2000)*, the following lines appear on the back cover: "el más genial de los poetas españoles de las últimas generaciones [...] representa el único tabú de su generación y la más auténtica e irreductible marginalidad de la poesía española".

seems to represent a rather slippery notion. The general features of the *maudit* are often related to certain attitudes shared by writers in the glorious nineteenth century *fin-de-siècle*. Decadents, symbolists, dandies, bohemians and the like were characterised by often anarchic rejection of conventional bourgeois mediocrity and continuous *spleen* that drove them to experiment with all kinds of psychoactive substances, their attraction to the morbid and dark aspects of life and a belief in the maxim "art for art's sake" (Álvarez Sánchez 259). This model was personified in the idealised figure of the "decadent hero", a rather individualistic entity that may be regarded as the epitome of the *maudit*.[14] Fátima Gutiérrez has analysed the myth of the "decadent hero", seeing in the figure several basic traces: amoral perversion, spleen, morbidity, protean sexuality, a certain unstable misogyny—reflected in the prominent topic of the *femme fatale*—and an insurmountable tendency to death (81). The decadent hero seems to have been the mould in which Panero's malediction, as well as that of other members of his generation, was cast, at least partially. Villena states how "la voluntad maldita […] era una parte fundamental de un periodo en el que creíamos en el esteticismo decadente" ("Imágenes" 11). Nevertheless, the circumstances that may provide the patina of malediction are obviously and essentially historical and shifting. Baudelaire's green hair or Wilde's homosexuality have ceased to trigger the discursive inscription as a *maudit*. Moreover, the accursed poet and his/her texts can be assimilated by the society that created them, if the discursive conditions allow. Thus, Vicente Molina Foix, referring to the fate of some of the poets in Verlaine's seminal volume, states how "Cada generación arrastra sus malditos en el corazón más lastimado de su cuerpo artístico, y naturalmente el maldito de ayer es hoy el santo de los altares" (Molina).[15]

Regardless of specific features, the *maudit* seems to be essentially constructed as social "other", a liminal creature whose alleged existence on the margins of the norm can equally generate repulsion or/and attraction in a movement that usually progresses from a predominance of the first to a primacy of the second. In this sense it could be argued that malediction is always the result of a discursive shift. Due to its extreme or radical features, the "accursed" other is often perceived as a strongly

[14] Bohemians and dandies tended to represent their class values, and, as such, felt part of a collectivity—no matter how elitist. Arnold Hauser claims that dandies never ceased to be bourgeois characters, whereas bohemians could never renounce their condition as proletarians. The decadent hero, however, is closer to the *maudit* due to his fierce individuality.

[15] Somewhat surprisingly, Vicente Molina Foix believes that Panero's malediction can be healed (Molina).

individualised entity. In a trend that has evolved since Romanticism—Lord Byron being a conspicuous forerunner, biography thus becomes the inherent vehicle for the "appreciation" of malediction.

In terms of the reception of the "accursed" oeuvre, malediction also operates ambiguously. A contemporary *maudit* may not be read because his or her work is perceived as such—malediction could even be understood as a sub-genre of themes and forms of expression—or may be read exactly for the same reason—hence the hordes of young "malditistas" that devoutly follow Panero around. Nevertheless, regardless of the implications that the consideration of Panero as a *maudit* may have in terms of the size of his audiences, the most remarkable effect that can be deduced from the poet's homogeneous social inscription relates to the perception of his work as readerly. Panero the *maudit* involves, first, the linking of his oeuvre to a well-known "against-the-grain" literary tradition and, second, the affirmation of the inextricability of life and poetry. The name of the accursed poet then designates and describes—as a signifier—a central core of "true" and unavoidable meanings derived both from his allegedly well-known biographical misadventures and from a literary tradition that Panero's texts seem to prolong and represent—the signified. Some thematic coincidences in Panero's poetry with classical "accursed" poetics reinforce this interpretation. The ongoing readability that affirms and expands the writerly text is then constricted and castrated, leaving Panero as a predictable and weakened literary manifestation, perhaps only a—relative—oddity in Spanish letters, to be praised by his cohort of young "malditistas". As is well known, however, the signifier and the signified never produce the communion of the perfect sign, but rather an endless specular game, if that.

3. Genealogy of a Spanish *maudit*

If the name of the author Panero, and its recurrent modifier *poète maudit*, has represented an almost insurmountable barrier between the reader and the ongoing readability of a corpus of texts, the study of the oeuvre under Panero's signature should be established on the foundations of a problematisation of the axiom of his malediction. The contention here is how the specific name of the author that so decisively accompanies the corpus of this study with its heavy connotative and denotative burden, comes into being.

Deploying a lax Foucauldian methodological framework, I will proceed to the analysis of the "archive" in which the name of the author Leopoldo María Panero as *poète maudit* was first produced. Following Foucault, "archive" can be understood as a set of "systems that establish statements (énoncés) as events (with their own conditions and domain of appearance) and as things (with their own possibility and field of use)" (*Archaeology* 128), that is "the general system of the formation and transformation of statements" (*Archaeology* 130). The second step will be performed concurrently and it is infused with the Foucaultian concept of genealogy. It attempts to challenge the axiomatic nature of the "Panero/*maudit*" binary by focusing on maintaining "passing events in their proper dispersion" (Foucault, *Language* 146) and revealing the microphysics of power inscribed in the body Panero—the name of the author Panero is a linguistic problem but not only so.[16] Finally, a reference to the late—and problematic—Foucauldian notion of the arts of the self will be made in order to account for the relevant agency of Panero in the making of the name of the author Leopoldo María Panero as *poète maudit*.

The analysis chiefly—although not exclusively—focuses on a temporal framework that roughly comprises the decade that expands from the late 1960s to the late 1970s, as it is during this period that the key features of the name of the author Panero and its modifier *maldito* were established. They would not be substantially modified thereafter.[17] This period immediately precedes and partially coincides with a set of vertiginous changes in Spain, a time that is usually referred to as *La Transición*,[18] that is, the transition from a culturally and socially partially pre-modern dictatorship to a first world, modern and democratic state. The highly debated term *Transición* has been mostly used to refer to a complex political process.[19] Nevertheless, the period it designates and the years that immediately precede it witness a critical set of concomitant radical changes—political, economical, cultural

[16] In order to prevent any further and unintended mythification of Panero, the multiple and atomising technique of the genealogy is deployed in this study as an instrument to counteract the univocal and solid presence provided by biographies.

[17] According to Benito, by 1970 a very young Panero "ya arrastraba una leyenda de maldito" (155).

[18] The chronology of the Spanish Transition has been the object of heated debate. Although the events of 1968 or the appointment of Juan Carlos de Borbón as successor in 1969 have often been regarded as the start point of the period, the dates most usually agreed upon are either 1975-1978 or 1975-1982.

[19] Glorified by many and vilified by few, the Transition could be understood in terms of an ongoing process, a set of metamorphoses, with the consequent connotations of inextricable change and permanence. Juan L. Cebrián states how, after Franco's death, Spaniards were forced to choose between rupture and reform. According to the Spanish journalist and historian, "Esta discussion tuvo un corolario singular: se optó por la vía de la reforma, pero se eligieron los objetivos de la ruptura democrática" (19).

and social—that may best be understood as a paradigm shift or a transformation in worldview. *Cosmovision*, or worldview,[20] can be considered in discursive terms as a similar concept to Foucault's notion of episteme. As concisely argued by Danaher, Schirato and Webb, the Foucauldian episteme "is the product of certain organising principles which relate things to one another (by classifying things, and by allocating them meanings and values) and which, as a result, determines how we make sense of things, what we can know, and what we say" (17). The nature of the visible and the sayable is eminently discursive, and discourse is historical. During the 1960s, a brutal and swift paradigm shift took place in Spain that encompassed a thorough discursive change.[21] Discourse and discourse production were severely affected by—and producers of—a set of simultaneous and overarching changes in Spanish reality.[22] The relevance of the historical time is of paramount importance in comprehending the contingency of Panero's "malediction". Had the name Panero appeared in the public arena either ten years later or ten years before, its homogeneous discursive inscription as *poète maudit* would not have taken place, or at least not in such a definite way. The takeover of the new paradigm, which occurred between the mid- 1960s and the mid-1980s, opened new visibilities and closed old ones at such a rapid pace, that some bodies and some names were inscribed in a sort of discursive "no man's land".[23] Thus the name Panero, the *poète maudit*, was inscribed, on the one hand, by discourses and institutions belonging to the old regime, and on the other hand, made visible as a result of newborn discourses and institutions of the new regime, the new order of things. This is the liminal, contingent, and, in a way, anachronistic nature of the name that so persistently haunts the corpus of texts Leopoldo María Panero.

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[20] "Paradigm" is used here in terms of the Kuhnnian understanding of the paradigm as *cosmovision* or *Weltanschauung* as it comes to be used in Dilthey's *Einleitung in die Geisteswissenschaften* (1914).

[21] This paradigm shift has often been referred to as "desarrollismo" or "developmentalism". Despite the economic undertones of the term, *desarrollismo* represents much more than a purely economic phenomenon. The period, which is recurrently characterised as a time of economic modernisation, political stagnancy and timid social and cultural alteration, could be understood as a "state of mind" (Longhurst 27).

[22] Longhurst outlines some of the fundamental changes: impressive economic growth—partially due to the incorporation of Opus Dei technocrats in the government—massive population flows—migration towards the cities in Spain and emigration to foreign countries—large scale tourism—with its economic, social and cultural implications—the rapid expansion of education, the appearance of consumerism, the expansion of the mass media and foreign cultural references, the decline in the birth rate, mesocratisation of the population, changes in moral and religious attitudes, and political *aperturismo*—a timid political relaxation that masked a persistent will to immobilism (17-28).

[23] Rosa Montero, for example, states "In twenty years we have experienced in concentrated form what for other nations has been a century of social change" (315).

It can be safely argued that the name Leopoldo María Panero was inscribed as a *poète maudit* as a result of its position and classification within several fields in a given historical context. These fields were composed of a series of discourses and institutions that concurred in a specific period, thus regulating the public inscription of the name of the author. Some of the most salient areas that took an active part in this process are the following: family, education, politics, drugs, sexuality, psychology, and the literary. Each of these domains, with their correlative discourses and institutions, has had a decisive role in shaping the name Panero.[24] These fields all connected and came together during this paradigm shift. It is highly arguable that the name of the author Panero would not have been inscribed as *maudit* if not for the simultaneous convergence of the discursive shifts in these fields that will now be analysed.[25]

3.1. Family

The Panero family has frequently been the subject of heated debate. Belonging to the provincial and wealthy bourgeoisie, by the mid- 1970s the Paneros had become an extremely eccentric family in the public eye, a family of *malditos*. Francoism had largely based its social and institutional hierarchy on an extremely rigid and canonical conception of the family unit. One of the key legal documents that inspired and shaped Francoist Spain, the *Ley de Principios del Movimiento Nacional* (1958) stated that "La comunidad nacional se funda en el hombre como portador de valores eternos, y en la familia, como base de la vida social" (V) and "Las entidades naturales de la vida social: familia, municipio y sindicato, son estructuras básicas de la comunidad nacional" (VI). The Catholic Church, in such a strongly confessional country as Spain,[26] defined and delimited the concept of the family during the dictatorship. In fact, the Church was given sufficient power and resources to infuse everyday life and beliefs. As Alicia Alted states, "the primary educational agent in the regime's schema

[24] In this sense Blesa comments: "Se completa así la figura de todo lo detestable para la sociedad de la época (y en mucho la de hoy): subversivo, drogadicto, bisexual, suicida, poeta que escribe contra las convenciones del momento [...] *enfant terrible*" (*Último* 13).

[25] If discursive inscriptions as "dissenter", "non-heterosexual", "drug addict", "insane" and the like, take place in isolation, that is, not concurrently, they do not seem to lead to the consideration of a name as *maudit*. It is the assemblage of most of them or all of them that makes the inscription of the author as "maldito" possible.

[26] In the *Ley de Principios del Movimiento Nacional* we read "La Nación española considera como timbre de honor el acatamiento a la Ley de Dios, según la doctrina de la Santa Iglesia Católica, Apostólica y Romana, única verdadera y fe inseparable de la conciencia nacional, que inspirará su legislación" (II).

was the 'naturally Christian' family, which entrusted the education of its children to the Church" (197-98). Despite the limited social liberalisation that grew steadily in the 1960s, in 1970 Spain was still a country where 87 per cent of the population regarded themselves as practicing Catholics (Montero 316), and only "3 per cent of Spaniards called themselves atheists or agnostics" (Longhurst 21). Therefore, the Church continued to maintain a firm grip on the country's morals—as well as influence politics and the economy.

This tendency had not altered significantly six years later, when *El Desencanto* was released. The film was received as if it were a bomb placed at the heart of the much revered traditional Spanish family.[27] Released in 1976, a few months after Franco's death, *El Desencanto* had been originally conceived as a short documentary on the family of the late illustrious poet Leopoldo Panero. The idea by producer Elías Querejeta, however, evolved to become a 90 minute black and white docudrama directed by Jaime Chávarri. The title of the film would eventually—and quite surprisingly—become "el calificativo que caracteriza a todo un momento histórico" (Vilarós, *Mono* 47), a qualifier widely used at the time to describe a certain sense of social disenchantment with the Transition.[28] The film, which according to Juan Egea may be the "texto fundacional de la transición española" (88), presents several staged interviews with members of the Panero family, often dealing with the topics of the deceased father, poet Leopoldo Panero Torbado, and the family. Felicidad Blanc, his "aristocratic" wife, dialogues with and confronts their three sons, Juan Luis, Leopoldo María and Michi. *El Desencanto* has often been read as signalling "the gap between the idealized image of the Fascist family that is displayed at the ceremonies […] and the tangle of mutual recriminations, bitter rivalries, and painful memories that lie hidden behind the façade" (Kinder 200-201).

[27] Jorge Semprún, in his preface to the script of the film, states: "es *El Desencanto* de Jaime Chávarri uno de los más terribles alegatos [...] uno de los más amargos y más despiadados que yo conozca, contra la familia española: católica, patriarcal, autoritaria y monoándrica" (10-11). For a study of the social implications of the familial in the film, see Jean Téna's "'Familles, Je Vous Hais': Un psychodrame individuel et collectif, El Desencanto de Jaime Chávarri".

[28] Vilarós uses the simile of the abstinence syndrome to describe the general political and social apathy that overcame Spain after utopian expectations at the end of the dictatorship weren't fulfilled with the arrival of democracy. According to Vilarós

> La utopía fue la droga de adicción de las generaciones que vivieron el franquismo. La muerte de Franco señala la retirada de la utopía y la eclosión de un síndrome de abstinencia, un mono que obedece a un 'requerimiento inconsciente' y a una 'necesidad visceral.' El 75 representó el fin da la utopía, la constatación del desencanto y el advenimiento del mono. ("Desencanto" 221)

Notwithstanding the multiple readings the film allows,[29] it is essential to illustrate how the "documentary" came to inscribe the Panero family in public discourse. *El Desencanto* enjoyed relative commercial success and soon became the object of opposing passions. While a few critics and artists began the eulogising trend that would eventually turn the docudrama into a cult piece, many others, family friends and writers included, abhorred the film. Francisco Umbral, for example, commented "Los Panero hicieron una película de escándalo [...] donde venden toda su intimidad [...] Todo esto da como un poco de asco" (quoted in Benito 209). The broader audiences reacted accordingly: while the Panero brothers became underground heroes for a minority, they were also plagued by abusive, sometimes threatening, calls and encounters. Chávarri, the director, was even physically attacked after the premiere in Granada (Utrera 62).[30]

After a first short fleeting appearance, silent and wandering among tombstones in a black coat, in what Egea calls "aparición [que] tiene mucho de espectral" (86), Leopoldo María's overwhelming presence in the second part of the film, his monologues and conversations, were probably the actual triggers of much of its notorious social reception. When Leopoldo María emerged in the film, however, the discursive rules had already been transgressed. The self-acknowledged decadence of the family, the openness of the references to their deceased husband/father's "sins"—sins of the "official" poet of the regime—the equally confessional and disdainful tone of his widow, the mild reproaches of two of his sons (Juan Luis and Michi) and the general eccentricities of the family—as Egea phrases it, "ponerlo todo sobre la mesa" (86)—equated to an audacious manifesto.[31] This audacity made blatantly visible what had been invisible for many years in the official Francoist discourse on the family. Since the early days of the regime this discourse, which had deeply permeated

[29] The film has been object of much interpretation. Usually regarded as a metaphor for the decadence of Francoism, other symbolic readings have been common—Leopoldo Panero epitomising the dead father, his absence, and Franco by extension. Alberto Medina's chapter entitled "Jaime Chávarri: monumento al padre" is one of the most remarkable (135-151). Marsha Kinder, amongst others, has offered a notable psychoanalytical interpretation whereas Juan Egea contributes to the understanding of the film with a close (con)textual reading. The interest the film elicits is corroborated by a recent PhD Thesis on *El Desencanto* by Jorge García López (Utrera 77).

[30] Juan Luis Panero comments "Lo que sí hubo fueron llamadas insultantes a casa de mi madre, algunos anónimos [...] A mí me amenazaron también por teléfono" (150).

[31] The Paneros' proverbial verbosity regarding the "sacred" subject of the family must have been perceived as vastly transgressive in a regime where silence had been enforced as a most admirable quality. As Neuschäfer remarks "tras la toma de poder por el franquismo las puertas exteriores se cierran; la nación se convierte en un *huis clos*, y el silencio, en el primer deber del ciudadano. Todos han de someterse a *una única* voluntad, que sigue las directrices de la tradición imperialista, del totalitarismo fascista y de la doctrina católica" (46).

society, had rigidly defined the limits of the speakable and unspeakable, thus disavowing certain discursive possibilities and practices.[32]

It is at this juncture that Leopoldo María appears. Despite censorship, which was still enforced at the time, the poet's interventions are saturated with references to drugs, atypical sexuality, suicide, madness and prison. Even the acknowledgement of an incestuous desire that was equivocal in its object does not seem to be a taboo for Leopoldo's verbosity. What inscribes Panero as a *maudit* here deeply relates to the paradigm shift that was taking place in Spain: Panero's public intervention defied the rules that defined the speakable—and hence the visible—in the old paradigm. Nonetheless, if a new paradigm had not been in its nascent stages, Panero's "boutades" would never have reached an audience—censorship would not have permitted it—and furthermore, they would not have had any impact. His grandiloquent and confrontational remarks would simply not have been understood, or perhaps dismissed—even violently—without further comment. One of the characteristics that can be found in the context of bodies and names inscribed as *maudits* is a "transgression" of the rules that is later acknowledged—at least in some discourses and fields—as acceptable or desirable. This transgression is always a transgression at the discursive level. The transgression of the film and, more specifically, of Leopoldo María, however, would not have been seen as such—at least not to such a degree—ten years later. The poet's scandalous words would have been perceived to some extent as "ordinary" or "acceptable" discourse if pronounced after the normalisation of new discursive possibilities that emerged with the paradigm shift that was already taking place at the time *El Desencanto* was released. This new discursive paradigm was consolidated in the following decade—partially due to the enormous social, moral and cultural turmoil that took place in the late 1970s and early 1980s, usually known as *La Movida*.[33] In *Después de tantos años*, the second full length film about the Paneros, released almost twenty years after *El Desencanto*,

[32] In this sense, the following comments by Leopoldo seem particularly relevant: "Bueno, yo creo que sobre la familia […] hay dos historias que se pueden contar; una es la leyenda épica [...] y otra es la verdad" (Blanc 80).

[33] By the mid-1980s discourses shaping the speakable and the visible in the family field had drastically changed, modifying in turn the institution in its core. Filmic discourse had also changed with the institutionalisation of previously "underground" or minor authors. Pedro Almodóvar is the most conspicuous example. From the early to the mid-1980s Almodóvar and Fabio Mcnamara used to perform live shows, openly posing as a homosexual couple. In several of their TV appearances, they walked the stage, arm in arm, pushing a pram and singing "Voy a ser mamá / le llamaré Lucifer / le enseñaré a vivir de la prostitución". They, however, were never regarded as *maudits*; instead they were perceived as slightly transgressive, in slightly bad taste or slightly funny, if at all.

Michi, the youngest brother—and one of the minds behind the first documentary—commented ironically on the innocence and fictionality of the 1976 film—he calls it *Bambi* (13').

Within the family field, an additional feature inscribes the name of the author Panero as *poète maudit*: "genius".[34] Etymology, in this case, can offer an insight into how this inscription is discursively made, since Panero's oft-discussed genius has been intrinsically tied to genus, to the family. Many of the readers of Panero testify to his alleged genius—one of the two inherent features of the *savant fou*—by linking it to the fact that he was a poetic child prodigy.[35] Poetic discourse was, however, an open possibility for the young Panero, as it came within the realm of the speakable and the visible. Not only was his father a prominent and accomplished poet, but he was also an active member of the Spanish intellectual scene of the period, and young Panero grew up in the presence of illustrious poets and artists, such as Dámaso Alonso, Luis Rosales or Benjamín Palencia, to name a few, who regularly gathered in the family home. They not only formed part of the young poet's everyday life, but also devoted a great deal of attention to him and his poetic "gift". Benito notes how Panero's "talento excepcional" was frequently discussed (57), how his intelligence and gifted personality was usually praised, and how Dámaso Alonso was fascinated with the boy (58).[36] Taking into account the discursive possibilities open to the precocious poet, the child prodigy hypothesis loses consistency.

3.2. School

Innate rebelliousness and indiscipline seem to be favoured features of the *maudit*, and they are indeed qualities often attached to Panero. This "intrinsic" traces found in his personality are often exemplified—and publicised—by some "heroic"

[34] An article in the Argentinean Press by Vicente Muleiro on Panero is entitled "Genio de la España aberrante".

[35] Benito, in his biography, devotes two pages to the fact that Leopoldo María at the age of three created extremely mature poems he declaimed in a quite theatrical way whilst his mother noted them down (Benito, 50-52). The anecdote is also given prominence by Blesa in his monograph on the poet: "El jovencísimo 'poetiso' […] recita unos textos que nada tienen de infantiles" (9). Felicidad Blanc in her memoirs, *Espejo de Sombras*, emphasised the perplexity created by the wonder boy, and the attention he attracted: "Leopoldo María ha empezado a hacer poemas, unos poemas que son de adulto, no de un niño de tres años. Eulalia, la mujer de Dámaso Alonso, que viene muchas veces, va recogiendo muchos de ellos" (188). Many other texts (including Panero's part in *El Desencanto*) render an account of similar episodes.

[36] Young Leopoldo María was even turned into artistic object on several occasions: not only were numerous poems devoted to him by his father and his father's friends, but also a bust of Leopoldo was made by eminent sculptor Pablo Serrano, as well as two oil paintings by the famous painter Álvaro Delgado, *Leopoldo María Panero vestido de Pierrot* and *Leopoldo María Panero vestido de Arlequín*.

episodes of rebellion in school as recounted in detail in *El Desencanto*, Felicidad Blanc's memoirs, *Espejo de Sombras* and Benito's biography, among others. The usual readings of such acts of indiscipline highlight the fact that they must have required a considerable degree of intrinsic and defiant courage, particularly if placed within the context of the severe Francoist educational system of the 1950s. Formal education has often been conceived as a fundamental instrument of discipline, and as such, of bodily inscription. It is not difficult to see how the micro-physics of power—using Foulcault's favoured term—were put to work in the field of education during Francoism in order to produce a docile and spiritually and physically healthy "new" subject. The specific goal was made clear from the very beginning: "The regime's cultural apparatus was founded on two simple principles: the 're-Spanishification' and the 're-Catholicization' of society" (Alted 197). Not only was education put in the hands of the Church, but also religion imbued all subjects, "suspicious" teachers were purged,[37] and private educational centres administrated by religious orders were given prominence.[38] Furthermore, according to Alted, "Earlier efforts to achieve equal educational opportunities [were] replaced by a classist concept of education geared to the formation of elites" for a privileged minority (199). By the late 1950s, the authorities understood the important role the educational system would eventually play in stimulating economic and social transformation. Nevertheless, the official discourse on education barely changed throughout the young Panero's schooling in the 1950s and early 1960s. Individuals were subjected to a uniform dress code, memorising of chants, semi-martial physical training—both in the classroom and games or on the sports field—and rigid formal discipline in classrooms, often presided over by a portrait of Francisco Franco and always by a crucifix.

Panero's "prominent" acts of rebellion, however, did not take place within the strict limits of this homogeneous discourse and its institutions. The prestigious Liceo Italiano, along with a few other select institutions, was allowed to coexist within the broader educational system. Their existence and acceptance was partially due to the need for exclusive education centres to form ruling elites, and because of the regime's old and barely concealed "spiritual" alignment with the Axis countries: German and

[37] According to Valls as early as 1937, 50,000 teachers had already been removed from their positions on the basis of ideological or religious reasons (42).
[38] The Falange took responsibility for extracurricular activities: domestic science for girls, political indoctrination and physical training for boys.

Italian were favoured second languages in schools. These institutions, however, became breeding grounds for resisting power.

The private schools of Liceo Italiano followed the Montessori method which, despite being infused with a strong religious component, was based upon a pedagogical discourse quite dissimilar to official education policy.[39] The principal goal of the Montessori method of education was to create individuals capable of making decisions and thinking for themselves. The strategies deployed involved sensorial experimentation and a focus on language development. This discourse had a counterpart in the classrooms, students and teachers. The classrooms, even in their physical arrangement, were student-oriented. Teachers and pupils were more cosmopolitan—the Liceo Italiano was a true island in a Spain that aspired to cultural autarky—and morals and discipline were more lax. The name Leopoldo María Panero, one of the Liceo Italiano students, is associated with being a heroic rebel at school, even captaining some minor "mutinies" over several years. This was made possible by the fact that the institution in which he was placed sustained a discourse that partially allowed for rebellion: punishment was virtually ruled out by the discourse of the Montessori method, whereas, in entire opposition to the general educational discourse aimed at indoctrination, it opened up the visibility of an "autonomous-thinking" individual. Obviating this difference of discourses, and understanding Panero's "innate" rebelliousness as an inherent value developed in the general educational system of Spain in the 1950s may lead to the attribution of almost legendary and "unexplainable" innate rebellious qualities to the "man" conceptualised by his biography, that is, to the "name of the author".

3.3. Politics

The political field has been a fertile space for the inscription of Panero as *poète maudit*. The consensual discourse on Panero constructs the story of the son of the fascist poet, who, in an atmosphere of general social complacency, rebels against his father and the whole dictatorship through extreme political action, eventually becoming a marginalised anarchist after a troubled period of disenchantment.[40]

[39] In fact, the basic principles of the Montessori method were rather close to that of "La Institución Libre de Enseñanza", which was persecuted and finally abolished by the Nationalists due primarily to its secular and egalitarian orientation.

[40] Blesa comments in his monograph: "quizás siguiendo la estela de su hermano mayor Juan Luis, quien también se acercará a los grupos comunistas, y ambos ofreciendo la contraimagen del padre,

Highlighting the opposing political discursive formations at the time may serve to question this generally accepted reading that occasionally depicts young Panero as a Byronian "one man army" against the dictatorship.

Leopoldo María joined the clandestine Spanish Communist Party (PCE) at the end of 1964. In 1966 he travelled to Paris in order to attend a seminar organised by the "heavyweights" of the PCE in exile. Due to his participation in political committees and activities, as well as his involvement in several demonstrations and university disturbances, he was arrested four times the following year. Between the end of 1967 and the beginning of 1968, Panero left the PCE and joined the Workers Revolutionary Trotskyist Party (PORT). His rather mundane political militancy (in view of the facts and the context) faded soon afterwards.

One of the requisites for the inscription of Leopoldo María Panero as accursed poet seems to be the retroactive discursive creation of Leopoldo Panero, the "Francoist" father, as his political "contraimagen" (Blesa, *Último* 11). The location of Leopoldo Panero as—one of—the "official" poets of Franco's regime is as frequent as it is debatable.[41] Not only has Leopoldo Panero been depicted as an epitome of Francoism—primarily in readings of *El Desencanto*[42]—but also his name has been consistently associated with the cultural institutionalisation of the dictatorship and its methods.[43] Due to the problematic nature of this—usually unproblematised—political positioning of the man,[44] the discursive location of Leopoldo María Panero as a

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participará en la oposición al franquismo [...] se forja en aquellos años el ideario político de Leopoldo María Panero, [...] que es, en lo esencial, ácrata, marginal, política de la vida cotidiana, reivindicación de la libertad radical del individuo frente al sistema" (*Último* 11).

[41] Federico Utrera devotes the section entitled "Leopoldo Panero, poeta fascista" in his recent volume on the Panero family to the discussion of this problematic issue (46-61). A new documentary on the Paneros, *Los abanicos de la muerte*, is to be released in September 2009. The complexities of Leopoldo Panero's life and experiences will, apparently, constitute the focus of the film. According to director Luis Miguel Alonso Guadalupe, "En *El Desencanto* fueron la viuda y los hijos del poeta quienes narraron sus vivencias, y recuerdos, y ahora la voz la recobra el propio escritor" (EFE, "Lupa").

[42] Medina comments in his chapter about the film that "La película documental *El Desencanto*, […] meticuloso análisis del funcionamiento análogo [to Franco's] de un monumento fetiche, erigido en este caso al padre muerto, Leopoldo Panero, poeta oficial del franquismo" (138).

[43] One of the most prominent instances of the discursive creation of Leopoldo Panero was the result of the literary duel maintained with leftist poet Pablo Neruda. Panero tried to counteract Neruda's *Canto General* (1950) with his *Canto Personal. Carta Perdida a Pablo Neruda* (1953). Neruda harshly replied some years later with a poem, "Escrito en el año 2000" (1960): "Después llegó la guerra y sus dolores / y me tocan los ojos y me buscan / en la noche los muertos españoles, / los busco y no me ven y sin embargo / veo sus apagados resplandores: / Don Antonio morir sin esperanza, / Miguel Hernández muerto en sus prisiones / y el pobre Federico asesinado / por los medioevales malhechores, / por la caterva infiel de los Paneros: / los asesinos de los ruiseñores". This poem was partially quoted in *El Desencanto* by Juan Luis Panero.

[44] Some biographical data about Leopoldo Panero that would only match the "official" account of the personage with extreme difficulty is often obviated. Despite his later institutional relationship with the

radical political activist can be best discussed in terms of a contextual discursive shift in the political field, rather than an allegedly Oedipal reaction against the father figure.

By the late 1960s, the phenomenon of a politically dissident intelligentsia in Spain was far from new. Shirley Mangini, in her book *Rojos y rebeldes, La cultura de la disidencia durante el franquismo*, offers an accomplished account of the topic. Opposed to the more conformist "official" poets of Francoism, of whom Mangini cites several, including Leopoldo Panero (33), there are two essential groups of dissident intellectuals in Spain during the Regime, the "rojos" and the "rebeldes".[45] Notwithstanding the complexity of events that converge in the formation of political dissidence,[46] it is essential to stress how dissident groups did subsist despite their noticeable discursive invisibility.[47] The existence of the committed intellectual was commonplace in the 1950s and 1960s. Dissenters from the clandestine left—mainly affiliated to the PCE—constituted the key dissident groups. Yet in these heterogeneous groups there were also converts such as Dionisio Ridruejo—a prominent falangist, partially responsible for the lyrics of the official Francoist anthem "Cara al Sol", arrested and imprisoned in 1956—and intellectuals such as Pedro Laín Entralgo and Antonio Tovar. Well-known university professors such as José Luis Aranguren, Enrique Tierno Galván and Agustín Calvo were also arrested and removed from their chairs following university protests in 1965. From the mid-

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regime, the Civil War found in Panero—a friend and admirer of communist poet Cesar Vallejo—a sympathiser of the left. He was arrested by the Nationalists in 1936, and only the intercession of Carmen Polo, Francisco Franco's wife, and a remote relative, saved him from being executed. Many years later Leopoldo Panero worked from his different positions as cultural delegate of Franco's government to establish a fruitful dialogue with the Spanish intelligentsia in exile. His eldest son Juan Luis acknowledged this paradoxical position in a poem recited in *El Desencanto*: "Rojo para unos, amigo de Vallejo, condenado en San Marcos, / y azul para otros, amigo de Foxá, poeta del franquismo" (Blanc 49).

[45] In the group of the "rojos" we find names such as Gabriel Celaya, Blas de Otero, Jorge Semprún, Tierno Galván, Martín Santos, Castellet or Carlos Barral. In the group of the "rebeldes", Dionisio Ridruejo, Pedro Laín Entralgo or Antonio Tovar (Mangini 33). The first group refers to leftist intellectuals that politically belonged to the side that lost the war. The second one comprises original supporters of the Nationalists that grew disenchanted with the Regime and eventually became opponents.

[46] Amidst the plethora of fluxes that facilitated the emergence of dissidence, Barry Jordan focuses on the effects of a "generation gap", the "children of the war" who, as adults, pursue reconciliation, the contextual "liberalisation" of the Regime in the 1940s and 1950s, the ideological conversion of some old intellectual and political members of Francoism, and the politicisation through reaction of the young members of the Regime's bourgeoisie (245-255).

[47] Mangini states that in 1955 (ten years before young Panero's initial acts of political nonconformity) Pedro Laín Entralgo submitted a document to Franco that reported that 90 per cent of university students were against the Regime. According to the critic, "El año 1956 nació bajo el signo de la juventud rebelde, creando un estado de sobresalto en el gobierno frente a este inaudito inconformismo" (89).

1950s to the late 1960s and early 1970s, the universities were a fertile field for the expression of political nonconformity. Events peaked in 1956 and in the period from 1966 to 1968.[48] The discursive shifts that took place at the time allowed for the emergence of the then university student Leopoldo María Panero as a rebellious political activist, a discursive inscription that no doubt eventually contributed to his status as a *maudit*.

Censorship played a fundamental role in the delicate game of visibilisation. By maintaining extremely firm control over the discourse-creating channels, censorship crafted, from the outset of the regime, an intricate system of visibilities and invisibilities. According to Mangini, the original spirit of the "Ley de Prensa" of 1938, summarised by the quote "España está en guerra y el periódico no puede ser concebido sino como un soldado más" (43),[49] informed the Regime's attitude towards media control, and therefore, towards the creation of homogeneous discourse.[50] Censorship became an overwhelming Kafkian inquisitorial hidden presence that no one could escape.[51] Nevertheless, whatever its ulterior motives and reasons, political discourse created by the mechanisms of censorship varied greatly during the forty years of dictatorship. This tendency was exacerbated in the decade of the 1960s.

In the two first decades of the dictatorship an extremely simplified form of political discourse appeared, generating a Manichean regime of political visibilities.[52]

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[48] In 1956 several revolts demanded an institutional liberalisation of universities. In 1966 the "V Asamblea Libre de Estudiantes" in Madrid brought together 3,000 students. In 1967 there were between 400 and 600 demonstrations, one of them with 30,000 participants, mainly workers and members of the "Sindicato Democrático de Estudiantes" (Mangini 200).

[49] Justino Sinova expands on this topic: "El periodismo será concebido como una actividad de servicio al Estado; el periódico, como un instrumento de acción política; y el periodista, como un trabajador más de la Administración aunque su salario fuera pagado por una empresa privada" (17).

[50] Not only the print media, but all means of communication were subjected to the same regime of censorship and directives. The strictness of the control exerted varied proportionally to the scope of the medium's influence. Thus radio and incipient television were subjected to extreme orientation and vigilance (Sevillano 323-347) whereas poetry and other forms of high culture were perceived, due to their limited distribution, as "relatively" harmless, and as such, were subjected to more relaxed scrutiny (Labanyi 211; Mangini 43; Neuschäfer 51).

[51] Manuel Abellán in *Censura y creación literaria en España (1938-1976)* remarks how "A través de las tachaduras de prensa, de las consignas, de la censura de discursos, de los 'arreglos' de las retransmisiones se perciben claramente los signos de la lucha por el poder. Inexplicablemente, ni falangistas, ni propagandistas, ni opusdeístas, ni ministros, ni siquiera el mismo Franco, se vieron librados de la censura" (138).

[52] The theses of the official political discourse were reinforced by other concurrent discursive practices, not only the most "obvious" ones, such as the discourse of the Catholic Church, but also medical and scientific discourses. Eminent psychiatrist Antonio Vallejo-Nájera was the author of the "Investigaciones Psicológicas de los Campos de Concentración", a project that reached some "illuminating" conclusions: "La inferioridad mental de los partidarios de la igualdad social y política o desafectos", the "perversidad de los regímenes democráticos favorecedores del resentimiento que promociona a los fracasados sociales con políticas públicas, a diferencia de lo que sucede con los

As a counterpart to censorship, a regime of impositions and directives was forced on the media. According to Francisco Sevillano, up to the mid-1960s "las consignas fueron el método más eficaz para el control de la prensa, [...] no dejándose a la libre elección de los periódicos ni la más mínima información" (256). The discourse crafted by these directives bridged social unrest to generate a visible reality where dissent was, at first, demonised, and soon afterwards effaced from political discourse. The binary system that, repeated *ad nauseam*, permeated Francoist official discourse produced two main spaces of visibility. On one hand, the side of the winners is generated: the true Spanish patriots, Catholics, the guardians of the truth, understood as the true essence of Spanishness, and guarantors of order, the social system, prosperity and peace. On the other hand, the "rojos" appear as its counter-image: anti-patriotic, atheists, corrupted by foreign ideological evils, and responsible for the creation of chaos, misery and violence. Nevertheless, this binary process of creation of political otherness soon faded into a regime of partial invisibilisation, however strong it was in the early years of Francoism and even though the media rhetoric did not change during the dictatorship, especially in its virulent anti-communism. This trend, which has often been referred to as an early *despolitización* of Francoism, translated into discourse both as a tendency to silence any political fracture in the discursive field and as a process by which the other turned into a "foreign", essentially "anti-Spanish", faceless mass, a sort of invisible enemy.[53]

This development coincided with a regime of political, economic, and cultural autarky. Any dissent was presented as the act of a creeping anonymous enemy that threatened peace and order—two of the most evident and recurrent discursive legitimations of Francoism.[54] This discourse impregnated the vast mass of the

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regímenes aristocráticos donde sólo triunfan socialmente los mejores". To Vallejo-Nájera we also "owe" the creation of the category of the "imbécil social" which, mainly applied to dissidents and communists in general, included "esa multitud de seres incultos, torpes, sugestionables, carentes de espontaneidad e iniciativa, que contribuyen a formar parte de la masa gregaria de las gentes anónimas" (Quiñonero).

[53] Reports about foreign-fuelled conspiracies by de-individualised "reds" "masons" and "Jews" became a part of the everyday media discourse. In the meantime, post-war executions of dissidents became invisible in the media (Sevillano 265).

[54] Sevillano provides an outstanding example of the culmination of this trend. In 1955 a news report in Radio Nacional de España reclaims for the regime not only the attainment of peace, but also the moral legitimacy provided by the totality of the casualties in the Civil War, ultimately caused by dissent. This is the same dissent that the Regime implicitly warns against: "El pueblo, Madrid, la capital de España, dice 'no' cuando adivinan que en cualquier elemental peripecia, puede haber un riesgo […] para el espíritu de la victoria y para la paz de todos. Esa paz con la que no se juega, porque ha costado un millón de muertos" (308).

population and created an adept silent majority.[55] The simplification and homogenisation of political discourse both generated a rather simple, often binary system of possible political loci (good/evil, true/false, Spanish/anti-Spanish), and made the role of actual individualised dissident subjects invisible.[56] The system did not allow room for the emergence of subtle variations within these positions either. Minority discourses of dissent, which obviously did exist, passed unnoticed in the dominant discourse. Elements of dissent seldom emerged from the general public, and when they did they were presented/perceived as rare cases of anti-Spanishness—often connected to the vague, though dangerous, international communist or Masonic threat. Significant events related to the opposition inside and outside the country passed unnoticed in the 1950s. When the magnitude of the episode was too visible to be ignored, the discursive technique of homogenisation and de-individualisation proved to be the favoured practice.[57] Therefore, the discursive location—and thus, the visibility—of the political rebel was still not available by the late 1950s, only five years before Leopoldo María Panero occupied such a position.

By the early to mid-1960s, however, a transformation was already happening. What Longhurst describes as "The new rhetoric of *desarrollismo*" (22) can be explained by the notion of discourse shift. Independent of the supposed changes in the official discourse,[58] the grandiloquent Manichean rhetoric of Francoism remained virtually unchanged until the end of the dictatorship in the mid-1970s. The paradigm change that was taking place, however, opened new zones of visibility in political discourse. The end of autarky, together with economic, cultural and technological transformations within and outside the country made it almost impossible for the government to dictate discourse in the same previously uncontested way. Directives given to the press became more relaxed, if not ideologically, at least in terms of the

[55] Sinova quotes an extremely powerful line in an article in *Destino*, where the order of silence is imposed as early as 1939: "La obediencia, el cuidado de no murmurar [...] el silencio entusiasta" (31).

[56] Many examples can be provided on this topic: For example, after the occupation of Hungary by the Soviet Union in 1956, the media, *ABC* newspaper among others, started generically calling dissident students "rusos" (Magnini 92).

[57] University revolts in 1956 received headlines in the press such as "Los sofistas de la libertad" (*Arriba* 10-2-1956) and "Asesinos contra España" (*Arriba* 12-2-1956). In the articles, furious indiscriminate anticommunism and patriotic commonplaces do not leave room for an actual depiction of events or attribution of "responsibilities". Ramón Tamames, Dionisio Ridruejo and Enrique Múgica, conspicuous members of the rebel intelligentsia, arrested and imprisoned after the incidents, were not mentioned in the media.

[58] Manuel Fraga's *Ley de Prensa*, for instance, was introduced in 1966 and is usually perceived as an effective attempt to dodge censorship. Nevertheless, critics such as Abellán (*Censura*) and Gubern (*Función*), among many others, have challenged this assumption.

subjects and timing of the news that could be published. One revealing example is the insertion of Julián Grimau in public discourse in 1963. In a climate of social turmoil, Grimau, leader of the clandestine PCE was arrested at the end of 1962. Tortured and judged by a military tribunal in 1963, he was executed shortly afterwards. Despite the fact that the media followed orders to depict Grimau as a cold-blooded war criminal and as a real threat to national stability, the case was given ample and detailed coverage:[59] political dissent had a face and a name in the discourse, that is, it was finally becoming visible.[60] The "relaxation" in discourse control, however, was far from continuous or homogeneous. The timid appearance of competing discourses would often result in a strengthening of the control exerted by the official discourse. However, the visibilisation of more and more discursive positions continued to grow.

The old uniform discourse of simplified causes and effects gave way to a new discourse that tried to offer a more accurate and individualised accounts of everyday political matters. From the mid- 1960s until the end of the dictatorship the media incorporated an ever-growing number of topics, making them part of the discourse. Even topics that were considered taboo only a few years earlier—such as the lack of support for the regime among some sections of the Catholic Church—were openly discussed. The ideological point of view, virtually always following the government's directives, proved irrelevant in the formation of new visibilities. The opening of new visibilities and discursive inscription possibilities and the paradigm shift Spanish society was experiencing concurrently provoked the appearance of new discourses and discursive positions. By 1968 the newspaper *Madrid*, a publication firmly rooted in the most orthodox Francoism, started making new discursive formations visible. University revolts are discussed in the following terms: "El estudiante español, ante una sociedad que no le hace sitio que le esquiva, que le maltrata de palabra y aun de obra, adopta una postura de autodefensa" or "sin dejarse asustar por los que quieren

[59] In fact, the case entered discourse in such a way that it became an international affair. 800,000 telegrams were received in Madrid demanding a reprieve. Some of them were signed by personages such as Willy Brandt, Harold Wilson, Nikita Jruschev, Elizabeth II, and cardinal Montini, who would shortly afterward become Pope Paul VI. Demonstrations against Grimau's execution took place in Europe and South America.

[60] A similar shift had taken place in 1962. The "IV Congreso del Movimiento Europeo" was a significant meeting in Munich. Different elements of the opposition to the Regime met with representatives of the traditional conservative Spanish forces unhappy with Francoism in an attempt to trace a common future of national reconciliation. The meeting, baptised by the newspaper *Arriba* as the "Contubernio de Munich"was presented in the Spanish media as a conspiracy by international communism and masonry. Yet it was actually given ample coverage. Similar events had passed unnoticed in the official discourse only three years before.

poner frágiles diques a la incontenible marea democrática" (Mangini 209-210). Some of the dissidents' typical rhetoric and vocabulary—"neoproletariado", "lucha de clases" and so forth, which had been banned from the official discourse, occasionally made its way into the mass media. The majority of the discourse creation channels, however, remained loyal to the Regime's orders.[61] Although these media maintained the pompous Manichean and highly rhetorical discourse of the 1950s, they were helping the upsurge of new visibilities by consistently reporting political turmoil and discontent.[62]

Discursive location as a young politically committed rebel, then, had been made available, and Leopoldo María Panero occupied it. Panero, however, could only have been politically inscribed and visible as a heroic rebel—one of the features contributing to his "malediction"—in a very specific discursive moment. Before the paradigm shift was completed in the mid-1980s, political discourse had already mutated, and the "political rebel" as *maudit* role had been closed again.[63] Idealised commitment was soon replaced by *desencanto*. Apathy and non-commitment became re-phrased in discourse after the short critical moment that inscribed young Panero as a rebel and marginal political activist.[64]

Related political discursive inscriptions by the micro-physics of power on Panero's body, mainly imprisonment, are also usually perceived as a fundamental "indicator" of his malditismo. In contemporary Spanish homogeneous discourse, prison and the prisoner represent separate sites of public rejection, fear and

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[61] A good example of the survival of the old rhetoric is provided by the account of the same university events by one of the "loyal" newspapers, *ABC*: "El profesorado está viendo con mucha pesadumbre y profundo dolor que los jóvenes que son promesas del futuro de nuestro país se encuentran separados y divididos [...] hasta poner en riesgo incluso la propia integridad" (Mangini, 210).

[62] The official discourse evolution, though, appears to be far from constant. The regime in the mid-late 1960s seems to confront emerging forms of discourse more through reaction than action. *Madrid* was closed down by the government in 1971 after several fines and threats.

[63] By the late 1970s young popular discourses actually began despising political activism. Being a leftist politically committed individual (a *progre*) not only ceased to be perceived as a rebellious, threatening or heroic act, but also became a symbol of boredom and conservatism. Heavily influenced by irreverent punk attitudes, the first "heroes" of *La Movida* openly, and often ironically, declared their lack of interest in political affairs. One of the originally most radical, and eventually most popular bands at the time used to open their live shows with a rather iconoclastic "Somos Gabinete Caligari y somos fascistas" (Fouce 225).

[64] Actually, "apathy"—and all its "variations"— seems to have been the reigning political discursive formation in Spain from the post-war period up to the present, the 1960s included. López Pina and Aranguren comment: "La revisión más elemental de las actitudes políticas de estos años [1960s] trae a primer plano la existencia de un inmenso vacío. Los datos revelan en el español medio un alto índice de apoliticidad, no ya en la carencia de actitudes políticas articuladas, sino más aún en la verificación de una considerable ignorancia. [...] más que la 'mayoría silenciosa' procede tal vez hablar de una 'mayoría ausente'" (63).

abhorrence, that is, an apt space where discursive malditismo can thrive. Expanding this notion to some of Panero's biographical episodes, however, may prove a discursive anachronism. In the years immediately prior to democracy, prison and prisoner (for political reasons) were inscribed in a very different way, at least, in—relatively—minoritarian discourses, as partially romanticised sites of political socialisation and focuses of intellectual organisation and dissent.[65]

3.4. Drugs

In the inscription of the name of the author Panero as *poète maudit*, the qualifier "drogadicto" has had—and still partially has—tremendous relevance. The liaison between literary malditismo and drug consumption boasts a long and well-documented history.[66] Leopoldo María Panero has experimented with a wide variety of drugs throughout his life in both his body and his oeuvre—several poems by Panero are devoted to hashish, heroin, LSD and morphine, to list a few of the drugs that make their way into his poetry. The two most relevant substances that helped inscribe the name Panero as *poète maudit* in the late 1960s and early 1970s are marihuana/hashish—together with other cannabis derivates—and LSD. During 1967 and 1968 Panero began openly and habitually smoking cannabis derivates and, in 1969 he tried LSD in Tangier. In the ensuing years—with variations in the amount and strength of the drugs ingested—he consistently used both substances, and sporadically undertook some minor dealing.[67] Drug consumption has been—and still is—the object of intense discursive inscription, with medical, legal and moral fields and institutions being prevalent sources of discourse. The essentially dualistic

[65] Juan Luis Panero in *Después de tantos años* refers to this change in the perception of the prison when discussing Leopoldo María incarcerations in the late 1960s. Thousands of intellectuals and political activists, Panero's friends and comrades included, were incarcerated during Francoism. Leopoldo María claimed in *El Desencanto* and other public interventions that his time in prison was one of the most beautiful times in his life. Benito devotes chapter six in his biography to the, often hilarious, experiences the poet shared in prison with his friends Jesús Ruiz Real and Eduardo Haro Ibars (121-146).

[66] Germán Labrador, for instance, provides a catalogue of "textos drogados" that could also be a list of "textos malditos": "El *western canon* de esta tradición contará entre sus integrantes a Baudelaire y sus *Paraísos artificiales*, a los románticos y decadentistas franceses, a ciertos textos del modernismo español, *Las iluminaciones* de Rimbaud o los escritores del *Grand Jeu*. También los textos de Lorrain, Artaud o Cocteau, la obra de Michaux y la novelística de Huxley, buena parte de los escritos de la *Beat Generation* y ciertos poemas de los poetas de la transición española" ("Poéticas" 3).

[67] I will not dwell into Panero's well-known dipsomania, since alcohol has not been subject to such a powerful discursive inscription as other drugs. The same applies to the fact that in this discussion several legal drugs (medicines such as insulin), which have been extensively and continuously applied to Panero by the medical and psychological institutions, are neglected. As powerful as their inscription in Panero's body may be, these drugs do not enjoy such a pervasive discursive currency.

discourse of Francoism placed—illegal—drugs and drug users on the side of the extensive "evil" that threatened to corrupt Spain.[68] By the same token, illegal drugs were hardly regarded as a "real" problem, as their existence was denied in the "healthy" new Spain of early Francoism. Consumers, if they warranted a mention at all, were referred to as de-individualised cases of vice, sin and degeneration.[69] The discourse at this early stage was exceedingly moralistic: Spain had to be cured and saved from the threat posed by sinful and depraved corruption of drugs. Yet, again, the problem was eminently regarded as a foreign issue that was not a prominent part of the internal discourse of the nation.[70] Therefore, up to the mid-1960s the consumption of illegal drugs—alcohol, tobacco and a wide variety of tranquillisers were always tolerated by the regime—had only been consistently present in rather minoritarian discourses.[71] The paradigm shift that started taking place in the 1960s and the expansion of illegal drug use would accompany a discursive change.

The visibilisation of consumers—largely an incipient underground subculture of middle- and upper-class members of the *gauche divine*, *ye-yés*, *beatniks*, *freaks*, and the first *hippies*—brought about a reaction in official discourses. During Francoism, medical discourse consistently regarded drug usage largely as a mental problem.[72] Legal and penal discourses on drugs followed more heterogeneous developments. As previously mentioned, up until the last decade of the dictatorship, drug use was not a "visible" problem, and, as such, it was not punished in the Penal Code of 1944. Nevertheless, the dominant discourse was forced to confront the emergence of new discursive flows in the mid-late 1960s—for example the word

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[68] Juan Carlos Usó quotes several official documents in which drugs are reported to form a part of the international plot by communists, masons and Jewish organisations (174-175).

[69] Various popular educational texts of the 1940s provided complete depictions of the drug user and his total moral and physical degeneration (Usó 175-177). Nevertheless, these discursive inscriptions made early connections with malediction. In 1943, as quoted by Usó, *El manual del perfecto investigador* denounced how the "snobs" "en su afán imprudente de sensaciones voluptuosas y dulces ensueños, se inyectan el los antros de depravación y de vicio" in an attempt to emulate Baudelaire, Poe, De Quincey and the like (175).

[70] Almost the totality of the news reports involving drug issues until the 1960s dealt with episodes that had taken place in foreign countries. The discursive invisibilisation of drugs was so conscientious that in the Spanish dubbing of R. Wise's *West Side Story* (1961) the term *junkie* was eliminated (Usó 181).

[71] Cannabis consumption was rather common in marginalised classes and ample sectors of the army, whereas cocaine and morphine were often used by closed circles of the upper class elites, as we read throughout Usó's monograph.

[72] Usó quotes Dr V. Sanchís Bayarri, who, in the 1950s, stated from his chair at Valencia Medical Faculty that: "El tratamiento del toxicómano debe realizarse en manicomios, puesto que se trata de una psicosis con todas sus agravantes, aunque el factor desencadenante sea exógeno" (215). A 1967 piece of legislation addressing drugs dictated that users would be sent to appropriate institutions and would be treated as "enfermos mentales en general" (Usó 216).

"hippie", despite the relative absence of Spanish hippies, became a field of discursive tension. The result was the emergence of new discourse roles and visibilities. Terms such as "droga", "drogadicto", "porro", "psicodelia" "yonqui", "traficante", "camello", as well as different slang terms for different illegal substances quickly penetrated the dominant discourse, often heavily influenced by the use the official institutions made of them.

The official discourse on drugs in the late 1960s seemed to combine the medical, the legal and the moral. Drugs were harmful, socially dangerous and immoral. [73] Consequently drug users—even sporadic and recreational—were discursively inscribed as amoral beings, criminals, and, eventually, future patients in need of a cure. Several institutions and government bodies were consequently created to "deal" with the problem. In 1970, the "Ley de Peligrosidad Social"—a mere iteration of the infamous 1933 "Ley de Vagos y Maleantes"—classified possession and consumption of narcotics—without distinction—as a punishable offence. Panero, then, was discursively inscribed as "drug addict" and therefore "criminal" and "immoral". Coercive mechanisms were subsequently applied to Panero's body that eventually determined the inscription of the name Panero as *poète maudit*. The poet was arrested several times after 1968, accused of being a "drogadicto habitual" (Benito 156), "toxicomanía pertinaz" and drug dealer (Benito 143). The allegiance of official medical, legal, and moral discourses and their institutional correlates confined Panero to either prisons or mental asylums. Both institutions, in turn, reinforced Panero's inscription as "drogadicto", and consequently, as *maudit*.[74]

Only a few years later, minoritarian—originally "underground"—discourses on drugs became mainstream, therefore challenging and eventually penetrating and pervading homogeneous medical as well as legal discourse. In the standardised discursive practice in post 1970s Spain, drug consumption was visibilised and normalised, losing, at least partially, its connection to "malditismo". The differentiation between "hard" and "soft" drugs, as well as the opening of different

[73] A darkly humorous example of the profound way in which drugs had been inscribed in majoritarian discourse is provided by an anecdote retold by Leopoldo María Panero in *El Desencanto*: in 1968, in hospital after an attempt to commit suicide, Panero asked his uncle whether he had some "droga" (meaning marihuana). Panero's uncle immediately called the poet's mother, Felicidad, and told her "Lo peor no es que se haya suicidado. Lo peor es que se droga" (Blanc 82).

[74] Benito comments how during one of his confinements in prison, Panero's gang was known as "la banda del trapito". The poet and his friends used to walk around with a piece of cloth impregnated with some kind of psychoactive substance stuck to their noses (137).

types of visibilities for the drug user—the addict versus the recreational user—marked a significant shift in this discourse. In 1983, the then Spanish Prime Minister Felipe González, publicly claimed that smoking cannabis derivates was quite a healthy habit (Usó 300). Panero had first experienced reclusion in a mental institution largely due to the same "healthy habit" only fifteen years earlier.

3.5. Sex

Sexuality constitutes another field in which the name of the author Leopoldo María Panero has repeatedly been inscribed as *maudit*. Panero's sexual practices, including his open bisexuality, located him within a problematic discursive space and have consistently pushed his name towards the margins of official discourse.[75] The new area of visibility that allowed Panero to be inscribed as bisexual became a discursive battlefield in the late 1960s and 1970s where the name Panero stood in a position that was uncomfortable for all sides involved. The resistance of official discourse to the sexual visibilities that Panero's behaviour opened up was exemplified by the censorship of *El Desencanto*. By early 1976—with Franco already dead—the film was virtually completed. Nevertheless, the hurdle of censorship was yet to be overcome. Despite the censors' initial concerns about references to drugs, the only censored scene depicted Leopoldo explaining to his mother how in one of his forced periods of reclusion in a mental asylum in Barcelona "me la chupaban los subnormales por un paquete de tabaco" (Blanc 86). The censors' cut eliminated the male—and apparently handicapped—agency of the fellatio involved (Benito 201). Surprisingly, Panero's references to incestuous maternal desire were reluctantly given the green light by the censors (Blanc 89).

The paradigm shift that was taking place in the late 1960s seemed to affect discourse on sexuality more slowly than other discourse fields already discussed. During this period, different sexualities and sexual visibilities in the homogeneous discourse were virtually nonexistent. Alberto Mira states how post-Franco homosexual activists were unaware of any "founding fathers" of the homosexual movement in Spain or even of the existence "of any tradition of homosexual politics,

[75] It is interesting to note how problematic gender and sexual constructions in Panero's oeuvre have received more attention in the few foreign critical works on the author than in Spanish criticism. For example, David William Foster's *Spanish Gay and Lesbian Themes: a Bio-critical sourcebook* includes a passage on Panero, who, "as an 'oddball', often introduces a gay identity into his work that moves the text towards the dark tunnel of desire and execration" (121). Alyssa Marie Holan also devoted a part of her PhD thesis to the topic.

not to mention homosexual 'culture'" ("Laws" 241). The official discourse on sexuality—and homosexual practices—during Francoism was inserted as part of the simplistic and stereotyped regime of dual visibilities, morally and ideologically reduced to good and evil. The religious discourse of the omnipresent Catholic Church conceived homosexuality as the deadly sin of sodomy. Medical and scientific discourses evolved from blatant contempt to the appreciation of the need for curative measures.[76]

Despite the general tendency towards invisibilisation,[77] a limited discursive visibility developed that inscribed the homosexual in two major ways. The homosexual as a brute criminal (Mira, *Sodoma* 311-314) was an inscription in which the homosexual is equated to—and sometimes confused with—other familiar enemies of the Nation—communists, masons and Jews.[78] The second discursive realisation was the "mariquita", a relatively inactive, inane and harmless but thoroughly despicable and overtly effeminate character. It is evident that these discourses permeated general discursive practices, not only by reinforcing extremely derogative terms to refer to homosexuals, such as "puto", "marica", "maricón", "bujarrón" and the like, but also by propagating a sophisticated rhetorical terminology to refer to what was considered abnormal sexual practice.[79] Legal discourses reflected this popular perception of homosexuality. The "Ley de vagos y maleantes" of 1933, which thoroughly inspired the 1970 "Ley de peligrosidad y rehabilitación social" voiced and performed official discourse on homosexuality with a set of measures that brought together the moral and the social.[80] A law passed in 1954 considered being

[76] The eminent doctor, Juan J. López Ibor, published an extremely influential treatise in 1968, *El libro de la vida sexual* that reflected the ideal of the "unnatural" sexual act as degeneration, and the possibility of a cure (Mira, *Sodoma* 301).

[77] Ingenschay for example discusses how the homosexual was far less visible in Francoism than in any other fascist regime (162-163).

[78] Mira quotes an extremely popular book which was re-were published in twelve editions between 1956 and 1973, Mauricio Carlavilla's *Sodomitas: homosexuales, políticos, científicos, criminales, espías, etc*. In the introduction to the volume we read: "Este libro fue proyectado para demostrar el peligro que es el sodomita para la Patria. Pero también lo es tan tremendo, y más, para la sociedad, y sobre todo, para la familia. Por ellos, me permito dirigir a los padres este previo grito de alarma" (*Sodoma* 357).

[79] Victoriano Domingo Loren in *Los homosexuales frente a la ley* cites, for example, "amor contra natura", "vicio nefando", "ultraje al pudor social", "actos repulsivos", "vicio antinatural" and "muestra dañina y repulsiva de la degeneración individual", among others (36).

[80] This (in)famous law is a unique case of what could be called "metadiscursive" legal text. The objective of the law was not to punish actions, but to "prevent" states of being or behaviours against what was considered as the discursive social truth. Therefore the law punished potentially dangerous social states, such as drug use, homosexuality—*being* homosexual—gambling or simply inactivity, individual sloth or begging.

homosexual—not only the performance of acts of homosexuality—a punishable offence that often saw the convicted committed to prisons or mental asylums. Treatment and social reinsertion would not appear in the legal discourse until 1970. Articles 431 and 432 of the Penal Code also punished "public scandal" and this could be freely applied to public displays of affection between people of the same sex. These discourses and the institutions that actualised and enforced them contributed to the inscription of Panero's body and the name of the author Leopoldo María Panero as *maudit*. Homosexuality—which was noted as a suspicious condition in his police record (Benito 175)—was, for example, one of the causes of Panero's imprisonment in 1971. The official report termed him a "drogadicto habitual e invertido" and this was the alleged reason for the poet's electroshock treatment in mental health institutions.[81] Ironically, reclusion enhanced Panero's opportunities for homosexual encounters, subsequently re-enforcing the inscription and visibilisation of Panero as homosexual in the homogeneous discourse—which often obviates the fact that the subject Panero has had many female relationships, and even stable female partners. When names such as Wilde, Verlaine, Rimbaud, Genet, Sade and the like came "out of the closet" into the light of discourse visibility during the late 1970s, the opening up of the visibility of the *maudit* non-heterosexual writer may have also been decisive for the inscription of Panero as a prototype of the "maldito". Nevertheless, had Panero's sexual behaviours begun to take place ten years later, this inscription would not have been possible for the simple reason that a (limited) normalisation of homosexuality in homogeneous discourse had already taken place. During *La Movida*, homosexuality came to be perceived by some important cultural groups as an acceptable and even desirable quality.[82]

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[81] Benito recounts how, while in a mental clinic in Barcelona, Panero was given an illustrated book, *The Talkies*, that contained a profusion of cinema images. "Según Leopoldo a los doctores les engañaba diciendo que le gustaban las actrices, cuando en realidad, quien le atraía era Johnny Weissmuller en el papel de Tarzán. Pero una vez que confesó tal cosa, le aplicaron electrochoques" (112).

[82] Héctor Fouce comments

> la importante presencia que en la *nueva ola* tuvieron los gays, un colectivo fuertemente marginado por el franquismo (y también por los *progres*) y que sin embargo en esta época, entroncando con ese gusto por la provocación y el exceso del glam, tienen un papel importante en la gestación de la nueva cultura. El travestismo de Almodóvar y, sobre todo, Mcnamara, la apariencia andrógina de Santiago Auserón, la afición de Alaska por los ambientes travestis y gays que ilustran alguno de sus discos, contribuyeron a darle al colectivo gay una presencia cada vez mayor. (61)

3.6. Suicide

Suicide, which also seems to be almost infrangibly linked with the name Panero, constitutes an ideal feature to associate forever the author's name with a patina of malediction. Suicide has been recurrently inscribed in the name of the author Leopoldo María Panero. References to suicide are central, not only in articles and biographical accounts, but also in both films on the Panero family.[83] As he made public throughout *El Desencanto*, the poet actually tried to end his life prematurely three times between 1968 and 1969. The list of prominent suicidal writers usually associated with "malditismo" is rather extensive, and includes such names as Kleist, Chatterton, Polidori, Nerval, and Trakl, to name a few. Despite Spain's fruitful and illustrious literary suicidal tradition, including Larra, Ganivet and Trigo, homogeneous discourse did not open up visibilities for suicides during Francoism. The official and standardised discourse during the regime also applied its basic ethical and ideological dualistic oversimplification to suicide. Moral discourse, influenced by the ubiquitous Catholic Church, regarded suicide both as a cardinal sin—God is the only giver and taker of life, and suicide was therefore often depicted as a supreme form of dissent against God—and as a deeply immoral act of cowardice. This moral view was predictably supported by other hegemonic discourses. Medical discourse considered suicide largely to be a mental problem—usually related to both exogenous and endogenous factors—whereas legal discourse situated it as a punishable crime.[84] During the first decades of the dictatorship, official discourse tended to eliminate all references to individualised tragic episodes. Sevillano relates how the official directives which emanated from the "Dirección General de Prensa" aimed to avoid any references to the "crónica negra" of the country (265). By the late 1960s, however, suicide appears to have achieved a certain discursive visibility,[85] which still was not matched by a substantial change in the hegemonic discourse about self-inflicted death. Panero was therefore inscribed by the micro-physics of power and—

[83] Juan Luis, Leopoldo's older brother, tried to commit suicide several times in his youth. He has also written copious poems about mainly literary suicides. Michi, the youngest, planned a collection of books about artists who had ended their own lives. The collection, which never was published, would have been called "El Dios Salvaje", which is the name the Aztecs gave to the god of suicide (Michi Panero 414). For a discussion of suicide in the Panero family, see Utrera (109-133).

[84] In 1963 the communist leader Julián Grimau, was accused of attempting to commit suicide, among other serious crimes. He was executed days later.

[85] An episode referred to in *El Desencanto* by an amused Panero accounts for the visibilisation of suicide in public homogeneous discourse. The poet describes how a maid found him in his motel room, half unconscious and surrounded by Valium pills and empty boxes. Horrified, the lady said "¿Pero es que va usted a hacer lo mismo que Marylin Monroe?" (80)

literally—institutionalised. The consequences of Panero's attempts to commit suicide were always internment in mental hospitals and/or asylums where he was subjected to "curative" techniques that, depending on the dominant discourse of the time, varied from strong sedation to insulin and electroshock treatments, and psychoanalysis. Panero continues to receive a range of mental health treatments today.

In the last three decades, the visibility—and, ton a certain degree, the idealisation in minor discourses—of suicide has grown exponentially. Therefore its social inscription, affected mainly by new medical, sociological and moral discourses, has changed dramatically—as has the institutional reaction towards it. In fact, during the 1970s and 1980s, after decades of invisibility, suicide became an almost fashionable act among artists: Alfonso Costafreda, Gabriel Ferrater, Eduardo Hervás and Antonio Maenza, for instance, took their own lives. Hervás and Maenza, two of Panero's friends, died young, and they too have become "malditos". In contemporary homogeneous discourse, however, suicide has developed into a social issue—and in a way, a concern—that needs to be addressed through sympathetic treatments and preventive measures. Due to such discursive shift, suicide no longer provides a free ticket to malditismo. Panero's attempts to kill himself, however, took place at the exact and ephemeral moment in which the discursive location of the suicide as *maudit* was available.

3.7. Madness

Madness is, without a doubt, the discursive feature that has inscribed the name Leopoldo María Panero as *poète maudit* in the most prevailing and unrelenting way. Panero's madness appears as his most distinctive attribute in critical and media representations of the author.[86] Virtually every discursive rendering of Panero is associated, in one way or another, with his alleged madness.[87] Moreover, the name

[86] In an interview by Rodríguez Marcos, for example, we read that Panero "es el *loco oficial* de la literatura española" ("Delirio"). This trend also pervades representations of the poet outside Spain. Thus, a short article by Daniel Woolls in 2002 was entitled "Spanish Schizophrenic Poet Laudet".

[87] An outstanding example is provided by both films on the Paneros. *El Desencanto* evolves around young Panero's madness as much as around the figure of the dead father—in this sense, the discussion between Juan Luis and Michi is particularly illuminating (Blanc 25-31). Leopoldo's lengthy apparition in *Después de tantos años* chiefly takes place in the mental asylum in which the poet was confined at the time—the Sanatorio de Mondragón. The whole film evolves around his madness. The poet's body is inscribed and visibilised inside and around the institution in an extremely powerful manner. A more contemporary filmic reference, the short documentary *Un día con Panero* ends with the image of the poet behind the iron bars of the gates of the mental institution in which he currently resides, in the Canary Islands.

Panero is often linked to a long tradition of "mad", often *maudit*, artists.[88] In Panero's words, "Un manicomio, en efecto, es un lugar ideal para no ser creído" (*Luz* 79). Effectively, a mental hospital is not only the ideal place "not to be believed", but also the perfect institution in which to be discursively inscribed as mad. The poet's life has always been tied to mental institutions and submitted to the micro-physics of power derived from a series of discourses on mental illness.[89]

In the hegemonic discourse of Francoism madness epitomised a series of diverse discourses on otherness. As previously mentioned, a systemic dichotomy in which political or social dissent was regarded not only as morally evil, but also as foreign or alien, was created during the dictatorship. Madness embodied the climax of alienation. Official scientific discourse on madness was deeply traversed by political, moral and other social discourses.[90] Antonio Vallejo Nájera, allegedly the most influential psychiatrist in early to mid-Francoism, affirmed the existence of a quintessential Spanish anthropology. Scholastic philosophy, deeply influenced by Catholicism, became the reference point for the development of psychiatric theories and practices (Lázaro).[91] In the 1950s and 1960s, without deviating from its constant moral orientation, the discourse drifted towards an endogenous conception of mental illness as primarily a medical problem. According to Sánchez Vallejo, "la enfermedad mental solo debía ser entendida desde la perspectiva de un presunto daño orgánico cerebral" and psychological or sociological factors were never taken into consideration (Vallejo).[92] Psychoanalysis and other psychological techniques were

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[88] Benito in his biography devotes more than a page to tracing parallelisms between Panero and Artaud. (30-31). Pere Gimferrer, old friend and conspicuous poet, also compares Panero to Artaud. (Benito 31). Many other illustrious "mad" authors—Blake, Nerval, Nietzsche, to name a few—consistently surround the name Panero in critical and general media contributions—as in Blesa's monograph (*Último* 13-14).

[89] Since 1968 the poet has been confined in many mental health institutions, and, for the late twenty years, his confinement has been permanent. As his brother Michi says ironically in *Después de tantos años*, Leopoldo "podría hacer una guía de sanatorios psiquiáticos".

[90] Homosexuality, for exmple, was not linked to a physical flaw, but was mainly regarded as a mental problem. Ppolitical dissent was also associated with mental defects, as in Vallejo Nájera's thesis that "un marxista es un débil mental" (Quiñonero).

[91] The early strong germanophilia of the Regime and its discourses entered the medical discourse as well: ideas supported by the Nazis, such as social hygiene and eugenics, became primordial elements of Francoist psychiatry.

[92] Sánchez Vallejo expands on this topic:

> Era el cerebro dañado el que ocasionaba cualquier patología psíquica: depresiones, neurosis, esquizofrenias, etcétera, sin que intervinieran en la génesis psicopatológica otros elementos ajenos al individuo y pertenecientes a su vida emocional, como las frustraciones, violencias, represiones morales o sociales, manipulaciones intelectuales, incomunicación, soledad… En resumen: esta psiquiatría unidimensional y organicista era la políticamente correcta. Subsidiariamente el

always regarded as foreign, suspicious, and potentially harmful. This discourse would translate into a series of technologies of power and discursive inscription applied to insane individuals, regarded effectively as flawed or "faulty". Electroshock therapy, the administration of large quantities of drugs (mainly insulin) cures were widespread treatments inscribed on and in the body Panero.[93] Both the moral and the endogenous discourses regarding mental illness translated to Leopoldo María Panero's representation in discourse as "mad" and, therefore, justified institutionalisation. Various episodes that could have been regarded as actions of dissent were interpreted by the hegemonic discourse as symptoms of the connatural organic flaw of madness. Despite Panero's abundance of "awkward" biographical episodes, the actual reasons for his original confinements and subsequent treatments are not associated with madness in present-day Spanish medical or public hegemonic discourse. Panero's first confinement in 1968 was the consequence of an attempted suicide—paradoxically by overdosing on a drug, Somatarax, he had been prescribed by the medical institution (Benito 98). Marihuana consumption and attempted suicide led to a new internment in a mental clinic later that same year. Expressed homosexual desire was "treated" with electroshock therapy (Benito 112). Drug use—and displays of "irregular" behaviours—were the principal reasons for successive confinements.[94] Although the body Panero and the name Leopoldo María Panero as *poète maudit* have been decisively constructed and located as the "madman", a construction that has never been abandoned by hegemonic discourse and institutional apparatuses, there is still considerable medical discussion regarding Panero's pathology. This debate has not permeated the hegemonic inscription in discourse of the name of the author Panero.[95] What seems to be clear is that such an inscription and construction has operated as the main feature of the name of the author and its connection to "malditismo". Panero

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> devenir emocional del sujeto no contaba para nada, no existía. Éramos los seres humanos, desde esta singular perspectiva, personas amorfas y en manos de un azar que tenía en sus manos nuestro funcionamiento cerebral. (Sánchez Vallejo)

[93] Endogenous psychiatric discourse highly affected the poet. Genetic heritage was a major component of this discourse: in Panero's family suicide and madness had been common—Eloisa Blanc, Panero's aunt, for example, spent most of her life in mental institutions diagnosed with schizophrenia (Benito 100).

[94] Doctor González Duro was transparent in his diagnosis: "Toxicomanía pertinaz" (Benito 143).

[95] The usual diagnoses of paranoia or schizophrenia are actually contradicted by several reputable opinions. Doctor Vidal Teixidor, discussing Panero's case in 1968, claimed that he was "neurótico pero no demencial" (Benito 112). With the change in medical discourse in the 1970s and 1980s, the question of the poet's madness became more controversial. Some accounts by psychiatrists that have treated him point out that Panero's problem is just an extreme case of Narcissism (Benito 251). Whatever the discourses involved, it is evident that Panero's "madness" has been the object of heated discursive debate in the medical field.

himself has claimed that "todo poeta maldito es un loco y todo loco es un poeta maldito" (*Cerebro* 185).[96] Had the poet been born a decade later, however, his body—and name—would not have been inscribed in the same manner in the name of insanity.

3.8. Literature

The changing literary field in the 1960s and early 1970s in Spain opened up a new set of visibilities and literary roles, allowing the shaping and inscription of Panero as "maldito" to become possible. Up until the mid- to late 1960s, there were no *poètes maudits* in Spain, since malditismo was not a legitimate currency in either hegemonic or counter-hegemonic literary discourses.[97] Official literary discourse in the first years of Francoism was interested in the creation of a "healthy" national culture. As in any other discursive field, this meant the support of a simplified discursive role for the writer and the poet as educators and (re)creators of the nationalistic myths. Thus, instead of the *maudit*, other visibilities, such as that of the "official poet", were opened up and occupied by several names—Dionisio Ridruejo and later Leopoldo Panero, the father, for example. Whereas poets in exile, such as Luis Cernuda, a friend of the Paneros in London, disappeared from the official discourse, more mature poets that remained in Spain after the war, such as Dámaso Alonso, Vicente Aleixandre and Luis Rosales, among others, produced well-crafted intimate, personal poetry orientated towards the self and transmitting religious and existential emotions. These poets soon became well established within the literary discourse and the institutions that surrounded it. More "risky" tendencies, such as the attempt to recover irrationality, experimentation and playfulness carried out by an ephemeral *avant-garde* movement in the 1940s, *Postismo*, were either censored or completely invisibilised (Debicki, 77-78). In the mid- to late 1950s and early 1960s, parallel to the general paradigm shift that started taking place in the country, new

[96] If we understand malediction in terms of radical social otherness, the *savant fou* would represent the epitome of the *maudit*, since both genius and madness are essentially counter-hegemonic social attributes. As mentioned above, malediction is a shifting category. Madness and genius, however, seem to represent two "permanent" qualities of the *maudit*. When some of the qualities that formerly inscribed Panero as an accursed poet (homosexuality, drug using, rebelliousness and so forth) do not seem to open up the discursive possibility of malediction in such a definite way anymore, the image of the *savant fou* seems to be stressed. For example, two cover photographs in recent volumes (*Papá* and *Cuentos*) portray the poet as a dribbling idiot.

[97] An outstanding example is provided by the poet José María Fonollosa (1922-1991). "Discovered" as a *maudit* after his death in 1991, Fonollosa's sceptic and amoral splendid oeuvre had passed totally unnoticed—and unpublished—since 1951.

poetries and poetics were born.[98] The position—either official/institutional or invisible—of the poet in hegemonic discourse of the time, however, did not change substantially, apart from a certain tendency to a "fading" of the discursive positions of the new poets.

Poetry of social dissent and political opposition was not involved in the opening up of the *poète maudit* role either. "Social literature" had been a well-established trend since the early days of the dictatorship. Despite the asphyxiating omnipresence of censorship, poetry always enjoyed a moderate degree of freedom. Naturally, poets suffered the restrictions of censorship, but their alleged restrained ideological challenges—and eventual success—were probably a product of the regime's relative disregard for "high" forms of art due to their lack of social impact and relevance.[99] Lack of political effectiveness, however, was obviated in the literary discourse of social and political dissent in the 1950s and the first half of the 1960s. In fact, literary discourse of dissent—not homogenous, but extremely prominent at the time—opened the role of the committed poet, a role that would be readily fulfilled. Gabriel Celaya's: "la poesía es un arma cargada de futuro", "una herramienta para cambiar el mundo" (92) became the motto of a generation of poets that found in realist poetry an instrument to express social responsibility. José Hierro's verse "Confieso que detesto la torre de marfil" (Mangini 69) summarises a discourse that precluded the role of the *maudit*, clearly at odds with the "politically committed", as understood in social realism.[100]

By the late 1960s, however, when Panero began his poetic career, literary discourse was immersed in a process of rapid change. Social-realist views were steadily cracking and being conquered by new ideological discourses such as political disenchantment.[101] Manuel Vázquez Montalbán claimed at the time "luchar contra la sociedad escribiendo poesía es como hacer la guerra con un tiragomas" (in Mangini

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[98] Extremely important and personal poetic voices such as Jaime Gil de Biedma, Francisco Brines, Claudio Rodríguez, Carlos Sahagún and José Ángel Valente, among others, created outstanding and unique oeuvres that remained virtually invisible in the general discourse until many years later.

[99] In Labanyi's words, "It was not till the 1960s that intellectuals started to realize what the censors had always known: that elite culture is, sadly, not a political threat" (214).

[100] In 1955, Jorge Semprún in a committee of the PCE abhorred aestheticism and poetic individualism, two of the usual features of "accursed poetry", in favour of a political understanding of art (Mangini 87).

[101] Mangini states how "El distanciamiento del idealismo fue, al mismo tiempo, literario y político. Murió el fervor 'religioso' y, con ello, un ideal: la búsqueda de la pureza revolucionaria. Así llegamos a lo que Paul Ilie ha llamado el 'escepticismo moral' que motivará la 'literatura de la desmitificación'" (149).

154). Even Jorge Semprún, a clandestine leader of the PCE, when asked in 1981 about the significance of their political actions admitted "no hicimos nada" (Mangini 163). The paradigm shift that saw the end of autarky also had an impact in official literary discourse. Most importantly, the "relaxation" of—literary—censorship and the relative openness of cultural frontiers shook hegemonic literary discourses at all levels and contributed to the creation of a new regime of visibilities.[102] In a new context of mass media influence and new commercial techniques of distribution and circulation of the literary, poetic anthologies flourished and gave way to new and far more visible roles for the name of the author. José María Castellet's *Nueve novísimos poetas españoles* appeared under the banner of Carlos Barral's publishing house and was partially responsible for the emergence of a new discursive poetic role in the 1970s. The poet as a *novísimo* was an entity characterised by radical modernity and an individualistic will to non-conformism and non-commitment, which took on a discursive role close to that of the *maudit*, a "model-author" (Lanz Rivera 880) that would soon acquire discursive entity. Barral and Castellet enjoyed longstanding critical and commercial success.[103] With the publication of *Nueve novísimos poetas españoles* a literary trend and a generation—and a new system of visibilities—were crafted,[104] to such an extent that critic and poet Jenaro Talens maintains that

> Si el nombre del antólogo no hubiera sido el que es ni la casa editora la que fue, posiblemente el carácter canónico que ha acompañado al libro durante todos estos años no habría existido. Es el carácter de punto de referencia otorgado a su aparición y en la serie de réplicas y contrarréplicas que provocó donde hay que buscar el verdadero motor del fenómeno canonizador que conocemos como "novísimos" ("Historiográfica" 72).

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[102] Debicki claims: "censorship was significantly relaxed throughout the period, most dramatically under the new laws of the press instituted in 1966. Foreign literature, classic and current, highbrow and lowbrow, as well as works by previously censored Spanish writers […] became more readily available. […] It is against this backdrop that new attitudes toward poetry developed" (99).

[103] They had been partially responsible for the expansion of literary social-realism—despite their later rejection of it—and Barral is believed to be the creator of the Latin-American literary "boom". By the mid- 1960s Barral and Castellet, sensitive to the discursive changes brought about by the general paradigm shift, had already abandoned social-realism and were looking for new tendencies.

[104] According to Talens "por primera vez una antología se realizaba con anterioridad a la aparición pública de muchos de los nombres incluidos en su nómina, como propuesta de futuro en vez de cómo selección sobre el trabajo realizado con anterioridad" ("Historiográfica" 72). The "generación de 1970" largely depended on publisher Carlos Barral and critic José María Castellet, who facilitated the "eclosión publicitaria generacional" (72) through an openly conventional publicity discourse (71).

The enormous success of *Nueve novísimos* was responsible—by action and reaction—for the fact that in the late 1960s and 1970s, anthologies attained prominence and eventually acted as literary journals and manifestos, becoming important vehicles for the creation of hegemonic and counter-hegemonic literary discourses.[105] The emphasis on breaking ties with tradition in the prologue to *Nueve novísimos* and other anthologies, in addition to focusing on the influences of foreign references and mass popular cultures, was soon appropriated and enacted by critical discourses and literary institutions.[106] "Malditismo" became one of the outstanding new discursive positions: "Rimbaud se constituye, en su actitud *maldita*, en modelo de la protesta generacional, al lado de Lautréamont, Baudelaire y Verlaine" (Lanz Rivera 939). Economic growth, social changes, multiculturalism and consumerism—connected to the development of the mass media—that allegedly affected the new generation of poets also became an important aspect in the consolidation of the new visibilities opened up for the name of the poet. The growth of literacy, together with economic and social factors, led to a publishing boom that in turn brought about a change in the hegemonic perception of the literary phenomenon.[107] The growing market and the appearance of a plethora of new anthologies also contributed to an interesting discursive shift. According to Lanz Rivera, "El marco de la discusión se había desplazado de lo *fundamental* (la escritura poética) a lo *anecdótico* (los poetas incorporados a cada antología)" (887). This displacement from the fundamental to the anecdotal illustrates the prevalent position the name of the author acquires during the period. Panero, the youngest of the

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[105] Lanz lists as the 16 most relevant anthologies Enrique Martín Pardo's *Antología de la joven poesía española* (1967), José María Castellet's *Nueve Novísimos poetas españoles* (1970), Enrique Martín Pardo's *Nueva poesía española* (1970), Antonio Prieto's *Espejo del amor y de la muerte* (1971), José Batlló's *Poetas españoles poscontemporáneos* (1974), Víctor Pozanco's *Nueve poetas del resurgimiento* (1976), Concepción García Moral and Rosa María Pereda's *Joven poesía española* (1979), Víctor Pozanco's *Segunda antología del resurgimiento* (1980), José Luis García Martín's *Las voces y los ecos* (1980), Elena de Jongh Rossel's *Florilegium* (1982), Julia Barella's *Después de la modernidad* (1987) and Mari Pepa Palomero's *Poetas del 70* (1987). Another four anthologies listed by Lanz not directly related to the "generación de 1968" are *Doce poetas jóvenes españoles* (1967), José Batlló's *Antología de la nueva poesía española* (1968), Equipo Claraboya's *Teoría y poemas* (1971) and Florencio Martínez Ruiz's *La nueva poesía española, antología crítica* (1971) (Lanz Rivera 983-989).

[106] Critic Blanco Aguinaga states:

> Ha de subrayarse que la nueva tendencia venía acompañada de una "teoría" literaria que, a su vez, se apoyaba en—y remitía a—escritores y críticos cuyos nombres y tesis básicas acerca de la literatura y el lenguaje se repetían una y otra vez, de manera casi encantatoria, en conferencias, artículos de periódicos, y entrevistas: Pound, Lowry, Musil, Breton, Borges, Lewis Carroll, Hölderlin, Octavio Paz [...] estructuralismo, formalismo ruso, Roland Barthes. (187)

[107] The increase in the number of editions, mainly as a result of the growth in book sales, was rather significant: from 3000 titles in 1952 to 14,000 in 1970 (Mangini 230).

Novísimos, would shortly thereafter occupy the newly opened up—and rather visible—role of the Spanish *poète maudit*. This role in the homogeneous literary discourse, accompanied and facilitated by Panero's inscription in other discourses, would feed, enhance and "corroborate" Panero's overarching discursive malditismo. The role of the *maudit* would eventually become less relevant by the mid- 1970s due mainly to further fragmentation and further changes in literary discourses. The poetic "model author" created by Castellet, and poetic roles in general confirmed by many others, lost relevance, as the anthological model and the publishing boom faded.

The above analysis of the literary context closes the short examination of the changes in discursive fields that simultaneously made visible the contingent location of the *maudit* in which Panero was inscribed. Nevertheless, as already mentioned, a certain "individual" agency by Panero, the artist of his own self, should be allowed for in the system in order to provide a more comprehensive—and less mechanical—picture.

4. *Leopoldeces*

The above discussion of the construction of the name Leopoldo María Panero began with a reference to Foucault's idea of authorship in "What is an author?" The late Foucauldian notion of the "arts of the self" will be deployed now in order to briefly state Panero's partial own contribution to the process of his discursive inscription as a *maudit*.

In the final years of his career Foucault favoured the notion of the "arts of existence" or the "arts of the self", a partial refining of the "technologies of the self" whereby the subject can—and should, within his or her discursive conditions—become a self-determining agent to author his or her life in such a way that it renders a work of art. When Foucault asks "couldn't everyone's life become a work of art?" (*Ethics* 261), he is advocating the ethical need for self-modelling as both subjects and objects of our aesthetic behaviour. This overtly provocative notion—the privilege given to the ethical self-reflexive subject who "is not a substance" but "a form, and this form is not above all or always identical" (*Ethics* 290)—constitutes the recognition of a fundamental element that was missing in earlier Foucauldian theory of the docile body. The ethical self-reflexive subject, however, is obviously immersed in a high degree of discourse determinism. His or her crafting itself evidently takes

place in social contexts, and as such, is affected also by the social in a chain that could be prolonged *ad infinitum* in a fruitless search for a "core" of self-determinism. Without entering into further ethical or theoretical arguments, it is essential to state the relevance of "intentional and voluntary actions by which men not only set themselves rules of conduct, but also seek to transform themselves, to change themselves in their singular being, and to make their life into an oeuvre that carries certain aesthetic values and meets certain stylistic criteria" (Foucault, *Pleasure* 10-11).

It is not the goal of this discussion to privilege the technology of the "arts of existence" as a means for the individual Panero to attain a specific desired self-crafted form—a move that might, in turn, legitimate the univocal and legendary construction of Panero as *maudit*. Nevertheless, the exercise of such technology within a discursive context may be considered as one of the multiple visible factors that make up the social inscription of the poet. Panero, indeed, seems to have been an important source of discourse about his own malditismo, at least in the early years of his public discursive modelling. In the 1970s Panero actually regarded a man's own life as a potential vehicle to create a work of art (*Turba* 24). Therefore literary malediction as a "conscious" choice by Leopoldo seems to be obvious, and Michi Panero is a privileged witness. In *Después de tantos años*, the youngest of the Paneros comments "a Leopoldo [...] le ha devorado el personaje Leopoldo Panero [Leopoldo:] yo quiero ser loco y poeta maldito *full time*, toda la vida" (38'-39'). He also describes Leopoldo as "un señor que se dedica toda la vida a ser poeta maldito, violento y loco" (61'). Old friend and poet Luis Antonio de Villena also refers to malditismo as an attribute Panero sought: "Cuando yo lo conocí y traté, Leopoldo era un lúcido desequilibrado que buscaba el malditismo y la repulsa, bajo el signo de Artaud y contradictoriamente de Lacan" ("Invocando").[108] Panero himself often mentions his own early malditismo: "nuestra generación hizo una moral del arte, en contra de la vida, de lo que Mallarmé llamara, '*la obsesión de la existencia*', y que aquí el arte se convirtió en una '*síntesis de exclusión*', siendo esta síntesis de exclusión la clave también de un malditismo húmedo como fue el mío" (*Luz* 125-126). The self-orientation towards "maditismo" has even permeated his oeuvre. One of many fitting examples is the choice of the poetic persona in the poem "Yo François Villon" (*Completa* 436) in which the poetic

[108] Villena also comments in his prologue to Panero and Medrano's *Los héroes inútiles* "Creo que en Leopoldo María había en aquella época [...] una fuerte voluntad de malditismo" (10).

voice adopts the name of the illustrious fifteenth-century *maudit*. Panero himself provides "negative" evidence about his original search for "malditismo" by abhorring it. In a 2001 interview the poet claims he is "harto. Lo he dicho muchas veces: que no usen mi torpe biografía para juzgarme. Todo ese rollo vendrá de que tiene morbo que esté en un manicomio, digo yo. Estoy harto de los malditos, harto de ser el loco, harto de ser Leopoldo María Panero. Quiero ser un hombre común" ("Delirio").[109] Alberto Medina discusses Panero's agonistic status as a pose, "La 'pose' de Panero se realiza como particular relectura de una agonía dandy finisecular" (*Exorcismos* 159), whereas harsh criticisms labelling Panero a "poseur" may also unveil Panero's partial agency in his own malediction.[110] Some actions must have been undertaken by the Panero that stopped, according to Victoria Pulido, being a person to become a personage (34).[111]

Despite the abundance of new visibilities that were being opened up in Spain during the 1960s and 1970s, the literary and musical referents chosen by young Panero were still quite dissimilar to the hegemonic cultural practices—and indeed, rather invisible to the general public. Decadentism, aestheticism, dark esoteric texts and "canonical" *maudits* largely shaped the plethora of readings Panero—and a few close friends and generation colleagues—chose to construct a personal library *à rebours*. Likewise, musical taste developed in the young Panero in quite a unique manner in the prudish and overall conservative Spain of the late 1960s.[112] Similarly,

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[109] Benito expands on this topic: Leopoldo "aborrece la murga del *malditismo*. Sabe que está atrapado en al leyenda de autor maldito que se ha forjado en torno a él y de la que con cólera reniega. Leopoldo María Panero no se considera un autor maldito, aunque es consciente de que molesta y desagrada" (31). Nevertheless, despite constant rejections of his own malediction, as when he claims "No estoy, para nada, de acuerdo con ese encasillamiento de "poeta maldito" [...] Todas esas opiniones acerca de mí como maldito me hacen reír" ("Maldito" 29), Panero remains, as usual, ambivalent. In his recent autobiography the poet states "¡Ah, Dios mío [...] cómo echo de menos la vida salvaje de los bares, el honor de estar maldito!" (*Prueba* 26).

[110] In a rather notorious text published in *El País* in 1980, José Ángel Valente "responded" to Panero's controversial article and anthology *Última poesía no española*. In his attack, Valente describes (not-so-young) Panero as an essentially desperate poseur. Among other things, Valente states "Cuestión de pedagógico pudor es, por supuesto, la de disentir de jóvenes presuntos, sobre todo cuando éstos hacen de su juventud vagamente ficticia una prolongada profesión. El escritor es en rigor anónimo. No se le reconoce por su vida. En realidad, su vida se ha desconocido siempre. Algunos jóvenes perpetuos—que ocupan la juventud como si fuera silla de academia—hacen desde la vida gestos desesperados para existir en la escritura" (Valente). Francisco Umbral, in his *Diccionario de Literatura. España 1941-1995: De la posguerra a la posmodernidad*, states how Panero is aware of his malediction. According to Umbral the poet "ha llevado su papel de maldito hasta sus últimas consecuencias [...] tras la tradición romántica, los malditos de hoy ya no son ni pueden ser ingenuos, ay. Saben a lo que están jugando" (quoted in Benito 347).

[111] Pulido, in fact, argues that this is the case of all the Paneros, about whom "se podría decir que de tanto leer se creyeron los caracteres de un melodrama victoriano o de un cuento de Edgar Allan Poe" (34).

[112] Though far from the regime's initial attitude towards popular music, with the prohibition of swing, black and other decadent music and songs sung in a language different from Spanish (Sevillano 323-

Panero's drug use may have been, in some ways, a "personal" aesthetic decision, particularly given the strong bond traditionally established by "underground" discourses between drugs and malditismo.[113] Illegal drugs have also been habitually perceived as guarantors, via illumination and degradation, of that inverted mystical path to perfection to which the *maudit* always aspires (Quintana 438). Panero seems to have been a devote follower of the "sulfúrea senda" of artificial paradises (Villena, "Imágenes" 7).

Panero's personal aesthetics may have also contributed to his inscription as a *maudit*. In the official discourse of Francoism, clothing and general personal appearance constituted an obsession. Challenges to the homogeneous and homogenised discourse of correction and propriety were treated as suspicious and therefore regarded as threatening: in the simplified discourse of the "blue shirts"—one of the names given to true Francoists, male hair length and attire meant allegiance or dissent.[114] The regime's obsession with appearance seems to have been mirrored by the young Panero. The juvenile poet would dress in a most provocative way in a *sui generis* form of dandyism.[115] This can be seen in one of the first public pictures of Panero as a poet, which appeared in a rather controversial book, *Infame turba* (1971). In the publication, Federico Campbell interviewed 26 conspicuous members of the

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324), official attitudes to foreign "subversive" music from the late 1960s still regarded it as socially pernicious and it did not enjoy great influence or audience. Panero's fondness for foreign modern and experimental bands must have been regarded with suspicion. The author dedicated his 1970 book, *Así se fundó Carnaby Street*, to The Rolling Stones.

[113] Regarding the use of drugs as a "conscious" discursive decision, apart from some "unnecessary" references in *El Desencanto*, we can refer to Elena Llácer's memories of Leopoldo in 1968, and his state of excitement when showing her some joints, acting as a naughty boy: "[Elena] recuerda que él, cual niño zangolotino, le mostró un paquete de Winston con porros en su interior" (Benito 103).

[114] Sabater and Tomás in a book published in 1962 complained about the expansion of homosexuality, including the "narcisismo imperante en la juventud, favorecido por el progresivo afeminamiento de la indumentaria masculina (desfile de modelos varones, exhibición de peinados, etcétera)" (quoted in Mira, *Sodoma* 320). A newspaper article recounting the clash between the police and demonstrators in the homage to Antonio Machado in 1966 associated, as usual, appearance with morals and politics: "gentes de dudosa catadura moral y política, algunos delincuentes, amorales de raros atuendos y descuidado en el vestir [that] obedecían a consignas comunistas" (Mangini 203). Generally speaking, foreign "radical" fashion waves of the late 1960s and early 1970s did not penetrate Spanish hegemonic discourse. Despite the existence of underground groups, *beatnik*, *hippie*, *ye-yé* and *melenudo* became highly derogative popular terms. The obsession with uniform appearance was such that the expression "cambiar de chaqueta", to change one's jacket, became extremely popular during the Spanish Transition to refer to the reprehensible change of political views.

[115] Benito in his biography pays detailed attention to young Panero's attire: psychodelic shirts (82), green velvet (86), impeccable suits (91), dressed as a *Beatle* (153) or in rigorous black (154). On page 82 we find a rather illuminating passage: "Entre algunos círculos de la facultad de filosofía y letras, Leopoldo era conocido como El Príncipe, dado su acostumbrado esmero y atuendo de dandi" (82). Villena remembers the poet "calzando unas botas altas por encima de los pantalones, lo que resultaba llamativo en un país tan estricto y tan gris en el vestir" (Benito 155).

Spanish subversive intelligentsia. The black and white photograph of Panero by César Malet that opens the set of interviews reveals a slim, long-haired young poet, dressed entirely in black and languidly holding a cigarette against an immaculate white wall (16). Clothing and appearance contribute to the occupation of a discursive position, and, if they may have favoured the inscription of Panero as a *maudit*, they definitely typed him as a threat to the official discourse. Furthermore, Panero's dandyism would have undoubtedly facilitated his discursive inscription as drug addict and homosexual. In the simplistic homogeneous discourse of late Francoism, the three attributes were perceived as intrinsically united as manifestations of the same perverted being.[116]

A further feature that may have emanated from the young Panero's deployment of the techniques of the self in relation to his inscription as *maudit* is his condition as an *agent provocateur*. Talking about his state of confinement, the poet has often claimed "tan chulo era que me quería meter con toda España y, total, España me ha metido aquí" (*Locos* 62). Thus, Panero, the outrageous "chulo" that wanted to mess with the entire country may have had a part in his own discursive inscription.[117] Despite his political compromise and apparently wholehearted commitment in the late 1960s, Panero was renowned for expressing sarcastic opinions about some of the comrades and institutions in opposition to the regime. "Comrade Alberto", Panero's pseudonym in the clandestine PCE, is remembered as a disconcerting, sometimes histrionic militant who would mock the historical heavyweights of the party, or would turn secret meetings into orgies (Benito 77-78).

"Problematic" sexuality was also openly used in Panero's discourse as a form of provocation.[118] Mira discusses the relationships between certain homosexual discourses and malditismo during Francoism. According to Mira, expressions of problematic sexuality can hide—in the tradition of Genet and others—an attraction towards marginality, a will to marginalisation that the author perceives in Leopoldo María Panero and his friend Eduardo Haro Ibars (*Sodoma* 397). Some years later, Panero would mock his own final turn into a "super-homosexual" foe: "al fin me he convertido en el grado super-homosexual de la masonería" (*Locos* 62).

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[116] One of Panero's police records of the time alludes, amongst other things, to the suspicious way in which he dressed (Benito 175).

[117] In this sense, it is interesting to point out what Guillermo Carnero said about the poet: "La enfermedad del joven Panero se llama erostratismo, es decir, la clase de locura que lleva a cometer barbaridades para hacerse famoso" (quoted in Benito 258).

[118] The already mentioned allusions to homosexual oral sex with mentally disabled inmates, or the acknowledgement of incestuous desire, both in *El Desencanto*, are significant examples.

Madness is in all certainty the discourse which Leopoldo María Panero seems to have most obsessively deployed in his own aesthetic self-modelling. The poet's tremendously ambiguous discourse on his own mental condition is as disconcerting as it is omnipresent. With a profound knowledge of psychiatry and anti-psychiatry himself, Panero seems to have constructed his "artistic mad persona" in a—necessarily partially—conscious way. Two illustrative assertions by the poet explain the dimension of the discursive ambiguities we confront: "Yo estoy loco, pero no soy un monstruo" (Benito 322) is contradicted some time later by the statement "seré un monstruo, pero no estoy loco" ("Delirio"). Whatever the truth might be, the fact is that Panero has never discursively renounced madness. Among cries of praise for and/or abomination of insanity,[119] Panero constructs a whole discourse about the "unique" mental state of the character Leopoldo María Panero that could be summarised by his proclamation, quoted in Benito "Mi enfermedad soy yo, y quitármela sería destruirme para construir un Leopoldo María insípido" (301). Madness as one of the practices of the arts of the self in Panero is a hypothesis that could be even legitimised by medical discourse. Doctor Baldomero Montoya, one of Panero's psychiatrists in the past, asserts "Leopoldo no es un loco pero sabe especular muy bien con la locura. [...] Él está dentro de la realidad y la maneja como quiere. Tiene un juego perfectamente lúcido y racional [...] ha construido una personalidad perfectamente estudiada" (Benito 269). A few months after this contention, in 1982, the poet was diagnosed with "Psicosis endógena. (Cuadro residual)", which effectively made him a terminal patient in psychological terms (Benito 272). Regardless of the medical "truth", Panero has presented himself as a prophet of madness (*Luz* 11), and has recurrently linked (his) madness to two well-known attributes of the *maudit*: the heroic and the catastrophic.[120]

Leaving aside Byzantine and linguistic considerations about folly such as the poet's claim that "no estoy loco, soy un loco" (Jové 72), an extremely peculiar and perhaps illuminating set of actions by Panero can offer a further insight into the poet's deployment of the technologies of the self. Benito coined a neologism, *leopoldeces*, to refer to the plethora of absurdities, irrationalities, gruesome caprices, eccentricities

[119] A particularly ambivalent depiction of madness is provided in Panero's article "La medicina y el mal. Algunas observaciones sobre el cuerpo humano" (*Luz* 159-160).

[120] According to the poet, "La locura puede ser una heroicidad, y el loco puede ser un superhombre o un praeter hombre, el Adam Kadmon de los kabalistas, el hombre antes de la caída" (*Luz* 158) and "El yo designa [...] esa irrealidad que nombra tan sólo la catástrofe de la locura" (*Luz* 56).

and violent episodes—the latter few often, although not always, a result of lengthy drunken binges—that have plagued Panero's life and served as the real discursive thread uniting the homogeneous fabric of public discourse on the poet. Nevertheless, behind the *leopoldeces* we can often glimpse the mischievous hand of Panero, the crafter of the self. Michi Panero provides a humorous example in *Después de tantos años*. He tells a story about a night on which he accompanied their mother home. When they opened the apartment door they found Leopoldo standing in the middle of a chalk pentagram, naked, his arms spread open, surrounded by candles and facing an open window. When asked by a horrified and alarmed Felicidad what he was doing, Leopoldo calmly answered: "¿Pues no lo ves? El ridículo" (49'-50').[121]

Finally it seems that Panero frequently surrounded himself by a *troupe* of avant-garde artists, drug addicts, homosexuals, radicals, marginals and a cohort of "minor" *maudits*, and maintained into a series of *dangerous liaisons* that helped his crafting of the *maudit* self.[122] Perhaps a good indication of the success in his shaping of the personage is the fact that Leopoldo has served as a model for several characters in novels and short stories.[123]

The evolution of Panero's inscription as *maudit* could be well seen through the progression that may be inferred from the two films on the Paneros. *El Desencanto* appeared to foresee what *Después de tantos años* shows twenty years later: the confirmation of the process of disintegration of the family and the corroboration of the image of Panero as the *savant fou* or the *poète maudit*. An asphyxiating sense of decadence pervades the second film. As predicted, almost in jest, in a conversation between Juan Luis and young Michi (who died in 2004 at the age of 51) in *El Desencanto*, the Paneros are the protagonists of the "fin de raza Astorgano" (Blanc 30), the end of a race and of a family discursively inscribed *à rebours*.[124]

The analysis of the axiomatic link of the name of the author Panero to malediction, and the assessment of the contingent and anachronistic nature of its

[121] Even some of the poet's suicidal attempts could be interpreted as the product of the artist of his own life: in *El Desencanto* Panero refers to one of this episodes as "de opereta" (Blanc 80).
[122] People like Diego Lara, Carlos Castilla Pino, Antonio Maenza, Eduardo Haro Ibars, Eduardo Hervás, Marta Sánchez. All members of a kind of Spanish "lost generation", all of them dead.
[123] The most relevant examples being Jorge de Cominges' *Tul ilusión*, Luis Antonio de Villena's "Apagad el gas antes de iros" or Vázquez Montalbán's *El premio*.
[124] Utrera treats the topic at length in a section of his book entitled "Un espejo familiar llamado Wittelsbach" (237-262).

construction may help unlock readings of Panero, the corpus of texts that escape some of its already canonical interpretations. If Panero is not really a *maudit* or not such a *maudit* perhaps the ongoing readability of his oeuvre will be safeguarded. Benito, however, writes in the final lines of his introduction to Panero's biography: "Quizá para el lector, Panero viva consecuentemente con su pensamiento, acorde con su *malditismo*. Quizá el lector piense que los poemas han de mostrar su autenticidad de ese modo. Quizá piense que la vida de este hombre es la dramáticamente correcta. Quizá piense eso, dramáticamente" (32). Maybe Panero's oeuvre, if one wants to grasp its authenticity, can only be read, as Benito suggests, as an excrescence of his malditismo. In the next chapters of this thesis, however, the shadow of Panero the *maudit* will fade away, and a somewhat different reading will be provided.

Chapter III: Minor

Nunca cedamos en nuestra pretensión no ya
de una nueva sociedad, sino de una nueva
humanidad. Que sigan hablando, ya no
importa. Que sigan excluyendo nosotros
haremos de la uniformidad de esa exclusión
la garantía de una diferente universalidad.
Leopoldo María Panero

El lenguaje es un virus.
Leopoldo María Panero

The construction of Leopoldo María Panero as a *poète maudit* pre-conditions the reception and therefore the readings of the oeuvre under his signature. "Malditismo" becomes an often simplified metanarrative that determines the interpretation of texts and places writing within a stable and allegedly marginal location in relationship to a presupposed central literary and socio-cultural canon. The notion of the *maudit*, however, springs from an aprioristic categorisation and construction of the name of the author that is highly contingent and partially unjustifiable, rather than from an actual evaluation derived from the reading of a corpus of texts.[1] Furthermore, the marginal, the location usually given to the *maudit*, presupposes the notion of a literary core, which cannot be substantiated and which is to be found everywhere and nowhere.[2]

Panero has claimed that "España ha destruido lo que era yo: un poeta de minorías y punto" (*Locos* 56). The tendency of Panero's oeuvre to "minority" as the motor of expression and the concept of the minor in literature can help unlock a reading of Panero that avoids aprioristic categorisations and meta-interpretations.[3] This chapter illuminates a set of connections that can be established between Gilles Deleuze and Félix Guattari's notion of minor literature, as developed in their seminal work *Kafka: Toward a Minor Literature,* and some of the most relevant aspects of

[1] Panero has remarked that "el nombre del autor es el exorcismo para neutralizar lo que detrás de él subyace" (*Matemática* 12).

[2] The poet has acknowledged the relevance of malediction as a part of writing (*Turba* 22-23). The *maudit*, however, is not perceived by Panero as a trope to be interpreted, but as a structural component of the text: the *maudit* is "la figura de la modernidad por excelencia, la única posibilidad actualmente de la escritura (y esto no por razones de emoción, sino de estructura)" (*Cerebro* 164).

[3] A commentary on Gerard de Nerval, one of Panero's influences and *alter egos*, could be thoroughly applied to interpretations of the poet. According to Antonio Pamies, Nerval's poems "han suscitado, por su hermetismo, gran número de interpretaciones psicoanalíticas, místicas, etc... a veces descabelladamente especulativas, y a menudo más crípticas que los poemas que pretendían 'explicar'" (Pamies 71).

deterritorialisation in Panero's expression, understood as minor practice. This general and introductory reading of Panero also aims to emphasise the possibility of a feasible understanding of the poet that endeavours to underline the ongoing readability of the texts, that is, their writeability.

Beginning with a discussion of the Deleuzian approach to interpretation, this chapter explores how certain deterritorialisations of expression work in Panero and what effects they may generate. Different techniques and mechanisms underlying his production are analysed in order to highlight the intrinsically material and textual nature of the "marginal" in his works. Marginality, however, is not understood as a presumed location, but as an overtly dynamic flow, an outward movement towards the limits of the literary, regardless of where the—always movable and contingent—limits may stand. The deployment of such techniques and mechanisms induce Panero's oeuvre to traverse the limits of literary discourse and to illuminate multiple virtual possibilities and dynamic *becomings* that may ultimately challenge social power relationships as they are established in and through language. Such a literary machine constitutes a formidable vitalist exercise, an expression of desire that overflows and defies interpretation and carries the potential to challenge the reader's assumptions and convictions.

1. Interpretation

The problematic question of an interpretation of Panero that avoids the notion of the *maudit* as an overarching and axiomatic evaluative principle can be first approached by a discussion of Deleuze's readings of Carroll and Artaud. In *The Logic of Sense* Deleuze states that, despite their biographical and textual peculiarities, neither Carroll nor Artaud should be assimilated to the "grotesque trinity of child, poet, and madman" (*Logic* 83).[4] This assertion is thoroughly applicable to the literary phenomenon that is Panero. The assimilation to the "grotesque trinity" discussed by Deleuze preconditions interpretation, in Panero's case, by overcoding reading and neglecting vital potentialities within his oeuvre. Deleuze offers an alternative way of critical reading in *Nietzsche and Philosophy*, in which he develops a theory of interpretation as a form of symptomatology and semiology. Interpretation involves a

[4] Deleuze expands: "A great poet may write in a direct relation to the child that she was and the children she loves; a madman may carry along with him an immense poetical work, in a direct relation to the poet he was and which he does not cease to be. But this does not at all justify the grotesque trinity of child, poet, and madman" (*Logic* 82-83).

creative effort "to determine the force which gives sense to a thing" and to evaluate the means "to determine the will to power which gives value to a thing" (*Nietzsche* 50). Obviously indebted to Nietzsche, Deleuze understands the interpretative act as an assessment of the active or reactive quality of a force, whereas evaluation involves an estimation of the affirmative or negative quality of the will to power, as it is inscribed in a relation of forces. "Will to power", in Niezschean terms, does not involve an actual will to dominate. Rather, "will to power" is the energy that drives transformation and metamorphosis: "The power [*puissance*] of transformation, the Dionysian power [*pouvoir*], is the primary definition of activity" (*Nietzsche* 39). A critique that aims at interpreting in these terms may also facilitate the separation of Panero from his homogeneous discursive inscription and his alleged mental condition, and, therefore, challenge the assumption that his oeuvre is a mere correlate of his malediction or his malady. When discussing Sade and Masoch, Deleuze renders the topic in the following terms:

> Whether Sacher and Masoch are "patiens" or clinicians or both, they are also great anthropologists, of the type whose work succeeds in embracing a whole conception of man, culture and nature; they are also great artists in that they discovered new forms of expression, new ways of thinking and feeling and an entirely original language. (*Masochism* 16)

From this perspective, Panero, the man who could be regarded as the epitome of the "grotesque trinity of the child, the poet, and the madman", can be considered to be purely a writer, irrespective of whether or not he is also a patient, and as such, a cultural physician "whose differential diagnoses unfold divergent realities and alternative modes of life" (Bogue, *Deleuze* 3).

Understanding interpretation and evaluation in terms of will to power takes the literary analysis to the field of desire. In light of this, Leopoldo María Panero can be conceived as an assemblage of enunciation, that is, a desiring machine.[5] Desire in Deleuzian and Guattarian terms is not related to the central absence of lack in the psychoanalytical fashion. Desire, instead, is creative, primordial force and self-enhancement. It is desire's drive to expand, connect and create that makes the desiring

[5] I adopt Deleuze and Guattari's term "assemblage of enunciation" to refer to the object of this study, Panero, as a relatively stable site of textual production in which discursive and non-discursive flows converge to generate an identifiable discourse.

machine possible—the desiring machine is the outcome of ever-expanding and connecting forces. It is this desiring machine, "whose proliferating series, connectors and blocks transmit flows and intensities, induce movements and open lines of flight" (Bogue, *Deleuze* 59), that connects to the minor literary machine, as its counterpart in expression.

2. The minor

In a seminal text on Kafka published in 1934, Walter Benjamin stated that there are two ways in which one could misunderstand Kafka's works: "One is to interpret them naturally, the other is the supernatural interpretation. Both the psychoanalytic and the theological interpretations equally miss the essential points" ("Kafka" 127). Kafka, Benjamin contended, had to be taken literally, not as a supreme signifier of some hidden mysterious meanings, but as a heterogeneous writing machine, an assemblage of words and effects that did not lend itself to transcendental domestication. Similarly, the label of *maudit* that is recurrently attached to Panero's work stimulates the kind of readings that Benjamin rejects. The "black sun", which Blesa and Polo allude to when discussing the poet, may act as a transcendental interpretative vortex that swallows all the vital flows that Panero's literature emanates, and with them all their potential force.

Doubtlessly indebted to Benjamin, Deleuze and Guattari offer an analogous reading of Kafka. Their partially new method proves to be most useful for an understanding and reading of Panero that rejects both meaningless biographism and transcendental meanings:

> The three worst themes in many interpretations […] are connected to all the stupidities that have been written about allegory, metaphor, and symbolism in Kafka. […] It is absolutely useless to look for a theme in a writer if one hasn't asked exactly what its importance is in the work—that is, *how it functions* (and not what its 'sense' is). (*Kafka* 45)

The study of the fundamental aspects of Panero's work, following a Deleuzian framework, may therefore involve a "literal" reading of the politics of composition that endeavours to avoid as much as possible the imaginary and the symbolic—and the biographical, a reading that is *not metaphorical*. The function of "minor literature" appears to be extremely helpful as a general introduction to this disquisition as it

unfolds the possibility of a less subjective reading of the oeuvre usually regarded as *maudit*, and therefore, marginal: "'What is marginal in literature?' […] The criteria are obviously difficult to establish if one doesn't start with a more objective concept—that of minor literature" (*Kafka* 18). As in Kafka, the marginality and the newness of Panero's literature—a literature that may indeed have no precedent in Spain—invite the critic to examine it through the concept of the minor.

Deleuze and Guattari define in an unusually systematic way what has become the classic notion of "minor literature" and its three main features:

> The first characteristic of minor literature in any case is that in it language is affected with a high coefficient of deterritorialisation […]. The second characteristic of minor literatures is that everything in them is political […]. The third characteristic of minor literature is that in it everything takes on a collective value. (*Kafka* 16-17)

Moreover, "minor no longer designates specific literatures but the revolutionary conditions for every literature within the heart of what is called great (or established) literature" (18).[6] Therefore, in a rather "un-Deleuzian" exercise of re-definition and condensation, it can be concluded that the minor is essentially a material reading of the virtually revolutionary conditions of a literature that lies within a larger and well-established literary system. These conditions crystallise in two interrelated planes: firstly, the anomalous form and content of the expression of this literature, and, secondly the virtual political implications of this expression. The following analysis of Panero as minor literature will focus on the first aspect, that is, the abnormalities in expression. Virtual political implications will be regarded as secondary, due to the fact that they involve a high degree of interpretation and, as such, of re-territorialisation of the texts. In fact, Deleuze and Guattari's theorisation of this second aspect of their notion of the minor seems rather problematic.[7]

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[6] Ronald Bogue, in an enviably succinct way, rephrases these three main characteristics in the following way: "minor literature: (i) experiments with language; (ii) treats the world as a network of power relations; and (iii) opens possibilities for a people to come" ("Minor" 114).

[7] A brief, but fundamental disquisition on the concept of minor literature has to be introduced at this stage in order to stress the virtual nature of the political implications of the idea, notwithstanding the certain degree of conceptual recklessness and the lack of proper notional development that characterises Deleuze and Guattari's exposition of the central notion in *Kafka*. Although Deleuze and Guattari constantly discuss "deterritorialisation of the language" in general, deterritorialisation of expression in minor literature should be regarded as operating more specifically over a particular type of discourse—the literary—rather than language as the whole assemblage of enunciation, that is, the domain of the virtual. The deterritorialisation of the language as such, if at all, is mediated through a deterritorialisation of the literary discourse. This distinction, basic to discern the potential political

The concept of the minor thus understood is useful for a first approach to Panero's oeuvre. The starting point for this approach should then be expression, or more specifically, its warping, since "as long as the form and the deformation of the expression are not considered for themselves, there can not be a real way out, even at the level of contents. Only expression gives us the '*method*'" (*Kafka* 16). According to Deleuze and Guattari, in minor literature expression precedes content, "whether to prefigure the rigid forms into which contents will flow or to make them take flight along lines of escape or transformation" (*Kafka* 85).[8] Following a systematic process of exposition, the first question that should be asked about "deformation" of expression should address the "source" of that expression—the writer—a figure that

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implications of the minor, does not seem to be stated in Deleuze and Guattari's exposition of the concept. Deterritorialisation of a major literature is equalled to the deterritorialisation of a major language. Nevertheless, both processes, though intimately connected, are not one and the same. Panero's radical disruption of form and content of expression, comparable to such authors such as e.e. cummings, Céline o Beckett, "do[es] overtly [what] Kafka does in a covert fashion: he makes language strange" (Bogue, "Minor" 114). This "making the language strange" is a process of deterritorialisation that implies a previous territory. However, this territory, this plateau, in which a particular assemblage of enunciation operates is never "language" as the general assemblage of enunciation, but always a mediated deterritorialisation, a deterritorialisation of a particular kind of discourse, the literary. This can be clearly understood when reading poetry as minor literature, as poetry has usually presented a higher coefficient of deterritorialisation of a language than prose. When Panero writes: "Verf barrabum qué espuma", the deterritorialisation is not exerted on the majoritarian use of Spanish language, but of the majoritarian use of the Spanish literary discourse. Outside the convention of the specific language game of literary discourse, the meaningless first two words—"Verf barrabum"—represent such a brutal disruption of the language that the line of flight—in Deleuzian terminology, the door open to the virtual revolutionary potential, to the possibility of new subjectivities—it might open disappears in the absurd. If read as an expression within the larger framework of Spanish language in general, "Verf Barrabum" is simply unrecognisable, it is a blockage, a dead end, and a line of flight into nothingness. This idea can be applied to Kafka and all minor practices in literature, irrespective of their covert nature, as Bogue maintains. If, as Deleuze and Guattari suggest, the minor must be linked to the political—a delineation of the possibilities of the virtual by the creation of intensive lines of flight—it has to be mediated through the literary. As a result, a minor literature is the deterritorialisation of the literary assemblage of expression in a language, an assemblage that is already conventionally understood as a first degree of deterritorialisation of a language. Therefore, minor literature exerts a double degree of deterritorialisation of the majoritarian language. Obviously, the minor assemblage of expression within the literary assemblage is connected to the language as a whole, and of course there is a continuous multidirectional flow of intensities. But only in this mediated and secondary way can minor literary expression be political.

[8] The problem of expression and content in Deleuze and Guattari should not be assimilated to the usual dichotomies of form and content or signifier and signified. According to critic André Pierre Colombat, expression in Deleuze and Guattari radically differs from transcendental or Platonic notions. Expression is inseparable from the differentiating processes that unfold it. It is not a mirror, it never resembles what it expresses, the force that "explains". "Expliquer" in French, from Latin "Plicare" means to unfold in different series or modes. Therefore, expression is inseparable from the powers of the flowing and ever-changing matter that it expresses. In Colombat's words, "It 'unfolds' and 'involves' but has nothing to 'unveil'" (14). This entire conception springs from an understanding of language as a means of action, as an essentially performative event. Panero seems to agree with this view, when he states "Explicatio (desenvolvimiento), no interpretación" (*Cerebro* 165).

is irremissibly linked to "a literary machine of expression, for which he is simultaneously the gears, the mechanic, the operator, and the victim" (*Kafka* 58).

3. Two minor Paneros

Although Deleuze and Guattari appear to be rather adamant that "There isn't a subject; *there are only collective assemblages of enunciation*" (18), the pragmatics of reading *Kafka* reveal an extremely solid presence of Kafka, the writer and the bearer of a socio-cultural and strong experiential imprint. Regarding our subject, and supporting Panero's own words "es que no hay autor, sólo poemas" ("Siglo"), the emphasis should be placed on the "author" Panero only as one of the several elements of expression. From this perspective, Panero may well be identified with at least two key "knots" in the assemblage of enunciation that constitutes his oeuvre, two—far from constant or uniform—main stratifications in a flux of literary production. Acknowledging the existence of these "two main Paneros", the "actual" Panero, the author or the collection of experiential circumstances that stratify in the surface or surfaces we choose to "label" a set of writings, plays an important role in the assemblage of enunciation. One of the principal characteristics of the minoritarian appears to be that the author must thrive creatively under somewhat distressing circumstances. As John Hughes argues, "The minoritarian use of language has always an existential urgency in so far as it arises in each case from the particular exclusions and exigencies of writers whose immediate linguistic and cultural, sexual or racial situation is in itself complex and multiple" (59). Both Paneros share a great deal of "existential urgency".

In the first Panero, a complex flux of extremely powerful non-discursive and discursive forces converge and assemble in a set of peaks of high intensities and abrupt cartography. The social paradigm shift that occurred in Spain during the 1960s and early 1970s provided the ideal circumstances for the minor practice—as it crystallised in many of the writing practices of the *Novísimos*, among several other contemporaries. The subject Panero was heavily involved in a series of dramatic political, cultural and vital events that engaged expression in a determining way. In Deleuzian and Guattarian terms, at the level of contents, the machinic assemblages of bodies within which the first Panero is inserted constitute a unique turmoil "of actions and passions, an intermingling of bodies reacting to one another" (*Thousand* 97-98).

Inseparable—and some times indiscernible—from the non-discursive, the discursive assemblages—or collective assemblages of enunciation, at the level of expression—in which the young Panero is inserted, act as the perfect counterpart for the assemblage of chaotic material flows. By the late 1960s, the standardised Spanish of early Francoism, the "language of the empire", which had become formulaic and impoverished through a limiting and grandiloquent rhetoric of discursive social and ethical propriety, was being deterritorialised by the embryonic fresh linguistic practices of a newly born capitalistic society. Nevertheless, in terms of literary discourse, the young Panero found highly territorialised practices both in ideologically "conservative" and "radical" writings. Conservative majoritarian literary practices largely responded to a traditionalist turn after the wild literary deterritorialisations of the 1920s and early 1930s. Alternatively, radical practices were largely immersed in a content-focused trend of "social realism" that, under the innocent pretence of coming closer to "the people" and the need for political action, actually blocked revolutionary flows of expression—and therefore of content—via a candid reterritorialisation of the literary discourse.[9] The drastic rejection of such precedents by the *Novísimos* was repeatedly noted by the architect of the "generation", José María Castellet: "los planteamientos de los jóvenes poetas ni tan siquiera son básicamente polémicos con respecto a los de las generaciones anteriores: se diría que se ha producido una ruptura sin discusión, tan distintos parecen los lenguajes empleados y los temas objeto de interés" (15-16).[10] Despite the fact that some writers, such as Juan Goytisolo, Juan Benet or Luis Martín Santos had been experimenting with literary discourse for a decade—mainly in prose—by the late 1960s, deterritorialisations of expression in poetry were scarce. Nonetheless, a

[9] Apart from a few notorious exceptions, poetry in the 1950s and early to mid-1960s was a highly territorialised practice in Spain. Andrew P. Debicki categorises several tendencies of poetic expression. A confessional, personal, existential and religious kind of poetry, elegant and conservative in its expression, was practiced by conspicuous authors such as Vicente Aleixandre and Dámaso Alonso, as well as others such as Luis Rosales, Luis Felipe Vivanco or Leopoldo Panero—who would arguably end up becoming "official" poets of Francoism. Social and political poetry, highly revolutionary in its ideological pretensions, but extremely conservative in expression, was produced by such authors as Blas de Otero or Gabriel Celaya among many other conspicuous authors. Younger poets such as J. Ángel Valente, Francisco Brines or Claudio Rodríguez opened new trends for poetry, but they never achieved the high degrees of discourse deterritorialisation attained by the *Novísimos*. Highly deterritorialised practices, such as *Postismo* in the 1940s and 1950s passed unnoticed.

[10] According to Blesa, this rejection of the tradition encompassed a generational desire to destroy the bases of the old, in order to start anew. Blesa has commented on the literary discourse of the time that "La literatura estaba allí desde siempre disponible para cumplir su auténtica misión, para fer foc nou, para quemar y arrasar la tradición que, una vez derruida, por lo demás, prestaría su auténtico valor en la obra nueva, en el nuevo fuego" ("Hem" 31).

significant number of key contemporary authors, such as Pere Gimferrer, Manuel Vázquez Montalbán and Antonio Martínez Sarrión, to name a few, were already opening new ways of poetic expression. This coterie of experimental voices constituted the ideal breeding ground for minor literary practices.

The second key moment of high intensity in the assemblage of enunciation "Leopoldo María Panero" is affected by some radical changes at the non-discursive level that condition the subject Panero, and as a result, in a mediated way, expression. The poet's vital journey is increasingly characterised by progressive isolation—at every level of experience—and semi-permanent confinement in mental institutions. Since the early 1990s, Panero's family relationships have virtually been non-existent.[11] Friends and colleagues have gradually deserted the poet, as documented throughout Benito's biography. Furthermore, the highly intense and critical period that witnessed the dismantling of the dictatorship has given way to a neo-capitalist liberal democracy that has enhanced the reterritorialisation of social practices, isolating and blocking "marginal" ideological and political flows of energy.[12] In addition, the constant process of vertiginous short deterritorialisations and reterritorialisations in contemporary cultural fields prevents the creation of stable and visible peak intensities. Finally, the body of the "second" Panero has been inscribed with the permanence of confinement and the continuity of mental and physical illness and subsequent medical and psychological treatment.[13]

At the discursive level, the multi-stratified linguistic and literary practice in contemporary Spain has facilitated the adoption of a series of multiple blockages by the "second" Panero. Moreover, the absence of easily identifiable literary trends in a continually expanding malleable market that promotes vertiginous changes has

[11] Felicidad Blanc died in isolation in 1990, followed by Michi Panero, who passed away in poverty and abandonment in 2004. The eldest brother, Juan Luis Panero, has not had a relationship with Leopoldo María since their youth. In 1993 he commented "No somos una familia, somos unos actores muy independientes" (Fernández-Santos). Paraphrasing Luis Antonio de Villena, the Paneros are the epitome of a family "surgida aparentemente como modelo y que terminó deshecha" ("Genuina").

[12] The normalisation of democracy in Spain has contributed to the development of a two-party system in which PP and PSOE take turns in power. Extreme political activism and radical ideologies have almost been confined—except for the regional independentist movements—to non-existence. As a result, the amount of social desire invested in the political system has been reduced drastically.

[13] Panero has lived on and off in psychiatric hospitals for the last thirty years. Since the late 80s the poet has experienced almost permanent confinement.

contributed to Panero's isolation from groupings or generations.[14] The existence of these "two" Paneros has been confirmed by some of Panero's critics.[15]

The material analysis of the site of production of enunciation provides us with an objective perspective on the different elements that become the precise demands and exclusions of writers whose direct historical, cultural, sexual or political situation is, in itself, complex and difficult. "Identity" regarded as a-subjective and non-structural becomes a function or, better, a series of functions that form part of the particular assemblage of enunciation.[16] Furthermore, such an analysis of Panero "the subject/author", will help prevent the recurrence of symbolic and psychoanalytic interpretations of the subject of the enunciation—or even Panero, the human being. These readings usually lead to mythification and mystification of the author, and subsequently cloud evaluation of the whole oeuvre.[17]

If Panero the assemblage of enunciation is to be interpreted, expression is the key object of elucidation. The main question Deleuze and Guattari pose in *Kafka* is "Why this machine of expression, and what is it?" to which the answer is: "We know that it is in a relation of multiple deterritorialisations with language" (19). According to Deleuze and Guattari, language has to be challenged in as many ways as possible for the minor to enter expression. The notion of expression as expression of content and form becomes central to the minor and its political function. As John Hughues states, "In minor literature […] workings of power are contested in these ways:

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[14] Almost all of Panero's critics seem to confirm this literary isolation, for example Polo (*Cuarteto*), Blesa (*Último*) or Barros, among many others. In this sense Geraldo claims "Esta es la venganza de LMP con la vida y la escritura, una obra que no quiere ser *postmoderna* ni de la *experiencia*, la depuración máxima de las negaciones y la marginación de cualquier interpretación" (Geraldo).

[15] Barros claims that

> a poesia de Panero pode, se tratada em seu conjunto, explicitar de algum modo a passagem de uma poética auto-reflexiva para uma poética mais intimista: na verdade, um caso *sui generis* na poesia espanhola, a poesia de Panero parte de um engajamento na forma poética, uma espécie de inflação da linguagem, para atingir, nas últimas décadas, uma forma mais condizente com a poética pós-modernista, sem abrir mão, entretanto, do trabalho com a linguagem. (175)

Polo provides a mainly formal and thematic classification of Panero's oeuvre in six parts, which could be essentially seen as a process of "intensificación" of his writing (*Cuarteto* 280).

[16] The desirability of this method of reading identity has been corroborated by Panero himself, "la identidad no es más que un rol o la asunción de muchos roles, esto es, una función que en nada asemeja al *yo* freudiano, pues no consiste en una estructura" (*Luz* 40).

[17] A plethora of relevant examples can be quoted from the main commentators of Panero. Navarra, for example, states: "La iluminación es negativa en las tradiciones orientales: se accede a ellas a través de la negación del 'yo'" (Navarra). While Fernández-Vegue maintains: "A lo largo del proceso creador se encuentra en Panero activo lo que Lacan llama "la leyenda épica", que son las hazañas del yo, retraídas en el subconsciente del poeta. Esto es, para Leopoldo María la sublimación de la persona se alcanza en la desestructuración, y la construcción expresiva de esta desestructuración" (Fernández-Vegue). Finally Barella: "El poeta se mira en el espejo y sólo logra ver una imagen ruinosa que incluso exige su muerte para poder encontrar su significación y su identidad" (123).

content becomes expressive; expression becomes material; and the formal controls of major literature become resisted, making of literature something that resists recognition as it releases new intensive forces" (61). Taking into account the political limitations of the deterritorialisation of expression within the literary discourse, we can now consider Deleuze and Guattari's assertion that "Only expression gives us the *method*" (*Kafka* 16).

Panero's use of literary discourse is affected by a high coefficient of deterritorialisation. When discussing expression in Prague German in Kakfa's time, Deleuze and Guattari refer to and judge two principal types of deterritorialisation: the "bad", consisting of an artificial enrichment of the language that leads to "a desperate attempt at symbolic reterritorialisation"; and the "good", undertaken by Kafka, which strips the language of all inexpressive elements to create a new sobriety (*Kafka* 19). Challenging Deleuze and Guattari's semi-dogmatic polarisation,[18] Panero's use of both techniques in different stages of his production—that could be broadly associated with the aforementioned "two Paneros"—works as an effective revolutionary force within the assemblage of enunciation.

3.1 The first Panero

Expression in the first Panero largely connects to the social and cultural turmoil of the late 1960s and early 1970s, and is inscribed within a general assemblage of enunciation in which other contemporary voices were emerging and generating minor literary artefacts. The mechanisms of composition in the first Panero often tend to a general enrichment of literary discourse. Expression is characterised by the recurrence of highly deterritorialised literary practices and the frequent deployment of techniques that could be described in terms of *displacement*, *amplification* and *condensation.* These categories are to be regarded as a means of systematisation, but should not be considered as fixed groups or divisions. In fact,

[18] Irrespective of how eagerly Deleuze and Guattari warn against interpretation, *Kafka* can be read as an ethical project. The classification into the categories of "good" and "evil" of the processes of territorialisation and deterritorialisation, the minor and the major, the centrifugal and the centripetal, extensive and intensive and so on, appears as self-evident throughout the book. These aspects, which would be later refined and redefined in Deleuze and Guattari's *A Thousand Plateaus*, prove the enormous difficulty involved in the attempt to avoid interpretation, despite the authors' ongoing claim that "We aren't even trying to interpret, to say that this means that" (*Kafka* 7).

they are often deployed concurrently in the poems, and some of the texts seem to display features that could at least fall into two of the categories.[19]

3.1.1. Displacement

Displacement techniques frequently appear as literary genre slippage. One of the salient features of Panero's expression is the introduction of a unique formulation of the prose poem, a different materiality of enunciation that resists identification and plays in a region of indeterminacy between major recognisable genres of literary discourse—prose and poetry. As previously mentioned, J. M. Castellet commented that "En cuanto a la consideración de lo que es o tiene que ser formalmente o gráficamente, casi, un poema, [...] la libertad es absoluta" (40-41). This "almost absolute freedom" in composition makes expression strange. By situating the text in an indeterminate generic position, expectations are challenged and confused and expression acquires a certain newness and freedom, thus becoming the ideal space for the transmission of literary energies. Contemporary critic and poet Pere Gimferrer perceived this interface of indeterminacy in his preface to Panero's first publication, *Por el camino de Swann*, in 1968: "El ritmo, la cadencia de estos textos no es en absoluto equiparable al de una prosa, por más que tampoco coincida con la del verso" (22).

By the late 1960s and early 1970s the prose poem was certainly not a literary novelty. Conspicuous precedents such as Baudelaire, Mallarmé and Rimbaud, however, had not inspired a very successful heritage in Spanish literature. The prose poem had only been cultivated in moderation by a few authors, such as Aleixandre and Cernuda among others. Such a spurious genre, however, has always enjoyed a halo of subversive literary practice. It integrates contraries and creates a literary no-man's-land that has often been perceived by poets and critics alike as the ideal space for the development of individual freedom.[20] Panero's texts take these principles and features a step further.

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[19] In his volume *Logofagias. Los trazos del silencio*, Blesa introduces the notion of "logofagia", writing that says nothingness, "un hueco cuyo fondo es un sin-fondo, que deja a la escritura sumida en una reflexión que la acalla, la dobla, la pliega, se la traga" (15). Although Blesa does not use the notion of the minor *strictu sensu*, his book could be interpreted as a rhetorical analysis of minoritarian practices by poets such as José-Miguel Ullán, Eduardo Hervás, Eduardo Haro Ibars and Panero, who, according to the critic, is one of the most important writers of "logofagia" (207). Blesa also creates an astonishingly original rhetorical apparatus and nomenclature to analyse his corpus.

[20] Critic Pedro Aullón de Haro, one of the leading Spanish experts on the prose poem, links the appearance of the prose poem to modernity and the mirroring of two of modernity's most salient

Despite the fact that other poets—José Ángel Valente, Ana María Moix and Jenaro Talens to name a few—were also using the prose poem form at the time when Panero published *Por el camino de Swann* (1968) and *Así se fundó Carnaby Street* (1970), his poetic prose was, in Túa Blesa's words, "una auténtica rara avis en la escritura poética del momento y en la de las décadas anteriores" (*Último* 23). Charles Baudelaire, characterised the prose poem, in his prologue to *Petits poèmes en prose* (*Le spleen de Paris*), as the miracle of "une prose poétique, musicale sans rhythme et sans rime" (quoted in Murphy 12). The absence of versification and rhyme were understood as the key attribute of a transgressive genre that was still supposed to keep some degree of poeticity and musicality. In many later renderings of the prose poem the poetical consensus dictates, at least, the appearance of a certain lyrical motif. According to this general definition, we find in the first Panero several degrees of deterritorialisation of the prose poem. Some examples from *Así se fundó Carnaby Street*—a volume composed almost entirely of poems in prose—show how these degrees of deterritorialisation can work to destabilise expression and create ideal spaces for the free flow of desire. This volume was published shortly after the disruption caused by the *Nueve Novísimos* in Spanish letters, and is usually regarded as one of the most important works in Panero's early oeuvre. The following text, entitled "Evocación", constitutes a rather representative example:

> ¡Ah, quién hubiera podido vivir aquélla época hoy tan lejana, haber sido una muchacha pálida que tocase el piano y en los atardeceres bordase en el bastidor, esperar a un novio detrás de un visillo que se estremeciera cuando él pasase, tener una caja de música llena de valses tristes, llamar a un muchacho a la luz de una vela "caballero", y recitar versos que se perdieran en la hiedra de las ventanas!
>
> CAPITÁN MARVEL, ¿DÓNDE ESTÁS? (*Completa* 37)

Read without the last sentence, the poem abides by Baudelaire's categorisation of the poetic prose composition. A typically lyrical poetic motif—the perhaps ironical, longing for a long gone romantic past—is conveyed in a form of prose that, despite lacking rhyme and versification, produces a distinct musicality. The use of the asyndeton—a rhetorical figure copiously deployed throughout *Carnaby* with different

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characteristics: "integración de contrarios y supresión de la finalidad, principios que tienen por objeto la superación de límites, la progresiva individualidad, la libertad" ("Teoría"). Aullón de Haro states that the prose poem—together with the essay—are the only two literary genres produced by Modernity *strictu sensu* (*Ensayo* 117).

implications in expression—generates a monotonous and rhythmic cadence. This musicality produces an almost confessional whisper and moves the poem close to Symbolism, a literary movement that also favoured free verse. Things become animated in order to correspond to the poetic subject's supposed feelings: curtains shiver and waltzes feel sad in silent sunsets where a pale lady plays the piano whilst waiting for her gentleman. Nevertheless, the lyrical, symbolist and almost synaesthetic atmosphere the text generates hides a brutal deterritorialisation of the poetic. The familiar—and familia [21] —anecdote of the composition is "de-familiarised" in several ways. Expressing what could otherwise be an archetypical lyrical poetic composition in the form of the poem in prose operates a first break of the reader's expectations that actually induces an emotional detachment. This detachment could be understood in terms of Viktor Shklovsky's concept of *ostranenie* or defamiliarisation. According to Shklovsky, "The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make objects '*unfamiliar*'" (50). Detachment can turn perception into percept, open a *third sense* between text and reader.[22] Freed from its familiar form, the poetic object becomes a field to be traversed by intensive energies, contents become more "real", not in the univocal form of given perception, but in the open sense of objectual materiality. Different elements in the poem at the level of contents are thus magnified, empowered and endorsed with new life and intensity. The site of the poetic subject is also deterritorialised. Given that the supposed subject of the enunciation is male and that the expression carried out using a technique that resembles confessional poetic techniques, the fact that the subject of the statement is a female first person creates a new deterritorialisation. This fracture signals a line of flight opened into a becoming-woman. Moreover, this line of flight is intensified by the newly found "freshness" of the stale poetic world of the poem facilitated by the subtle construction of defamiliarisation.

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[21] Felicidad Blanc explains how some of Panero's poems of this period recall some of her grandmother's stories, as they were retold to the boy by Felicidad's sisters (*Espejo* 28).

[22] Regarding estrangement in literature, Panero wrote in his preface to *El último hombre* (1983) "la *inquietante extrañeza*, de la locura llevada al verso: porque el arte en definitiva, como diria Deleuze, no consiste sino en dar a la locura *un tercer sentido*: en rozar la locura, ubicarse en sus bordes, jugar con ella como se juega y se hace arte del toro, *la literatura considerada como una tauromaquia*: un oficio peligroso, deliciosamente peligroso" (*Completa* 287). Barros acknowledges the possibility of the third sense as a result of the endless possibility of conflicting interpretations: "o 'terceiro sentido' nasce justamente do conflito de interpretações, de uma manobra, de uma finta, enfim, da 'tauromaquia' do poema de Panero" (186). For a discussion by Panero on estrangement in his own writing, see "Algo sobre mi literatura" (*Cerebro* 89-91).

A further, more radical deterritorialisation is brought about by the final apostrophe, the desperate cry—it is materially enunciated by the use of capital letters—that addresses an imaginary "Capitán Marvel". The lullaby -like slow flow that had been created by the use of the asyndeton, a slow pacing made of long and regular periods, is suddenly disrupted by this short, urgent and exhortative last sentence. This cry opens a new and dramatic line of flight, out of the poem, out of both its content and expression. Even though this poem in prose could be read as chiefly ironical, its value lies in its ability to create the percept—that is, an intense material site for potential perception in Deleuzian terms—of a world, and its final capacity to submit this percept to a new deterritorialisation that makes two different universes—the old and the new, the romantic and the contemporary popular—clash. This unexpected confrontation intensifies both landscapes and makes them vibrate with percepts and affects. The virtual worlds presented by the poem are thus made real, in the sense of open and real potentialities.

Asyndeton creates a completely different kind of musicality in another poem in prose from the same book, "La matanza del día de San Valentín":

> King-Kong asesinado. Como Zapata. ¿Por qué no, Maiakovsky? O incluso Pavese. La maldición. La noche de tormenta. Dies irae. La mentira de Goethe antes de morir. Las treinta monedas. La sombra del patíbulo. Marina Cvetaeva, tu epitafio serán las inmensas praderas cubiertas de nieve. (*Completa* 35-36)

The pace created in this poem by the absence of nexuses is both quick and chaotic. The harmonic musical cadence of the previous poem turns into a disjointed and relentless flow. The title refers to the massacre carried out by notorious gangster Al Capone in 1929. Interpretation of the title and the subsequent text could lead to a metaphorical or even biographical reading of the poem, in which we find constant references to death, both in the form of assassination and suicide—Maiakovsky, Pavese, and Cvetaeva were poets and suicides, like Panero, regardless of his failed suicidal attempts. Nevertheless, an analysis of how the poem works proves to be more fruitful. The rhizomatic proliferation of short sentences and names builds up a collage of dead characters and images of violence, curse and death. The noise produced by the cacophonic flow and the stuttering grammar is enhanced and magnified by the use of the alliteration of "r" in the second and the beginning of the third lines, in order to build up a real percept of the "Dies irae". Nevertheless, this energy summoned by the

text is not linked to any particular object, but traverses all of them. Except for the last one, sentences are fragments, ill-structured creatures precariously joined to each other by means of separation—the full stop. Life inhabits them as chaos and raw energy. Only the end of the poem stops this proliferation of energy. The end, however, comes as a relief. The last sentence, longer, syntactically complete, slows down the hectic rhythm by the insertion of the only comma and the only adjective in the poem—apart from "cubiertas". This adjective, "inmensas" indeed opens a line of flight towards immensity. The sound and fury brought about by life and energy generated by asyndeton and alliteration in the poem comes to a placid and silent end in which the poetic voice refers to an actual and "human" interlocutor for the first time. The magnitude and silence of this end, softly introduced by a comma, is hummed by the adjective "inmensas", which carries a cargo of lengthy and nasal phonic material. Silence and the infinite are thus made a "real" virtual possibility at the end of the poem by the "inmensas praderas cubiertas de nieve". Whether this peaceful and silent infinite—after the turmoil of life represented by the preceding chaotic and rhizomatic flow—is a metaphor for death appears to be irrelevant. It is the percept of silence and stillness that the poem creates. It overflows from the text and may convey, among other endless possibilities, a desire of death and the relief it brings about.

A further example included in *Así se fundó Carnaby Street* involves a different kind of deterritorialisation of the prose poem:

> "El estreno en Londres de 'Mary Poppins'"
>
> Los abrigos, las bufandas. El rimmel. La salida de los teatros, la salida de los cines: temed la muerte por frío.
>
> CORO: "Pero temed más bien la ausencia de todo deseo
>
> Pero temed más bien la ausencia de frío y de fuego" (*Completa* 36-37).

The rhizomatic proliferation in the first part of the poem gives way to two lines in which there is a shift in the subject of the statement that adopts the form of the chorus, a classical theatrical technique. The final two lines—fifteen metric syllables and an assonant rhyme—seem to create the hybrid form of a "poema en prosa anti-poema en prosa", an expression used by Túa Blesa to describe one of Ana María Moix's texts ("Prescripciones" 230). Furthermore, the inclusion of canonical versification in two lines introduced by anaphoric repetitions of the adversative conjunction "pero" generates an extremely productive caesura. Once more, there is a juxtaposition—enhanced by the reiteration of the adversative conjunction—between

two forms of expression—and therefore between two sets of contents. The first part of the poem offers a short kaleidoscope of images. Aleatory and disjointed fragments of a night out, which make complete sense in the context provided by the descriptive title, are abruptly stopped by a colon and a threatening imperative: "temed la muerte por frío". Nevertheless, what actually creates the affect of the threat and legitimates the whole poem is the fracture in expression caused by the last two lines. The caesura between the two parts is bridged by both the adversative conjunction and the repetition of the imperative "temed". Two different worlds of expression and two different subjects of the statement collide. The long and solemn versification of the chorus makes it a voice of authority—the chorus also held a position of authority in Greek Tragedy. As a result, the imperative advice given by the chorus gains a commanding position by its juxtaposition to the former lines. This strong advice, energised by expression, deals with the thread of lacking desire, something that appears to be more dangerous than death itself.

A final example taken from *Carnaby* takes deterritorialisation of the prose poem even further:

> Ha muerto el inventor del DDT. Se llamaba Oscar Frey, y aunque su descubrimiento no tuvo la trascendencia de los de un Koch, un Pasteur o un Fleming, bien merece que le recordemos, pues gracias a él nuestros hijos tal vez nunca lleguen a saber lo que eran los tormentos de la picadura de una chinche o de una pulga. (*Completa* 48)

Only the fact that the text appears in a poetry volume suggests to the reader that he or she is actually reading a poem. Not only are rhyme and versification omitted, but also musicality and any trace of poeticity have been erased from the composition. This text is an example of the definite victory of "literacy" over "orality" in the poetic field. Words become independent marks open to deterritorialise language and meaning in a poem that is not a poem. The text becomes a *tabula rasa* ready to be traversed by lines of flight activated by the actualisation brought about by reading.

The prose poem can be understood in itself as a deterritorialisation of literary expression. A bastard genre, it supplies endless possibilities for minor writing. Panero subverts the genre's own subversive nature, creating spaces for the concentration of energetic flows and cracks that project lines of flight. After *Teoría* (1973) the use of the prose poem as a technique of expression faded, even though it has never

completely disappeared.[23] Nevertheless, both *Por el camino de Swann* and *Así se fundó Carnaby Street* made full use of the destabilising possibilities of the prose poem, and the region of indeterminacy it creates. *Carnaby* assembled this indeterminacy in a rhythmic pulsion created by the rhizomatic recurrence of the asyndeton that provided the entire book with the coherence of a long prose poem. In a letter to Leopoldo, Michi Panero wrote in 1968 "Como novela Carnaby no tiene camino. Necesitaba un cuerpo central, alrededor de lo cual girara el resto" (Benito 119). Despite the obvious ironical tone of the quote, Michi, along with many other readers, appears to have been bemused by deterritorialisation.

In the first Panero, deterritorialisation via displacement is also carried out deploying other techniques. Genre slippage often appears associated with apparent displacements in the type of discourse or the type of text that bring about a new kind of deterritorialisation. Thus, such poems in *Carnaby* as "Margarita y Tony sonríen, a bordo de su yate, durante sus vacaciones en Cerdeña" (*Completa* 53) are texts transferred from other fields of enunciation—in this case, tabloids—and grafted in a new discursive assemblage, making generic recognition impossible. Pushing the boundaries of literary conventions releases new flows and intensive forces and generates new possibilities of the virtual. In the abovementioned example, the displacement technique turns the trivial materiality of a photo caption in a tabloid into a complete new deterritorialised expression, which in turn provides the possibility of new readings. By freeing the assemblage of enunciation from its stable signifier—provided by the photo and the medium in which it is published—a line of flight is opened. Estrangement endorses expression with new *sense* and a whole set of affects and percepts. "Margarita y Tony" cease to be stable referents and become enigmatic and virtual possibilities. Their alleged smile is not a concrete affection anymore, but rather an open opportunity, the affect of a smile. Irony can be also created as a result of the displacement in expression, given that the generation of open possibilities of sense turns the poem into a self-questioning apparatus. In the first Panero numerous examples of this technique can be found. Not only photo captions, but also other types of discourse are displaced creating similar effects. Obituaries

[23] Recent works by Panero, such as the text "Los señores del alma" (*Señores* 113-115) published in 2002 and the volume *Papá, dame la mano que tengo miedo* (2007), could be regarded as long prose poems due to the musicality of their prose and the imagery deployed in their composition.

represent a further example, as in the poem that begins "Ha muerto el inventor del DDT" commented on above.[24]

3.1.2. Amplification

Panero further deterritorialises language through *amplification*. We can see the deployment of this technique in "El canto del llanero solitario" published in *Teoría* (1973). The poem is one of Panero's most acclaimed compositions—heavily influenced by literary Modernism via Pound and Eliot—and has been frequently studied by critics.[25] "El canto" introduces a seemingly endless rhizomatic proliferation of lines that appear to be linked by nothing else than the absence of a centre of both significance and structure. Images are assembled in a dancing concatenation that prevents their linking to any ulterior significance, floating like potential affects and percepts, through hundreds of lines of which the following sequence is an example:

—Y
  :
  peces color de cero absoluto
O bleu
            en un lugar vacío me introduje
estaba oscuro hasta que ya no hubo luz
soledad del anciano, tacere é bello.
Verf barrabum qué espuma
                reencarnación
en lo dorado de mi pensamiento
                Alicia

[24] Genre slippage is also a technique often deployed by Panero in the form of some metapoetic features in his poems. The metapoetic practice was a rather common trace in Panero's generation in the late 1960s and early 1970s. According to Leopoldo Sánchez Torre "son metapoéticos todos aquellos textos poéticos en los que la reflexión sobre la poesía resulta ser el principio estructurador, esto es, aquellos poemas en los que se tematiza la reflexión sobre la poesía" (85). The metapoetic text makes poetry its object and, by doing so, may create a generic hybrid that can defy the readers' expectations. Panero's generation shared a radical perception of the metapoetic text, which gave way to unidentifiable poetic forms, "su *forma* no poética oculta, enmascara, desvanece su condición de discurso poético" (Sánchez Torre 111). Despite the fact that metapoetry is not a common practice in Panero *strictu sensu*, as it is in Jenaro Talens or Guillermo Carnero, among others, textual references to the poem and to the act of writing and reading are recurrent and constant in Panero's oeuvre. These manifestations, however, can be understood as a result of the whole structural composition in Panero, and his concept of "literatura orgánica", as it will be discussed in depth in Chapters V and VI in this thesis.

[25] Among many others, Polo (*Cuarteto*) and Blesa (*Último*, *Logofagias* and other contributions) have devoted several passages to the discussion of the poem, which has even been the object of a monographic study by Carlos Peinado Elliot.

Verf barrabum
qué hago
ves la espuma inmóvil en mi boca?
aquí solo a caballo Verf barrabum qué
hagoaliciaenelespejoven
aquí a mi palacio de cristal: hay ciervos
cuidadosamente sentados sobre alfileres
y es el aire un verdugo
impasible. (Tacere é bello Silentium
Verf
qué hago muerto a caballo
Verf
alto ahí ese jinete que silencioso vuela
contrahecho como un ángel:
caen del caballo todos los jinetes
y la cigarra: απαθης
en el verde que tiembla
luz que de la inmovilidad emana
luz que nada posee
y el enmascarado usó bala de plata
punteó la tiniebla con disparos
y dijo:
a) fantásticos desiertos los que mis ojos ven
b) barrabum : bujum
c) la llanura muy larga que atravieso
con la sola defensa de mi espalda
d) mi mano no es humana. (*Teoría* 15-16)

When discussing deterritorialisation of/via expression, John Hughes argues that "As expression can be seen to take on physical properties usually identified with bodies, so, conversely, deterritorialised, physical elements of language can overrun expression" (61). The basic procedure used to carry out such a transfer, as Hughes contends, is "playing on the expressive materiality of contents, so letting writing develop from the a-signifying—the purely sonic, in sound, the asyntactical in syntax" (61). In "El canto del llanero solitario" the rhizomatic and the nomadic thrive on the

deterritorialisation of the material. Amplification adopts the form of repetition: apparently meaningless words, isolated letters, whole sentences appear and reappear through the whole composition as wandering freed signifiers, creating an atonal and enchanting rhythm. Even lines that resemble mysterious hieroglyphics are repeated in a nomadic (non)pattern, echoing the practices of lettrism.[26] Proper names also flourish in relentless accumulation and reiteration—places known and unknown, familiar names of real people, of friends—and are repeated until they become secret. They mix and assemble with mythical names, invented names for people that were or that might be in the future: Osiris, Garfio, Kali, Sócrates, Gilles de Rais, Goethe, and many others share their poetic space and moment in a relation of equality with names of Panero's well known friends—José Sainz, Eduardo Hervás, Ana M. Moix—and others that are difficult to attribute—Ulm, Carmilla, Heli, Urana, Abrasor or Peter von Kurten,[27] to name a few. Through the disassembled—or reassembled—syntax of the poem, the lexicon is also subjected to a brutal process of deterritorialisation by amplification. Not only are familiar signifiers freed from the chains of meaning, but also foreign elements that create new flows and potentials are inserted in the enunciation. Single words and, indeed, whole sentences in Latin, Greek, Italian, French, German or English come together to form a part of the whole, becoming sound, purely material, without carrying with them the weight of meaning.[28] New words are created out of solely phonic and graphic matter: the "Verf barrabum", that opens the poem, is made to appear and disappear through the entire composition as an inhuman cry, an alliterated whoop that unfolds the conductive surface where sense and interpretation are blocked, and lines of flight are open to endless virtual becomings. Obsessive iterations, fragmented grammar and syntactic and lexical hybridisation facilitate the appearance of an inhuman field of intensities. Words become "cry-words", in Deleuzian terms "breath words (*mots-souffles*) and howl-

[26] Lettrism, the avant-garde French movement established by Isidore Isou in the late 1940s, centered its initial practices on the expressiveness of letters and other material symbols.

[27] It is impossible to ascertain whether this name is a misspelling of Peter Kürten, the German serial rapist and killer dubbed "The Vampire of Düsseldorf".

[28] All through his career, Panero has written, not only lines, but complete poems in other languages. Among many other possible examples, *7 Poemas* (1985) contains one poem in Italian, two in English and four in Spanish (*Completa* 337-338). French has also been a favoured language, with astounding compositions such "Autour du poème" in *Last River Together* (*Completa* 212-213). Blesa refers to this feature as "babelismo" (*Logofagias* 173-190).

words (*mots-cris*), in which all the literal, syllabic, and phonetic values are replaced by *values which are exclusively tonic* and not written" (*Logic* 88).[29]

For several critics, Carlos Peinado most explicitly, "El canto del llanero solitario" represents the death of the subject. This death, however, is perhaps best understood as a disassembling of the subject that in turn becomes an intensive field of energy by forbidding meaning and identification. There is indeed a subject of the enunciation, made evident in the poem by the recurrence of first person personal pronouns. This subject of the enunciation, however, sometimes coincides with the subject of the statement, but at times it does not—for example, the words by the "enmascarado" in the section quoted above or "'No hay acontecimientos personales' decía E. H." (*Teoría* 18). The splitting of the subject of the statement reveals a radical challenge, not on the subject itself, but also on the univocal concept of the subject best represented by the tyranny of the name in Lacanian terms. The apparent dismantling of the subject is actually a dismantling of the Name-of-the-Father and the Symbolic Order.

In a programmatic theoretical intertext inserted in the poem we read "minimización del ritmo a favor de una escritura / de la profundidad a favor de la superficie / del símbolo a favor de la imagen" (*Teoría* 20). The apparently oxymoronic assertion, "for a writing of depth for surface", may describe the nature of expression that conveys "deep" sense by breaking the stable link of signifier and signified. By deterritorialising expression, meanings are freed to wander and escape the tyranny of the symbolic. Energy as productive phenomenon has to be forcefully accepted in a world where names are Lacanian dead-ends: "Ana, Ana, Ana (sólo es posible repetir su nombre, / es lo único que sé de ella)" (*Teoría* 28). Deleuze and Guattari insist that a minor usage of language is an "asignifying *intensive utilization* of language" (*Kafka* 22). In "El canto" language becomes both asignifying and intensive to create a tumult of virtual possibilities open to the reader. Deterritorialisation of expression makes language a field for the interplay of energies, a field freed from the human—understood as symbolic re-appropriation of the

[29] When commenting on the poem, Polo deploys the term "jitanjáforas" to describe Panero's coinages (*Cuarteto* 244). Blesa refers to the same phenomenon with the noun "hápax", which signals, according to the critic, la "escritura hecha puro significante, el lugar donde el texto se abre al enigma" (*Logofagias* 193).

world—a field that is not human. The text seems to corroborate this reading with the reiteration of a rather significant assertion: "mi mano no es humana " (*Teoría* 16).

A different kind of amplification technique is also carried out by means of the proliferation of voids in the text. Signification is disrupted by this form of expression in poems such as "Pero sin embargo a un muerto…" included in *El último hombre* (1983):[30]

"Pero sin embargo a un
muerto..."
presagio.....
.....que vive en la montaña.... lejos
está todo de mis ojos.... de-
seo en la ingle, hecho piedra,……
.....sangre que corre.....
luz, ... el fuego.....
..... espuma..... alrededor…… ver-
güenza de estar vivo, como un gusano....
..... las mandíbulas.....
el sol... cenizas…
"no espero que aparezcan
aves por la derecha...": "eres hermosa
cuando hablas"... lo que pensar... beber la copa vacía... lo
que pensar...
un ladrón de noche recorre la ciudad....
..... enloquece.....
..... gotas de mi sangre… en la copa, brillan, secas.
αμοσβή
..... vendrá el fuego....
.... a analizar tu cuerpo...
arroja tus ojos en la
arena.....
y que pasen sobre ellos las pezuñas

[30] This poem constitutes another usual reference for critics. Blesa uses it in his *Logofagias* as an example of the type of text he names "óstracon", which is "el resultado de la figura retórica del mismo nombre por la cual la totalidad se hace presencia en ausencia" (23).

esclavos y leones... y

cuerpos desnudos....

..... que se disputan tus ojos… en la arena gladiadores….

α - - - (.) - - - (- - -) . (

κ (α)ς . (συ) μβαλ (ύυτες

- -) ηυ - - δ'εκ (.) . (

- -) - - - - - ((y juntando

….pero a un muerto…. (*Completa* 332-333)

Expression in this text takes the form of radical fragmentation and material amplification by rhizomatic proliferation, both at rhythmic, grammatical and lexical levels. Fragmentation is created, not only by the presence of the obvious blank spaces, but also by the continuous usage of enjambement, and the introduction of Greek alphabetical characters and random punctuation marks. Silence and collapse of signification are the main characteristics of a text that is pierced by blank spaces in multiple places, causing language to stutter, and therefore forcing sense into an endless interrogation. This process, however, can be extremely fruitful. As Deleuze explains, "creative stuttering is what makes language grow from the middle, like grass; it is what makes language a rhizome instead of a tree, what puts language in a state of perpetual disequilibrium" ("Stuttered" 109). Disintegration of rhythm and musicality frees poetic expression from any submission to orality. Graphic signs thus acquire stronger relevance and a new enhanced materiality. The holes punctured between words and sentences are also given more relevance. Their absence is stressed in its materiality by dot lines of different lengths that suggest that the fragments supposedly missing are actually not only different, but specific. There must be *something definite* missing, something that links and assembles the dissimilar body parts and fluids scattered through the text. There must be a precise and vital answer to the "pero a un muerto" that opens and closes the text in a rather precarious way. The blank spaces become sites for sense to pass. In the actualisation of the poem by reading, absence becomes material, and the site of virtual peaks of desire. The scattered body—both the human and the poetic—demands assemblage by stressing the voids. But the links, if they ever existed, are missing, erased. Each blank space seems to demand a particular answer. This command forces the deployment of the

reader's desire, and as such, creates energy and enhances the formation of virtual existences.

An additional frequent technique that can be regarded as amplification involves the bifurcation of the poem itself by means of a footnote that expands the expression literally beyond the poem's limits. This technique lies astride several moments of Panero's production. We find an example in the poem "Cópula con un cuerpo muerto" included in what is often perceived as Panero's most accomplished volume, *Narciso en el acorde último de las flautas* (1979):

> Y ella está allá: en la espera,
> y no es a ti a quien ama, sino que
> es otro, amantes, el que usa
> voces y cuerpos vuestros -el que os ha
> de abandonar(1)
> [.....]
> o bulto negro que los dos cuerpos
> bañan de sudor -*Dios está muerto*(2)
> y habló a través de los dos. (*Completa* 166)

Numbers (1) and (2) take the reader to the following footnotes: (1) "Variante: 'el que usa/ vuestros cuerpos para luego / dejarlos en el suelo vacíos, cáscaras de un sueño / que nadie soñó'" and (2) "Hegel y, posteriormente, Nietzsche". By means of the explicit split of the text into different paths, the validity of interpretation is challenged once again. The second version of the poem, completely dissimilar to the first one, seems to mock the possibility of one metaphoric or symbolic reading for the poem. Nevertheless, the technique of footnoting also opens a new set of options: by denying the possibility of a univocal reading, the existence of the virtual is made explicit. If one or two doors can be open anywhere through the text in a seemingly arbitrary way, any segment of the discourse can be assembled to multiple new opportunities for expression and enunciation.[31]

Amplification through repetition is often found in the first Panero as a way of marking the expressive value of material elements such as syntax. Slight variations of the "same" text create tensors and zones of intensity. Thus, in the following poem

[31] Blesa in *Logofagias* calls this technique "adnotatio" (153), and he provides other examples by Panero in which the notes seem to mock philological discourse (157-158).

written in 1979, the presence/absence of a comma makes signification stagger, opening a loop of indeterminacy:[32]

HAIKU
(variable)
Yo soy sólo mi perfil.
Cuando la nieve cae, de mi rostro
nada se ve.
(Variante)
Yo soy sólo mi perfil.
Cuando la nieve cae de mi rostro
nada se ve. (*Completa* 173)

The presence/absence of a comma in the poem creates two distinct texts through the deployment of such a trivial mechanism as a pause. In doing so, the symbolic or metaphorical reading of the poem is proscribed. If one tries to provide two independent symbolic readings of the two versions of the haiku based on the presence/absence of the pause—say, for example, that "nieve" "means" "time" in the first version, whereas it "means" "innocence" in the second, the pure arbitrariness of metaphorical interpretation is made explicit by the material proximity of the two almost identical texts. Nevertheless, if our symbolic reading keeps the same interpretation for both versions—for example, "nieve" "means" "madness"—the comma points out that the interpretation *must* be arbitrary because both texts *are* indeed different, and as such they cannot be synonymous. The comma that makes both texts diverge is the material signal of the abyss that separates signifier and signified. The materiality of syntax, therefore, frees expression to wander in the liminal by slight syntactic deterritorialisation.

3.1.3. Condensation

In the first Panero, the extremely productive technique of amplification is frequently counteracted by the opposite practice, condensation. Some of the writings seem to withdraw into themselves, reduced to the minimum expression of what is understood as literary enunciation. In many of these texts the formal condensation of expression is carried out concurrently with the displacement in the type of discourse.

[32] Blesa also refers to this poem as an example of what he calls "ápside", "cuya esencia es una mixtura de contrarios, oxímoron y superación del oxímoron, sin antagonismo alguno" (*Logofagias* 93).

Thus, several examples that can be found in *Así se fundó Carnaby Street* appear to be either novels or film scripts reduced to sketches or expressionistic drafts. "Imperfecto" (*Completa* 33-34), the lengthy prose poem that opens the book, could be the synopsis of a novel written using the stream of consciousness technique. Nevertheless, the crafted musicality—chiefly constructed by the use of the asyndeton and subtle internal rhyme—and deep lyricism of the text make its expression inhabit a liminal generic space. Though musical by monotonous repetition, the abrupt pauses between sentences illuminate missing links and empty spaces, and suggest zones of expansion that must be fulfilled. Sentences separated by full stops are usually semantically and syntactically close enough to permit mutual identification, and to connect a thread of meaning. Some parts of the story, however, are notably absent. The precarious connection established by the full stop is often broken, signalling a missing link in the chain that forces reading into creative action, in a similar way to "Pero sin embargo a un muerto", analysed above.

Expression in many poems in the first Panero seems to condense filmic narratives, at times following the conventions of various film genres and sub-genres. Film noir is heavily present in early short poems such as "Homenaje a Dashiell Hammett", "Homenaje a Bonnie and Clyde" and the aforementioned "La matanza del día de San Valentín". Drama and Western are also narrative forms employed—"El asalto a la diligencia" appears to be a Western film sequence narrated in three long takes concentrated in three sentences. Occasionally, filmic narrative takes over expression in such a way that the text can be seen in terms of film technique. The poem "Los Piratas", also from *Carnaby* provides a good example:

> Bandera negra. El abordaje. Los últimos pasos sobre la tabla antes de caer al mar. El alarido salvaje. Las burbujas. El abrazo de las profundidades.
>
> ¡Y aquellos cuerpos colgados de una soga, con la mirada inmóvil aún fija en el Norte! (*Completa* 39)

The whole miniaturised machinic construction of the poem progresses in a rather cinematographic way to unleash the percept of "la mirada inmóvil". Several sequences are reduced to short sentences linked once more by the use of asyndeton in the form of continuous full stops. The swift rhythm thus created is broken by a new paragraph, consisting of just one lengthy sentence encapsulated between exclamation marks. In the middle of this sentence, and after the soft and subtle pause of a comma,

the "mirada inmóvil" of the silent hung bodies is enhanced. Nasal alliteration, as well as the use of the combination of the sounds /nm/ support the impression of phonic density and length that both forces rhythm to slow down, and focuses on the illuminated passage.

If we "read" the poem in filmic terms, expression works in a very similar way. The first part of the poem can be understood as a vertiginous progression of different short takes: medium shot/long shot/close-up/extreme close-up of the mouth/medium shot/long shot. After the paragraph break, the second part of the poem can be visualised as a long take, paced, using a tracking shot that comes closer to the hanging bodies to finish focusing in a pair of immobile eyes, perhaps with a freeze frame shot, creating the paradoxical confrontation of the gaze with the gaze. Both analyses of expression lead to a similar conclusion about the effects of the poem's machinery: the noun and the adjective "mirada inmóvil" are both emphasised and materially enhanced. The immobile gaze, thus, becomes a percept instead of a perception. It is not a momentary and particular perception anymore. Immobilised and empowered by the assemblage of the poem's expression, the immobile gaze becomes the potential and the endlessly virtual possibility of itself. Perhaps, at a metaphorical level the "mirada inmóvil" could be regarded in terms of synecdochic displacement of the notion of death. The percept and the affect created by the syntagm, however, generates a line of flight to the potential possibility of the immobile gaze, and the multiple virtuality of death.

Condensation of expression is also exerted on the popular sub-genre of the fairy tale:

> "Érase una vez"
> Cuentan que la Bella Durmiente
> nunca despertó de su sueño. (*Completa* 67)

This early short poem, which actually comprises merely one sentence in two lines, makes further use of the fracture—which this time adopts the form of an abrupt enjambement—to signal "nunca", the endless "never" that challenges and deterritorialises the meaning of a well-known story, as another source of textual intensity and subtle deterritorialisation.

Radical deterritorialisations also occur in extremely condensed forms of expression, such as the short poem in prose that also appears in *Carnaby* "Homenaje a

Ian Brady", after the infamous 1960s British serial rapist and killer: "En las oscuras habitaciones de hotel los ladrones temen ser descubiertos" (*Completa* 47). Not only is the poem displaced as genre and type of discourse, but its extremely condensed form also illuminates its own "borders", the shadows of the larger enunciation from which the poem *must* have retreated. Some grammatical features support this impression. The choice of the definite article to introduce "habitaciones" and "ladrones" locates them in the realm of the already known, or already enunciated. The passive verbal form that closes the poem implies an agent that *must* be somewhere. The material emptiness that surrounds the monolithic and undivided syntactic structure of the text, then, creates an affect of a story. Deterritorialisation by condensation of narrative expression creates a vibrating space that wraps the text in a creative zone of intensity.

Extreme condensation of expression, however, can work in reverse: concentrating the text's materiality to create an internal core or intensity. The following, much anthologised, text from *Carnaby* constitutes a key example:

> "El rapto de Lindberg"
>
> Al amanecer los niños montaron en sus triciclos, y nunca regresaron. (*Completa* 39)

Expression is intensified in a short text that has no outside. "El rapto de Lindberg" expresses, at the level of content, a complete and whole story.[33] Syntactically, despite the presence of the definite article, the text presents a high amount of completion, cohesiveness, and closure. Nothing seems to drive reading outside the margins of the poem. Expression is thus concentrated, simmered to its minimum expressive visibility. As a result, percepts and effects vibrate with an outstanding level of intensity that makes the poem threatening.

Within the process of condensation of expression in the first Panero we also find the practice of haiku, a poetic form that will reappear later in Panero's oeuvre. Haiku, despite its long tradition in Spanish letters, was an unusual "exotic" form of expression in major literature in Spain in the late 1960s. Moreover, Panero's haikus deterritorialise the Japanese traditional genre both at the levels of content and expression. The usually strict pattern of haiku is distorted well beyond its inner

[33] Like many other short poems in Carnaby, "El rapto de Lindberg" may have actually transformed a "real" event as narrated by newspapers. The title probably refers to the gruesome story that befell Charles Lindbergh, the heroic pilot of the *Spirit of St. Louis*, whose only son was kidnapped and killed. The episode became a global media bestseller in the 1930s.

flexibility, and even far from recognition. In fact, according to Blesa, Panero's haikus "son tales únicamente por cuanto así se indica en los títulos o subtítulos y por ser poemas breves" (*Último* 30). Deterritorialisations of expression often bring into being intensified affects and percepts. A powerful line of flight to virtual perception is generated in the following poem found in *Last River Together* (1980):

Te ofrezco en mi mano

los sauces que no he visto. (*Completa* 216)

In this haiku the traditional *satori*, or perplexed moment of illumination, is marked by a schism between the two lines, a void that is at the same time a percept and an intense space of indeterminacy. Traditionally, the seventeen syllables in three metrical units of the haiku build up a *kōan* or paradox that finds its own answer through illumination. Metric cadence contributes to the process in the following way: a short opening (5 syllables) is expanded and usually contextualised by a longer (7 syllables) line that also opens a region of indeterminacy. The poem is resolved by a short third line (5 syllables) that, more or less abruptly, produces the *satori*, the flash of enlightenment that links the rest of the poem together and legitimises the composition. By condensing expression into two lines separated by a strong material schism, Panero's haiku disrupts the traditional crescendo and the conventional progression of illumination. Focalised separation becomes the axis from which both lines emanate. Syntactic order is disrupted and both lines are freed from the causality chain. Contents, therefore, are both empowered and liberated from the servitude of syntax, thus acquiring the potentialities of the virtual. "Te ofrezco en mi mano" is not the actual offering of a physical hand anymore; it becomes the affect of offering and the percept of "my hand". The "unseen willows" are unseen but radically felt in their poetic absence. Condensation and fragmentation of expression in this poem create a line of flight to a whole set of multiple beings.

In the first Panero, a gaudy conception of literary discourse is continuously open to deterritorialisation. The constant accordion-like flow and proliferation of series of lines by displacement, amplification and condensation recurrently force the language to open and close, blocking signification and revealing zones of expansion and liminality. Deterritorialisation in the second Panero generally takes a different direction to create similar effects.

3.2. The second Panero

The first Panero's somewhat flamboyant expression gradually transformed into a different kind of literary machine, a "second" Panero where an initial twist towards sobriety and simplicity progressively became monotonous repetition.[34] This second Panero loosely corresponds—notwithstanding the problematic nature of chronological classification—to the last twenty to twenty-five years of literary production. At the experiential level, the progression to the second Panero coincides with a tendency towards isolation along with the persistence of confinement and psychological and physical ordeal. The evolution of the assemblage of enunciation, however, is far from regular or methodical. New forms of expression are tried and discarded, whereas some of the old techniques tend to reappear and then disappear again. The use and deterritorialisation of the haiku, for example, represents a constant feature in Panero's oeuvre.

In the second Panero, the text generally develops in less accumulative ways. Displacement and amplification cease to be favoured techniques and are usually replaced by new forms of condensation of syntax and lexicon. There is a tendency to leave variation and innovation aside.[35] This new expression machine, however, does not involve a reterritorialisation of the literary language. Syntax is often reduced to a simplified rhythmic sobriety that also produces a deterritorialisation of the poetic. Syntactic structure becomes repetitive and fragmented at times, resulting in a litany that creates a body of undifferentiated organs. This "body without organs"—borrowing Deleuze and Guattari's terminology—constitutes a corpus of texts propitious to be traversed by flows of energies, an amorphous form where intensities rise and are felt by the reader's engagement. This new expression then appears to be focused on a deterritorialisation of the literary discourse through impoverishment and reiteration of the lexicon and the syntax, as well as poetic structures.[36]

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[34] This change has sometimes not been praised by critics. Medina, for example, states that Panero's production after the mid- 1980s lacks interest, "Sus títulos posteriores ofrecen un interés muy inferior y en buena parte se limitan a repetir obsesivamente las mismas temáticas sin aportar nada nuevo" (159). Perhaps this kind of opinion testifies to the ultimate success of Panero's relentless deterritorialisation of the literary.

[35] These are the reasons that explain the unbalance in the length devoted to the analysis of the first and the second Panero in this chapter. The second Panero's production, however, will be further analysed in Chapters V, VI and VII in this thesis.

[36] The main lexical fields intensively used could be divided in six major groups that may occur in isolation or in a recurrent way in the texts: *eschatology*, particularly associated with (self)destruction:

The volume *Poemas del manicomio de Mondragón* (1987) provides a fine illustration of the transformation operated in expression in the second Panero. This volume, according to Polo, constitutes the decisive point of inflection in the poet's oeuvre towards a line of intensification (*Cuarteto* 280). After a preface by Panero in which he announces the death of poetry (*Mondragón* 7), expression unfolds in more contained ways and is deterritorialised in more subtle and restrained manners than in previous texts. In the volume, generally short, free-verse compositions of faint musicality create dark lullabies and desolate landscapes of madness where obscure animals crawl amidst visions of putrefaction and nothingness. The feigned confessional tone is only altered by the poetic demonic exhortations that close the book and a strange epilogue in prose. New expression, however, does not involve a process of reterritorialisation. On the contrary, the new literary machine becomes a fresh field for desire to unfold. "El loco mirando desde la puerta del jardín" provides an outstanding example:

> Hombre normal que por un momento
> cruzas tu vida con la del esperpento
> has de saber que no fue por matar al pelícano
> sino por nada por lo que yazgo aquí entre otros sepulcros
> y que a nada sino al azar y a ninguna voluntad sagrada
> de demonio o de dios debo mi ruina. (*Mondragón* 21)[37]

Soft musicality is created from the beginning of the poem by the deployment of rhyme in the two first lines, enhanced by inner assonance. Free verse and the use of the first-person singular build up a confessional tone. This confessional tone, however, is not linked to the subject of the enunciation. The title of the poem refers to this supposed subject of enunciation in third person. The poetic voice emanates from the grave, a convention repeatedly found in Panero.[38] Therefore, the subject site

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"nada", "muerte", "Satán" "apocalipsis", "ruina", and so forth; *scatology*, often associated with sexual practices: "ano", "excremento", "pus", "semen", "heces", etcetera; *writers and literature*: "poema", "lector", "página" or "literatura", and so forth; *madness*: "loco", "locura", "manicomio" and the like; *animals*: such as "sapo", "perro", "rata", "ciervo", "pájaro", "cerdo", "pez", among many others; and body parts, with "ojos" and "boca" being extremely common occurrences. Adjectives also tend to be repeated. One of the most outstanding lexical occurrences in Panero is the consistent appearance in his work of "azul", "amarillo" and "blanco", to a lesser extent, from the earliest poems up to present. This classification is meant as an indication, it does not pretend to be exhaustive or complete.

[37] This poem is one of the best-known texts by Panero, perhaps due to the fact that the poet types and recites it in *Después de tantos años*.

[38] Blesa has often analysed Panero's poetic voice as a *cadavre chante*, or the voice that sings from the grave ("Epitafio" 6-7).

becomes both enigmatic and fragmented, equalling perhaps the site of madness. The affect of the enigma of madness is enhanced in the text by the anaphoric repetition of "nada" and the use of hyperbaton that introduces the first occurrence of the word in line number four. "Nada" is therefore given material density both by reiteration and syntactic deterritorialisation by asyndeton. The population of absence, of "nothingness" forced by its textual material density, opens a line of flight to the unknown, and therefore to the absolute virtual of madness. The thin line that separates the "hombre normal" from the "esperpento" is also blurred. "Nada" is the cause for madness. The disruption of the confessional tone by the fragmentation of the subject of enunciation also creates an uncomfortable region of indeterminacy for the "hombre normal", the reader. A confessional tone that cannot be clearly ascribed to a subject becomes the reflection of an "everyman". As a result, the advice or the threat introduced by the "has de saber" turns into a real possibility.

The enigma and the threat of madness is also enhanced by the appearance of a bizarre animal, the "pelican" that is killed by the poetic voice in the only action he or she performs in the poem. Nevertheless, even this enigmatic and uncanny action fails to provide an answer, a reason for madness. Madness is a desire that targets nothingness, a desire without subject or object and without a cause: pure inhuman desire liberated that survives even death, that traverses bodies, freed from the chains of meaning and the subject.

Desire is also liberated by deterritorialisations of the lexicon in such poems as"Himno a Satán":

Tú que eres tan sólo
una herida en la pared
y un rasguño en la frente
que induce suavemente
a la muerte:
Tú ayudas a los débiles
mejor que los cristianos
tú vienes de las estrellas
y odias esta tierra
donde moribundos descalzos
se dan la mano día tras día
buscando entre la mierda

la razón de su vida;
ya que nací del excremento
te amo
y amo posar sobre tus
manos delicadas mis heces
Tu símbolo es el ciervo
y el mío la luna:
que la lluvia caiga sobre
nuestras faces
uniéndonos en un abrazo
silencioso y cruel en que
como el suicidio, sueño
sin ángeles ni mujeres
desnudo de todo
salvo de tu nombre
de tus besos en mi ano
y tus caricias en mi cabeza calva
rociaremos con vino, orina y
sangre las iglesias
regalo de los magos
y debajo del crucifijo
aullaremos. (*Mondragón* 51-52)

In this text (which constitutes one of the many "hymns to the devil" in Panero's production), the archaic poetic form of the religious hymn is mimicked by expression in order to liberate a powerful flow of energies. The poem, in fact, adheres to some of the traditional aspects of hymnic composition. A liturgical and solemn tone is produced by the anaphoric apostrophe to the superior being, as well as the monotonous proliferation of short lines and subtle assonance. Psalmic structural repetition is reinforced by the occurrence of religious lexicon, of which "piedad", "cristianos", "ángeles", "iglesias" and "crucifijo" are prominent instances. Lexical deterritorialisation, however, turns the hymn into a spell, or a demonic invocation. The recurrence of the scatological and the corporeal clashes with the hymnic structure, splitting form and content of expression. This rupture becomes the space where energies and desire build up and flow in a crescendo that drives the text

towards the last sentence, "aullaremos", a howl that becomes a deep and magnified cry that ultimately challenges the whole text. "Howling" is not human, but a line of flight out of the human, and hence, out of meaning, an open possibility and a powerful channel for unrestrained energy.

Simplified form and lexical and syntactic reiteration are also the main characteristics of Panero's production in the 1990s, and persists in more recent books such as *Águila contra hombre* (2001) or *Erección del labio sobre la página* (2004), *Sombra* (2008) or *Gólem* (2008) among many others. "Nada", an ever-present word appears as an obsessive and demiurgic distillation of expression. Critics such as Navarra, Barella and Fernández-Vegue have interpreted the symbolic "universal" value of the recurrent lexical elements found in late Panero's production, endorsing them with a new romanticism, a mythification of meanings concerning death, nothingness, self-destruction, and so on. The continuous recurrence of signifiers and structures, however, can be read in a totally different way, as neither symbolic nor metaphoric.[39]

Repetition seems to be the evident technique in the poem "Visión", published in *Escribir como escupir* (2008), which exemplifies Panero's latest production.[40] In the poem, only forty different nouns, adjectives and verbs make up a rather lengthy text. Lexical paucity is enhanced by repetition, not only of the same syntagm "Antes de que hiele" (ten times), but also by the use of anaphoric reiterations and syntactic parallelisms. The enchanting, hymnic, almost catatonic, pace of the poem, shakes any trace of meaning from its already lean lexical skeleton. The construction of meaning, if this is indeed possible within the hypnotic monotonous musicality of the text, is interrupted once and again by the "Antes de que hiele", a frozen message that compels interpretation to do something before the freeze. This compulsion created by

[39] Rubén Martín has referred to repetition in Panero as a structural device ("Condesa"). Ruano has also studied repetition by using the Deleuzian notion of the "ritornello". Repetition, according to Ruano, constitutes a means of territorialisation to avoid chaos (481), but it also composes an internal pulsion that suggests the ecstasy of the last man and the eternal return of the human (483).

[40] "Visión": "Escupiré en tu sien para que brille el aire / Antes de que hiele / Escupiré en el alma / como un toro en la sombra / Antes de que hiele / Bailaré sobre tu tumba con pasos de ballet / Antes de que hiele / Antes de que hiele / Bailaré la *dance macabre* sobre la nieve / Y dejaré un reguero de sangre sobre el espejo / Antes de que hiele / Antes de que caiga la nieve sobre el hombre / Y que los hombres adoren la lluvia / En las últimas heladas pusimos tu nombre / Porque eras níveo / Como el cierzo y la nada / Y mi esputo se convertirá en flor / Antes de que hiele / Antes de que llueva sobre mi alma sobre el vacío / Sobre el vacío entero de mi alma / Sobre la flor de los esputos / Antes de que hiele / Antes de que hiele espantaba a los pájaros del Señor / Ahora entre la helada sólo soy un muñeco de nieve / Que crean los niños / Que crean los niños para jugar tan sólo / Antes de que hiele / Antes de que la nieve caiga borrando las flores / Antes de que hiele" (*Escupir* 21-22).

repetition, however, has no object or outlet. No meaning is to be deduced from the psalmic text, though any meaning is to be expected from a text that keeps on reverberating.

A further interesting deterritorialising feature in the second Panero is given by the recurrent and monotonous use of the interjections "oh" and "ah" in his most recent writings. The use of interjections is not a novelty in Panero: "oh" can be found sporadically througout his production, sometimes occurring in several occasions in the same text, for example in "La flor de la tortura" in the 1983 collection *El último hombre* (*Completa* 291-292). Nevertheless, in the last few years this tendency seems to have been exacerbated. Blesa remarked in 2003 how, in *Los señores del alma* (2002) and *Buena nueva del desastre* (2002), the "exuberancia" in the use of interjections "excede con mucho lo esperable y resulta singular cuando se compara con la parquedad interjectiva de la poesía contemporánea" ("Ah" 137). This tendency has continued in more recent volumes, not only in poetry, as in *Mi lengua mata* (2008) and *Gólem* (2008), but also in prose books such as *Papá, dame la mano que tengo miedo* (2007), and even co-written works, *Los héroes inútiles* (2005) with Diego Medrano and *Visión* with Félix Caballero (2006), among others. As Blesa claims, interjections are peculiar words (138). They mean nothing, *strictu sensu*, except for emphasis or appellation. According to the critic, they are tropes for Panero's sign in general, which voices silence, the writing of the void (139). The recurrence of the empty sign, however, may not only point to the vacuum behind the signifier, but also create an enchanting pulsion of asignification. Interjections represent Panero's deterritorialising machine, a machine that does not mean, that is made of "un grito, una risa, un aullido" (Polo, "Lugar" 20). Their presence signals the point where the text takes flight from meaning into the virtual possibility of meaning, the multiple production of *sense*.

Repetition and monotony, far from demanding any allegorical reading, free the signifiers from any linkage to a stable signified by accentuating the unstable materiality of the sign. Simplified expression becomes a new field for the flow of desire. Lexical elements appear as visible and ephemeral solid presences that spring forth and are illuminated in their intensity out of the "body without organs" created by dull and plain expression. Freed by expression from the chain of the signifier, when we read words such as "ano" or "loco" or "semen" we have to take them literally. "Ano", for instance, is not the metaphor for an essential void, or God's eye, or a non-

assumed homosexuality, as symbolic interpretations might suggest. "Ano", freed from a signifier by means of reiteration, becomes an organ without an organism, and therefore, a field of intensities, a conduit for the flow of in-human desire to pass. These favoured and recurrent lexical items can be interpreted in a similar way, as intensifiers and transient assemblages conducting forces, usually painful spasms, excruciating vital energies, yet also sometimes tender affects and vivid percepts. When we read "pez", it is "pez" that it means, an open window, a possibility of becoming-fish, of feeling a new path, a way to the inhuman, the disorganised, the absolute, nothingness made flesh in the form of a virtual, though objective, possibility.[41]

The utter success of the deterritorialisation of literary discourse carried out in the second Panero can be gleaned from a review of the author's recent works by Luis Antonio de Villena, who comments that:

> Quien haya seguido los últimos y dispersos libros de Leopoldo María Panero [...] no encontrará [...] nada esencialmente nuevo. ¿es hoy Leopoldo María Panero un gran poeta? Más vivo de lo que él pareciera desear, Leopoldo es un poeta—y un hombre—quebrado. Lleno de fulgores y de trágica hondura es hoy por hoy (y las razones son evidentes) incapaz de superar la limitada estética del fragmento imprecatorio. Leopoldo se repite y duele en la carne del lector, que mira la lucha de Jacob y el ángel en su persona. ("Invocando")

The failure, the doubt which Panero's oeuvre engenders, which can be seen in Villena's inability to perceive his work as "proper" poetry, may be read as a triumph for a minor practice that thrives on the movement towards the margins of the literary, challenging and pushing its boundaries to the point of non-recognition.

In Deleuze's *Esssays Critical and Clinical*, writing is characterised as a "voyage, a journey" (lvi) that allows the connection to worlds outside language itself, to "visions and auditions that are non-linguistic, but that language alone can make possible" (lv). Panero's deterritorialisations of literary discourse open expression to a field of intensities populated by affects and percepts that ultimately create lines of

[41] Polo refers to Panero's intensified, unstructured and reduced expression with the term *animalidad material* (*Cuarteto* 251). In this zone, the text becomes a "Malla o red de la escritura por donde un pez o pájaro, "deseo" apresado, se intenta evadir [...] Hay que salir de las certidumbres hacia el juego, la vitalidad y el sí a la vida" (*Cuarteto* 250).

flight to a multiple and non-human world.[42] This turns Panero's assemblage of enunciation into an effective literary machine, as, quoting Deleuze again, "To write is to trace lines of flight" (*Dialogues* 32). Despite all the transformations operating in Panero's oeuvre, there is a consistent feature that remains: the relentless productivity of the literary machine. Villena, despite criticising the latest Panero's fragmented and monotonous expression, states how "El poema (o la página en blanco) para el sufriente Panero de estos años últimos es una metáfora de la vida salvada, de la vida mejor que vivirá cuando muera la vida que vivimos" ("Invocando"). The deterritorialised text, a negation of lack and emptiness, unceasingly proliferates, displaying in its materiality—its mere demanding being—a sort of *horror vacui* towards non-existence, consequently becoming a pure expression of raw desire. The poem is a form of life imposed upon a life that is not liveable anymore, consisting of endless virtual possibilities that tremble and expand in their multiplicity.

4. Political?

It is only by opening channels for desire and multiplicity that Panero, both the "first" and the "second", becomes political and destabilising, since "en la desviación está la amenaza, la aniquilación del *statu quo* y del sistema de valores" (Pérez, "Lógica" 5). The political implications in Panero's minor literary machine, however, do not relate to the practices of explicitly political poetry. Deterritorialisation processes recurrently found in the texts seem to mock the candid practices of "social poetry". Highly territorialised forms ideology and populism are perceived by Panero as mere blockings of desire. In *Mi cerebro es una rosa* Panero claims "¿Qué es pues el proletariado? Algo que aún está por constituir" (162). "Construir" is a process, an endless process, that is only made possible by destruction: "La obra de arte, pues, ya no será inútil: ayudará a destruir la realidad" (165).[43] Therefore, destroying reality is the only reason for art to exist. And this destruction is, paradoxically, only made possible by the creation of the multiple and the virtual, of the worlds and the people to come, the "Salto a otro posible humanismo" (Polo, *Cuarteto* 240).

[42] In this sense Polo claims "En la escritura errática de L.M. Panero se va a producir la mayor destrucción y apertura" (*Cuarteto* 231). According to this critic, Panero opens a "fuga violenta y enigmática, trágica y bufonesca" (230) in which "El lenguaje enloquece, no significa" (241).

[43] A further text by Panero states, rather explicitly, "si una partícula es lo suficientemente pequeña, puede ocupar dos lugares al mismo tiempo: la letra y el sentido [...] sería [...] el Superhombre [...] la partícula capaz de operar la Fisión: la *Bomba Atómica*, la Bomba H" (*Matemática* 34).

Poetic revolution, however, is only a minor literary practice. Deleuze and Guattari's rather optimistic understanding of the political implications of the minor may overestimate the world-shattering possibilities of literary discourse. Nonetheless, new worlds continue to be created by the literary and desiring machine Leopoldo María Panero to be inhabited by the reader and, from its minoritarian position, to challenge the scaffolding of reality.

Chapter IV: Readability (4+n, Oedipus overflowed)

Toda mi vida he sido un ser con significante
fijo, sin ningún significado.
Leopoldo María Panero

Minor texts may be regarded as *scriptible*, that is, as writings that refuse to surrender their ongoing readability to unambiguous interpretations. As posited in Chapter I, readings of Leopoldo María Panero have often been attempted via the use of psychoanalytical theory, usually heavily influenced by the poet's biography.[1] Numerous commentators, therefore, have typically produced symbolic elucidations provided by allegorical appraisals of the poems (and the poet) founded on the figures of Narcissus and, primarily, Oedipus. The affirmation in this thesis of the writerly nature of Panero's "minor" literature requires a further discussion of the possibility of its psychoanalytical interpretation taken to epitomise the consideration of his oeuvre as readerly.

Before embarking on the analysis of Panero's overall compositional techniques and their effects in the second half of this thesis, this chapter aims to provide a final practical illustration of the impracticality of interpreting Panero as *lisible*—an idea that has been recurrently deployed in this study in a fairly axiomatic way. This will be illustrated by a close reading of one of the poet's short stories, "Mi madre". The contention defended in this chapter is that the over-presence of the familial and the Oedipal precludes symbolic and univocal readings of Panero's text. Hypertrophy and hyperbole of the familial sign makes interpretation an impossible and therefore futile task. Once the basic Oedipal narrative is disrupted and penetrated by concurrent intertexts, the assemblage of enunciation Panero is freed to be traversed by unstructured desire, thus proscribing unitary and logocentric meaning. As a result, Panero, the purportedly obsessive Oedipus, becomes the "Anti-Oedipus", enacting the formidable creature in the first part of Deleuze's and Guattari's *Capitalism and Schizophrenia* (1972), an eminently vitalistic desire-machine.

[1] The inextricability of Panero's life and poetry has been affirmed by many authors. Alfredo Saldaña, for example, claims how "en Leopoldo María Panero se da, como en poquísimos poetas, la tan recurrida, y tantas veces mal empleada, fórmula de síntesis entre vida y obra. En este sentido, en el sentido de que hay una estrecha relación de causa y efecto, relación no sólo de ida sino también de vuelta" ("Vitalista" 37).

1. (Narcissus) and Oedipus

1.1. (Narcissus)

The seminal article by Julia Barella Vigal, "La poesía de Leopoldo María Panero: entre Narciso y Edipo" signals the two poles that have circumscribed many of the subsequent readings of Panero. Barella claims that the poet's desire to construct his own identity is reflected in the tension between Narcissus and Oedipus. The critic affirms that "La obra poética de Leopoldo M.ª Panero debe enmarcarse dentro de la sentencia nietzscheana de 'Dios ha muerto' y el arquetipo freudiano del 'parricidio originario'" (123). According to Barella, the two divergent tendencies towards "el sadismo y la autodestrucción" and "el deseo y hasta la ilusión por encontrar la verdad y la razón de vivir" (123) do not entail the healing of the subject that might have been brought about by his own poetic construction. Narcissus prohibits the sublimation of the Oedipus in the same way that Oedipus disavows the narcissistic pleasure. As a result, the "Narciso Negro" fails to construct his own self, and uses the text as a desperate attempt to erect a poetic identity. Unfortunately poetry cannot serve this purpose and also becomes an instrument for destruction in a recurrent entropic process (126). Barella's original reading of Panero exerted a decisive influence on successive interpretations.

Benito claims in his biography that "Narciso es Leopoldo María Panero" (251).[2] In fact, Panero, the set of biographical occurrences and the corpus of texts, seems to corroborate such an assertion. An assemblage of indelible traces in the poet and his poetry indeed appear to point to the presence of Narcissus. The most noticeable narcissistic traits are illustrated by Panero's allegedly constant quest to revert to a state of pre-Oedipal childish plenitude related to an accused "Peter Pan complex",[3] which in turn links to schizophrenia or "dementia praecox"—so often connected with both narcissism and infancy, homosexual drives, self-contemplation and self-destruction.[4] Polo further supports this perception when she states that "el discurso lírico de Panero es, entre otros atributos, edípico, con quiebras insalvables, y

[2] The author seeks support for his claim in the medical institution: "Consultados varios psiquiatras que han tratado al poeta, todos sostienen que las relaciones que establece el autor son estrictamente narcisistas" (251).

[3] One of the most well known quotes by the author in *El Desencanto* claims that "En la infancia vivimos y […] después sobrevivimos" (78).

[4] Freud establishes a link between the most salient characteristics of schizophrenia and narcissism throughout his "Introduction to Narcissism" (1914). The relationship with homosexuality is equally stated.

la primera impronta narcisista, visible en las primeras entregas" (*Cuarteto* 257). Additionally, in one of Panero's most noteworthy volumes, *Narciso en el acorde último de las flautas*, the name that signs the preface, Johannes del Silentio—one of the poet's several alter egos—appoints himself "último Narciso" (*Completa* 141).

Self-contemplation and subsequent self-destruction have traditionally been the aspects chosen by Panero's readers to emphasise the narcissistic aspects of his writing.[5] Alfredo Saldaña discusses the poet's attempt at the "reconstrucción de la imagen de Narciso resquebrajada en el espejo hiriente de la poesía" and further analyses Panero's narcissism as a postmodern phenomenom ("Amorosa").[6] The majority of the critics, however, seem to agree on the fact that Narcissus offers limited scope for interpretation. Medina summarises the difficulties of a narcissistic theoretical framework in a sentence that reads almost as a paralogism: "El yo confirma un narciso carente de testigo que le niega el yo" (164). Narcissistic accounts of Panero seem to drive the text to an interpretative cul-de-sac, a broken mirror that fails to even provide coherent closure to the intended "readerly" reading. Furthermore, interpretation often focuses on the self and its construction or destruction. Using an analogy with Greek mythology, the words spoken by the blind seer Tiresias to predict Narcissus' future in the Ovidian account of the fable—that Narcissus would live a long time, on the condition that he would never get to know himself—could very aptly explain what may be an error in the shift of the interpretative focus. An interpretation of Panero that aims to explain Panero, the univocal subject of the texts or the subject in the texts by using Narcissus as an overarching psychological or mythical narrative explanation is doomed to fail. Narcissus as a structural cohesive metaphor that can be easily extrapolated constitutes an aporia. The narcissistic allegory proscribes symbolic signification because, even in psychoanalytical terms, it is pre-symbolical—i.e. pre-Oedipal, whereas symbolic signification is social and cultural. If a narcissistic reading is to be used, the focus should be placed on desire, not structure, as desire is eminently narcissistic and Narcissus is only a metaphor, if

[5] Thus, for example, Concepción G. Moral and Rosa M. Pereda, in their introduction to *Joven poesía española*, emphasise the importance of the Narcissus figure in Panero, given his "voluntad de autodestrucción, de un lado, y de autocontemplación de otro" (51).

[6] In his exposition Saldaña uses Gilles Lipovetsky's theory as discussed in "Narciso o la estrategia del vacío" (49-78). The implications of the Narcissistic regarding meaning and identity in Panero have been discussed by Teresa Delgado in "Leopoldo María Panero: Narciso. Cuando Muere El Sentido".

anything, for desire. Due to these reasons, the discussion of interpretation in this chapter will chiefly evolve around the Oedipal.[7]

1.2. Oedipus

The relationship between Panero and Oedipus is probably the most self-evident trace in his work. Oedipus, the legendary archetype, the "family romance", and the modern psychoanalytical actualisation, constitutes an unremitting presence in the poet's oeuvre and life.[8] In fact, commentators of Panero often account for the narcissistic traces in his work as a pre-Oedipal and non-sublimated reminiscence that dreams of—and, in a way, fights for—its sublimation. *El Desencanto* constitutes the epitome of the creation of the Paneros (retroactively, in the case of Leopoldo Panero, the father,) as the more or less unwilling inhabitants of a hypertrophied family topos.[9] The Paneros "family drama" became a publicised and scandalous act of family exhibitionism at a historical moment when circumspection and silence were the imposed social norm. Nevertheless, the actual depiction of the family in the documentary not only gave rise to multiple interpretations, but also located Panero as the most remarkable vertex of an (in)famous family triangle, inscribing his name with the indelible mark of the familial. Consequently, readings of Panero have typically tended at least partially towards the symbolic in Oedipal and psychoanalytical terms.[10] Marsha Kinder, reads *El Desencanto* as one of the most relevant examples of the archetypal Spanish Oedipal narrative.[11] The public inscription and production of

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[7] Panero's Narcissistic and Oedipal subjective flows will be discussed later in Chapter VII.

[8] Panero acknowledges the presence of the Oedipal in his life: "Hemos tenido el complejo de Edipo negativo de enamorarnos de nuestro padre, y de tratar de imitarlo a toda costa. Una cosa que demuestra la influencia edípica de mi padre es el hecho de que yo empecé a hacer poemas a los cuatro años" (*Turba* 25). Regarding the Oedipal family, García Fernández refers to the poem "Shekina" as a "completa fábula Freudiana" (16-17). Geraldo further states: "El canto obsesivo de LMP deposita en su seno la enfermedad de la literatura, Edipo llorando en silencio por la ausencia y Narciso en el último acorde de las flautas. Por ello, la poética de LMP tiene como figuras centrales al Padre, la Madre y el Poeta" (Geraldo).

[9] Ironically, Leopoldo Panero, the father, was also regarded, for very different reasons, as the Spanish "poet of the family". Eminent poet and critic Dámaso Alonso described Leopoldo Panero's poetic world as linked to a profound familial devotion: "este mundo poético bajo símbolo o imagen de poderoso árbol: raíz que se agarra a la tierra astorgana, a la tierra española; tronco y poderosas quimas, el vínculo familiar que el amor creó y está siempre propagando" (336).

[10] Egea, discussing the symbolic value of the film argues that *El Desencanto* "se acostumbra a ver como la película que mejor representa el legado traumático del régimen franquista tal y como se sufre en los primeros años de la transición democrática española" (79). Medina has produced one of the most important recent contributions to the topic.

[11] Kinder states "It is difficult to believe that fiction could ever duplicate the rich complexity of these characters and their relations, and yet the distinctively Spanish inflection of their Oedipal narrative has the same deep structure that underlines many fictional works of the period" (201).

the personage Panero—chiefly started by *El Desencanto*—as the member of an exaggerated familial topos that generates extreme, dramatic and unstable flows of power-relationships, would continue later in films, television shows and journalistic articles up until today.[12]

In Panero's oeuvre the familial constitutes an equally ubiquitous presence. His writings tend to focus thematically on the two "other" vertexes of the Oedipal triangle: the mother and the father. Numerous texts deal with the parental figures. Regarding the mother figure, Francisco Utrera has asserted: "'Mi madre', 'Ma mère', 'My mother' ... Cuesta encontrar dos palabras más repetidas en todos los idiomas a lo largo de la escritura de Leopoldo María" (175).[13] The father figure has also received special attention in several texts of extreme importance within the poet's production.[14] In addition, both parents appear as a monolithic parental figure in several texts.[15] Polo states the anticipated Freudian connection when she claims that part of Panero's production—mainly around the time of *Narciso* (1979)—"es una reflexión, no sólo de la 'novela familiar' como dijo Freud, sino de su contexto u horizonte" (*Cuarteto* 271). Within this period "dos textos, especialmente, 'Glosa a un epitafio' y 'Ma Mere' conforman la 'novela de familia' y otros textos del mismo libro, como 'Pavane pour un enfant défunt', 'Mancha azul sobre el papel', son textos que conforman el núcleo de esa novela familiar" (272). Partially as a result of the thematic transparency of these—and many other—texts, numerous commentators have been inclined to provide Oedipal and psychoanalytical interpretations of Panero, with varying degrees of complexity and/or success.[16]

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[12] In Ricardo Franco's film *Después de tantos años*, the "family drama" turns into *vaudeville*: for example, not only is Leopoldo María accused of trying to kill his mother, but also of attempting to resurrect her by kissing her corpse's mouth.

[13] The figure of the mother appears implicitly or explicitly in numerous poems, such as "Ma Mère", "A aquella mujer que quise tanto", "El beso de buenas noches", "A mi madre (reivindicación de una hermosura)", "Oh tú madre que no hablabas" and "Aparece mi madre vestida de Blancanieves", to name a few. Furthermore, the short story analysed in this chapter is entitled "Mi madre". Among countless other examples, it should be noticed that *Aviso a civilizados* is beautifully dedicated to the poet's mother, "A Felicidad Blanc, viuda de Panero, rogando me perdone el monstruo que yo fui" (7).

[14] The father, or the father figure appears in multiple texts, though less explicitly. "Unas palabras para Peter Pan", "Mi padre bebía", "Glosa a un epitafio (Carta al padre)" and one of Panero's most recent books, *Papá, dame la mano que tengo miedo*, are salient examples.

[15] Saldaña comments how such poems as "'El beso de buenas noches", "El loco", "El noi de sucre" and "Regalo de un hombre" introduce the parental figure "como una unidad, sin distinción genérica" which is "responsable de la orfandad y desolación del hijo" ("Cenizas" 351).

[16] Many commentators have more or less focused on psychoanalytical Oedipal tools to produce readings of Panero, among them, Barella, Polo, Blesa, Holan, Saldaña, Utrera, Fernández-Vegue, Medina and Picconi.

Irrespective of the intentions of the texts and the interpreters' texts, it is obvious that Panero's work and biography incites the reader to the Oedipal—and hence the psychoanalytical—approach. In fact, within the corpus of his work, countless essays and fictions deal not only with psychoanalysis and psychiatry, but also with the theories of such key names as Freud, Lacan, Jung and Laing, among numerous others. Utrera has claimed "Si existe un poeta y escritor español que ha estudiado mejor la psiquiatría y le ha dedicado amplios y exhaustivos estudios, ese se llama Leopoldo María Panero" (158). Furthermore, Panero's quasi-scientific interest in psychoanalysis has even moved the poet to examine his own production under the lens of the discipline.[17] The hypertrophy of the Oedipal and the familial, as well as the hyperbolical qualities of its continuous presence, however, do not necessarily entail the adequacy of an Oedipal reading of Panero in psychoanalytical terms. In fact, this kind of analysis may take reading to a territorialisation of meaning that the texts themselves—and the author as a part of their assemblage—seem to disallow. This may be the danger that poet and long-time friend of Panero, Eduardo Haro Ibars seemed to perceive when he declared, referring to the poet, that "Lacan y sus discípulos [...] han matado al poeta" (quoted in Benito 278).

Several authors have identified the ironical and subversive use of the Oedipal metanarrative in Panero. Polo refers to the tragicomic Oedipus in the poem "Aquella mujer a la que quise tanto" (*Cuarteto* 277), and to the fact that Panero's oeuvre "reniega de toda metafísica" (*Cuarteto* 278). When analysing the poem "Glosa a un epitafio (Carta al padre)", Blesa claims that the text "es quizá el caso más sobresaliente al presentar la relación paterno-filial falta de todo lo que pudiera ser reverencia o respeto" ("Epitafio"). Furthermore, in his discussion of incestuous practice in Panero, Saldaña comments that "el tratamiento del incesto que encontramos en esta práctica artística va mucho más allá de una mera recreación del complejo de Edipo, elemento de deseo transformador y revolucionario cuya materialización supone la puesta en crisis de las relaciones sociales e institucionales"

[17] Nonetheless, the poet seems to be typically ambivalent towards this topic. Sierra states how Panero denounces psychoanalysis, psychiatry and ego-psychology as the "poder e instrumento de opresión al servicio de una civilización que se obstina en estar donde no está, ocultando lo siniestro, la parte maldita que no puede ser abolida pero sí reprimida en una sistemática colonización del individuo" (50). Panero himself is quite unambiguous when he claims "¡Muerte a la psiquiatría! [...] ¡Abajo la policía del alma! ¡Abajo Freud! ¡Abajo los tres reinos de la naturaleza! ¡Viva el perder! ¡Viva el perder y el vomitar!" (*Héroes* 68).

("Amorosa").[18] The ulterior ideological implications and interpretations of the use of the Oedipal in Panero may or may not be revolutionary. Whatever the case, they should be considered as by-products of expression: the Oedipal is clearly used in a self-reflecting and inflated way that both emphasises and deterritorialises the "family romance".

The hypertrophy of the Oedipal may indeed proscribe the Oedipal psychoanalytical interpretation. In his article on *El Desencanto* Egea states:

> Las narrativas edípicas son ciertamente frecuentes en la producción cultural del franquismo y de la transición; pero el acercamiento edípico a la cultura de la posguerra y la transición es igual de frecuente y, a estas alturas, hasta hegemónico. Que toda familia tiene una estructura edípica, es algo que se desprende de los escritos de Freud; que toda narrativa sobre familias haya que interpretarla con un paradigma edípico, es algo que limita de entrada las múltiples maneras en las que son significativas las familias en cine o en literatura. Con *El desencanto* como texto concreto, merece la pena ver hasta que punto hay espacio para salir de ese modelo omnicomprensivo en el que se ha convertido el acercamiento edípico a las narrativas en las que la figura del padre muerto es central. (85)

The "totally comprehensive" or "all-inclusive" Oedipal model Egea refers to may certainly become a hindrance for the readability of Panero's texts. The unconcealed presence of the familial and its constant problematisation indeed underline the immanence of the Oedipal as signifier. Nevertheless, attempting to match and freeze the textual Oedipal as signifier and the psychoanalytical Oedipal as signified would entail neglecting all the developments in the theories of the sign and the construction of meaning and sense that took place in the last century, chiefly since the arrival of poststructuralism. This operation falls, it may be added, within the domain of myth and, in a metaphorical sense, magic. Panero has frequently traced the parallelism between psychoanalysis and alchemy, both being regarded as liminal attempts to produce meaning by matching the unmatchable aspects of signification: "la alquimia,

[18] García Fernández expands on the topic: "Toda respuesta codificada desde el poder [...] obtiene en Panero su inversión drástica. Así, por ejemplo, a las respuestas positivas de '*Matrimonio, heterosexualidad, procreación*' opone incesto, homofilia, masoquismo" (24).

el psicoanálisis antes de Freud" (*Luz* 18).[19] Elsewhere the poet has marked out the connections between the Oedipal and the burden of interpretation, for example, when he affirms rather rotundly: "Hay un defecto radical en el psicoanálisis, y éste es la *interpretación*. El psicoanálisis es una metafísica de la interpretación" (*Luz* 57). These lines, indeed, read like a Deleuzian intertext.

2. Anti-Oedipus

The connections between Panero, his work and the notion of the "Anti-Oedipus" as formulated by Deleuze and Guattari seem to be self-evident at this stage. By over-emphasising the familial and the Oedipal, Panero's oeuvre appears to be luring the reader into performing a psychoanalytical interpretation whilst creating the diametrically opposed effect. Deleuze and Guattari, raise a similar point when discussing Kafka: "No doubt, Kafka holds up the bait [of interpretation]. He holds it out even, and especially, to Oedipus; not from complacency but because he wants to make a very special use of Oedipus to serve his diabolical project" (*Kafka* 45). Investigating Panero's "special use of Oedipus", however, constitutes a very delicate exercise if further reterritorialisations of Oedipal meanings and "significations" are to be avoided. As Deleuze and Guattari claim, "It is absolutely useless to look for a theme in a writer if one hasn't asked exactly what its importance is in the work—that is *how it functions* (and not what its 'sense' is)" (*Kafka* 45).

An analysis of how the Oedipal functions in Panero, that is, a reading that focuses on *how it works* and *what effects it produces*, instead of *what it means*, should start with an analysis of expression.[20] Within Panero's assemblage of enunciation a plethora of narratives of Oedipal reminiscences are grafted or assembled. The patently Oedipal expression functions as a general framework, a metanarrative that is

[19] In this sense, "totally comprehensive" or "all inclusive" psychoanalytical interpretations could be regarded as an act of religious madness involving an attempt to find "pansignification", as expounded by Karl Jaspers, quoted by Panero (*Luz* 44). Spanish and English etymologies provide a curious indication of the "kinship" of psychoanalysis and religion. The nouns "cura" and "cure" and the verbs "curar" and "to cure" derive from Latin "curare", to take care of, and "cura", "care". Both in Spanish and English the expressions have grown to acquire medical (and psychoanalytical) and religious meanings. In Spanish the term "cura" stands both for the name and the aim of the psychoanalytical practice, as well as the noun "priest".

[20] Within a Deleuzian and Guattarian theoretical framework, "expression" can be a complex and slippery concept that demands constant clarification. For my disquisition here I use the term "expression" to refer to the dimension, site of sense, that belongs to neither (and both) the order of words nor the order of things, but it is produced and inscribed in the gap between both orders. Such understanding of expression, as exposed in *Logic of Sense* relates to the understanding of language as an assemblage of enunciation. A totally different concept of expression appears in *Anti-Oedipus* where expression is linked to signification and representation, that is, to what is *not* immanent to sense.

constantly undermined both by the deterritorialisation of its own Oedipal discourse and by the implicit counteraction of Anti-Oedipal narratives.[21] Both mechanisms work concurrently to "pervert" and prevent psychoanalytical interpretation. Oedipus—before and during the psychoanalytical appropriation—can be understood basically as a mythical narrative, and as such, as allegory and metaphor. What should be avoided is the transcendental leap of interpretation that pretends to bridge the gap between a "transcendental signifier" and a "transcendental signified" (i.e. *logos*), that is, the foundation of the "metaphysics of presence" in Derridean terminology. Panero seems to be aware of the paralogical form of psychoanalytical interpretation, which he calls "la mitología de lo inconsciente" (*Aviso* 23).

Throughout the *Anti-Oedipus* Deleuze and Guattari denounce the false logic behind the Oedipal, and behind psychoanalysis by extension.[22] The formula of this paralogical usage of the Oedipus is 3+1, the 3 being the three locations within the Oedipal triangle—"daddy, mommy, or child" (*Anti-Oedipus* 83)—and 1 the transcendental phallus, typically erected upon lack, which both legitimates and structures the system as a whole. According to Deleuze and Guattari, however, "There is no Oedipal triangle: Oedipus is always open in an open social field. Oedipus opens to the four winds, to the four corners of the social field (not even 3+1, but 4+*n*)" (*Anti-Oedipus* 105). Therefore, "Oedipus is the idealist turning point" (*Anti-Oedipus* 62) against which the materialism of desire rebels. Regarding the idealist nature of psychoanalysis, Panero writes: "incluso la psiquiatría más heterogénea—la lacaniana—cuando afirma tener preso al paciente en su 'diferencia' hace evidente que la psiquiatría no sabe salir de [...] considerar al enfermo como un imaginario. Todo el brillo de la palabras no pueden vencer al dolor" (*Aviso* 29). The psychoanalytical Oedipus is only an idea, and a repressive one at that. The principal victim of Oedipus is desire understood as a productive force. Even if psychoanalysis acknowledges the "*anoedipal* nature of desiring-production" (*Anti-Oedipus* 62), the unbridled force of

[21] Panero has been extremely familiar with the works of Deleuze and Guattari, among other poststructuralist thinkers, almost since the beginning of his career. He constantly quotes the authors, he has written articles on their work and ideas, he was a close friend of Francisco Monge at the time Monge was translating the *Anti-Oedipus* into Spanish and he even met Guattari personally (Benito 222).

[22] The logic of Oedipus makes an illegitimate use of the connective and disjunctive syntheses in an operation that implies a transcendent use of the syntheses of the unconscious. The main problem is that "When Oedipus slips into the disjunctive syntheses of desiring-recording, it imposes the ideal of a certain restrictive or exclusive use on them that becomes identical with the form of triangulation: being daddy, mommy, or child" (*Anti-Oedipus* 83).

desire is "fitted over the co-ordinates of Oedipus, which translate it into 'pre-oedipal,' 'para-oedipal,' 'quasi-oedipal,' etc. The desiring-machines are always there, but they no longer function" (*Anti-Oedipus* 62-63). The Anti-Oedipal assemblage of enunciation Leopoldo María Panero sets desire to work via the perversion of the Oedipal.

As exposed in the prologue to *Matemática demente*, Panero's unique notion of translation—which he names "per-version", and which will be discussed later in Chapter VI—involves a discursive re-inscription that in turn entails a deterritorialisation of the original. This deterritorialisation, according to Panero, fills in the gaps and cracks of the source text in order to find points of instability and to unwrap a new expression, and hence, a new possibility of sense. The recurrent grafting of the Oedipal narrative in his work can be understood as an exercise in "per-version" that unveils a perverse appropriation. Panero turns the fissures of the original into lines of flight for desire to flow. His expression-machine finds and utilises the flaws of a "poorly closed triangle, a porous or seeping triangle, an exploded triangle from which the flows of desire escape in the direction of other territories" (Deleuze and Guattari, *Anti-Oedipus* 105). The most common mechanism, as previously mentioned, is the repetition and amplification of the familial triangle. In this sense, Medina, referring to the Oedipal and the figure of the son in Panero states that "la representación llevada a cabo por el hijo se actualiza como hipertrofia de lo simbólico hasta el punto de que los mismos medios de representación [...] la poesía, exterminan su objeto" (171). The hypertrophy of the symbolic can nullify the repressive effects of the Oedipal and open expression to desire. Medina discerns an agenda beneath Panero's deterritorialisation: "se privilegia [...] la per-versión como medio de interrupción de repetir el legado recibido, como vía de definitivo exorcismo del esquema edípico" (173).[23] The "received legacy" that expression short-circuits seems to allude to the Oedipus complex, which many fundamental authors, Lacan or Lévi-Strauss among others, see "as the pivot of humanisation, as a transition from the natural register of life to a cultural register of group exchange and therefore of laws, language and organization" (Sarup 8).

Irrespective of ulterior intentions, it is evident that Panero's use of the Oedipal intertext defies and disrupts expectations. In his analysis of the poem "Glosa a un

[23] In his contribution, Medina even discovers "per-versions" of specific discourses within psychoanalysis, such as Lacanian conceptualisations (165).

epitafio (Carta al padre)", Blesa refers to "la solución del Edipo más inesperada, la quiebra definitiva del triángulo" ("Epitafio") which, according to the critic, ultimately implies a breakage with and a departure from the human. The way Blesa employs the adjective "inesperada" to qualify the "Oedipal solution" that Panero finds for the familial conundrum is extremely meaningful. The "most unexpected" resolution carried out by the definite break of the Oedipal triangle may challenge the reader's expectations, and by doing so, create a fertile deterritorialised ground for the flow of desire.

Numerous authors have stated that Oedipal expectations have become intrinsic to society as an acquired cultural by-product, among them Kinder, who argues that

> From a poststructuralist perspective, the story of Oedipus is one of the most powerful master narratives in Western Civilization because, through its successful proliferation and compulsive repetition, it helps the dominant patriarchal culture reproduce itself. Freud and his postsructuralist followers argue that the Oedipal drama is re-enacted in every generation because it is the primary means of transforming the small animal into a human gendered subject, […] essential to the reproduction of the species and the nuclear family. Given this ideological function, the Oedipal narrative also has the potential to function subversively as a vehicle for cultural change. (197)

The supposed subversive potentialities of Panero's per-version of the Oedipal relate to the way in which his expression-machine functions as a desiring-machine. Desire embedded in his oeuvre is not related to the canonical psychoanalytical notion—that is, the constant strife which cannot be satisfied and that is ultimately based upon lack, the allegedly consubstantially human *manque-à-être* in Lacanian terms. Desire in Panero's expression, as the schizophrenic's, is productive, and as such, overflows the Oedipal structure. His mockery and perversion of the Oedipal—"the great agent of antiproduction in desire" (Deleuze and Guattari, *Anti-Oedipus* 63)—may be perceived as revolutionary, not due to any hypothetical hidden ideological or political agenda, but for the mere reason that "Desire does not 'want' revolution, it is revolutionary in its own right, as though involuntarily, by wanting what it wants" (*Anti-Oedipus* 127).

In Panero's oeuvre, the intrinsic materiality of desire, which defies the structural idealism of the Oedipal, has driven several authors—Blesa, Holan, Saldaña and Medina being salient examples—to seek out connections between the poet's

schizophrenic expression-machine and the Anti-Oedipus. One of Panero's best-known quotes in *El Desencanto* seems to corroborate the connection in an almost humorous fashion—with Freudian slippage included—"y, no é, a mí, en todo caso, lo que me gustaría es acostarme con mi pa... con mi madre, que es la negación del Edipo, porque el Edipo es una represión de lo que yo justamente tengo plenamente consciente y deseante" (Blanc 89). This almost programmatic declaration permeates Panero's perversion of the Oedipal. His oeuvre composes an immense familial web, a labyrinthine Oedipal furrow where meaning is lost but sense prevails as the bearer of desire. Panero is not so much Narcissus of Oedipus as the Anti-Oedipus. His texts do not sublimate the Oedipus, nor do they try to. Exaggerated self-contemplation through the hypertrophy and the perversion of the familial triangle opens endless lines of flight for desire to pass and for sites of becomings to be signalled.

3. "Mi madre"

The profusion of passages illustrating the utilisation of the Oedipal in Panero's oeuvre is such that an attempt to provide an inclusive taxonomy of Oedipal texts and their discussion would vastly exceed the aim and length of this analysis. A comprehensive analysis of one relevant text, the short story entitled "Mi madre" will be provided in the second part of this chapter in order to contextualise the theory exposed up to now and to provide some suggestions towards how the Oedipal may operate in other texts by Panero, regardless of how they have been categorised into different genres.[24] The key reason for which a short story has been chosen for my analysis stems from the scarce critical attention Panero's fictional narratives have received. If Panero's poetry has not been given much critical consideration, academic readings of his prose amount to almost nothing, as Navarro Albadalejo noticed in her

[24] It has already been stated how Panero's expression seems to traverse generic barriers both at the level of contents and composition. Blesa has it that his "narraciones no están alejadas de su escritura poética" ("Relatos" 9). The critic has also deployed reversed simile, using a revealing quote by Pere Gimferrer, who "menciona 'los terribles cuentos negros de hadas de Leopoldo María Panero", lo que, siendo que se refiere a sus poemas, está hablando de la narratividad, lo fantástico y el carácter tenebroso y terrible de los mismos" ("Relatos" 9). Blesa expands even further on this fundamental idea when he refers to the "continuidad—temática, ideológica—en la escritura de Panero, independientemente de cuál sea su carácter genérico" ("Relatos" 23). Regarding this thematic and ideological continuity, "Mi madre" seems to make use of themes that are common throughout Panero's production, be it narrative, poetry or essay: the family, psychoanalysis, literature, madness, religion, isolation, alterity, subjectivity, death, beheading, vampirism, and the notion of the gaze are some of the well-known topics in the poet's oeuvre. Intertextual compositional techniques and the seeming recurrence of the biographical, as they appear in "Mi madre", constitute further key underlying features of Panero's entire work, as will be discussed in the following chapters.

analysis of the story "Allá donde un hombre muere, las águilas se reúnen". This lack of attention has created an aura of secrecy, of "hermetismo" in Navarro Albadalejo's words (56), that this chapter endeavours to illuminate.[25]

"Mi madre" was originally published in 1976 in the collection of short stories *El lugar del hijo,*[26] a book inspired by the Anglo-Saxon literary horror tradition, which Panero has studied and translated into Spanish, chiefly in his volume *Visión de la literatura de terror anglo-americana* (1977). A detailed summary of the story's argument is needed before proceeding with the analysis.

The story begins as a first-person narration by an unnamed protagonist. The reader soon discovers that the protagonist's father, Angus Brown, a scientist, ethnologist and explorer, left him under the care of his uncle and aunt at a very young age. A motherless only child following the death of his mother, Agnes, giving birth to him, the protagonist grew up to become a solitary, timid and fearful teenager. At his coming of age, he discovers that his beloved, though cold and detached father has re-married. The new wife is Julia Black, a young and beautiful Scandinavian doctor whom he had met on an expedition to remote regions of the Amazon River. The protagonist's aunt and uncle, typically stern and spiteful, show their surprise at the news and their doubts about Angus's virility and Julia's femininity. The son's expectations that his father's new status will drive them emotionally closer are rapidly shattered. Soon after the marriage, Angus Brown dies of an unknown tropical disease. Partially moved by the desire to discover the truth about his father's death (and life) and somewhat attracted by his mysterious stepmother, the son travels to the city of Obidos in the Lower Amazon. He is constantly seeking the approval of Julia, whom he already calls his "second mother". After a long and difficult journey, the protagonist disembarks in Obidos, a chaotic, desolate and bizarre place. He finally arrives at his father's house and meets Julia, an extremely cordial and attractive woman. His first night in the house is haunted by a horrible nightmare in which Julia, his new "mother", devours his corpse with delectation. The next morning he feels

[25] The textual study of "Mi madre" by no means suggests that the analysis of a specific text and its conclusions can be thoroughly extrapolated to the totality of the oeuvre. Each text constitutes an inimitable artefact that works in a unique way and produces distinctive effects. Nevertheless, the analysis of a relevant text may provide general tendencies and structural assumptions that could be valuable for the understanding of the entire corpus that future studies will bring to it.

[26] Panero's narrative fictions are included in two main volumes, *El lugar del hijo* (1976) and *Dos relatos y una perversión* (1984)—re-printed in 1992 with the title *Palabras de un asesino*. *Cuentos completos* (2007) includes these two volumes and another four stories previously published in other places.

content and relaxed. He meets the maid of the house, an "old Indian" that abhors his stepmother, who, in turn, systematically mistreats her. In the meantime Julia develops a fondness for him and his striking resemblance to his father. When asked about the father's death, the maid furtively points at Julia as the cause of the odd and inexplicable fatality. One night he inspects his father's library and finds, to his bewilderment, that the majority of the books deal with obscure and fantastic topics and legends—from old Hindu rituals to the myth of the Amazons—confirming his father's interest in the occult and "hidden" knowledge. Soon the protagonist meets and befriends John Adams, a close friend of his late father. Adams tells the son how his father became obsessed with the legend of the Amazons after an expedition to remote areas of the Amazon River. His subsequent odd illness deprived him of his vital energies, but not of his sanity, despite the alarming increase in Angus's idiosyncrasies and "irrational" beliefs. The scientist's obsession with the mythical and the irrational, however, ended when he married Julia. It was when his illness became progressively worse that his mind and finally his body gave up. The protagonist's suspicion towards his new mother and her involvement in his father's death disappears as soon as he sees her. As his love for her blossoms, the maid's attitude towards him changes from affection to pity. One morning, while out walking with Julia, the protagonist meets his late father's lawyer, Mr Simpson. Mr Simpson has a letter for him with the deceased's last will. The lawyer insists the protagonist visit him in a couple of days to open and read the sealed letter. His new mother's growing affection towards him suddenly turns into distance and impassivity. The night before meeting Mr Simpson, the protagonist enters her room in a desperate attempt to determine the reason for her abrupt emotional change. He finds her semi-naked and glimpses a "huge phallus" between her legs. He flees the scene and locks himself in his bedroom fearing he is losing his sanity. The next morning he discovers his stepmother has disappeared and that his father's grave has been opened and desecrated and the corpse's head stolen. Once in Mr Simpson's office, the protagonist listens to the lawyer read the letter. It is from the father's note that the reader discovers the protagonist's name, William. The father confesses he is a victim of himself and his search for absolute knowledge. He also tells his son that Julia belongs to an accursed race, and concludes his letter to William with one last and imperative command: "Kill her!" Soon afterwards, William undertakes an expedition with John Adams to the remote areas of the Upper Amazon River in a quest to find Julia. The narration at this point takes the form of a diary. In a

long and arduous journey, William is abandoned by the natives who originally accompanied them in the expedition, and finally by Adams, who dies of a tropical illness. The story concludes with William arriving at the remote and unexplored realm of Chrisaldt, the true name of Julia, who is a vampire goddess, the immortal Queen of the Amazons. In an open ending, William intones a dark prayer in which he asks for the immortality only found in death, which will befall him when his worshipped "stepmother" devours him.

As can be easily inferred from the plot, the Oedipal narrative constitutes a fundamental element of the contents of expression in "Mi madre"—as it does in virtually every short story written by Panero and in many of his poems and essays. The Oedipal, however, traverses the narration as a plural set of subsidiary assemblages and sub-narratives, with the Freudian and the Lacanian as the two chief intertexts. These main narratives are counteracted and "perverted" by other intertexts such as the classical myths of Oedipus, the legend of the Amazons and the figure of the Vampire, all of them also marked by evident Oedipal undertones. The several main textual traces that converge and assemble in the story, together with their possible effects on reading are analysed now.

3.1. The Freudian (im)possibility

The main Oedipal intertext in "Mi madre" is inserted in such a way that allows for—and in a way demands—a Freudian reading that would eventually impair the ongoing readability of the story. It could be argued that the protagonist, William Brown, sways between the positive and the negative poles of the Oedipus complex. In the end he is not able to resolve his complete Oedipus complex, which in turn gives rise to a state of neurosis and its subsequent manifestation as an overgrown narcissistic death instinct at the hands of the surrogate "mother". Kinder remarks how "In the Spanish Oedipal narrative the father is usually absent, and as such, idealized and sometimes replaced by an ineffectual surrogate, on whom the son's patricidal impulses are displaced" (168). "Mi madre", indeed presents an obviously absent father.[27] From the very first paragraph the reader is made blatantly aware of the son's

[27] The biographical intertext is made obvious at this point in the story. Not only Leopoldo Panero became the "absent father" when he died in 1962, but he also enjoyed several long trips to the American continent as cultural ambassador of the Regime in 1949 and 1954-55. Like the protagonist in "Mi madre" Leopoldo María received letters from his absent father in Latin America (Benito 46-47, 53-55).

painful want of a father, "La calidad de científico-etnólogo y explorador de mi padre le obligó a dejarme en manos de unos tíos y a confiar mi educación a ellos" (21) and his father's painful rejection of him. In the absence of a mother that might have acted as surrogate father, the son's supposed patricidal urges are displaced towards humanity as a whole—with his hated and unnamed uncle and aunt possible symbolic representations of the whole—and towards himself. The second paragraph describes how the protagonist is alienated from society and his own self, and how both *loci* become sites for his hatred to unfold: "una humanidad que acabé detestando casi tanto como a mí mismo" (21). The initial depiction of a traditional example of a negative Oedipus complex is completed at the end of the second paragraph: "Mis exiguas esperanzas estaban concentradas todas en la figura de mi padre, cuyo rechazo había fundado al parecer mi existencia; un rechazo que nunca dejé de esperar que algún impreciso milagro transformara en amor" (21). The same-sex parent becomes the site for both the sense of lack and the libidinal investment of the child.

The Freudian intertext further develops when the libidinal impulse swings from the father to the surrogate mother. The positive pole of the Oedipus is made palpable when the stepmother becomes the object of William's libidinal drive and the father, in turn, grows to be the son's imaginary competitor and the depositary of his hatred: "Pero de todos modos no lograba explicarme qué diablos tenía yo que ver tanto con el abogado como con mi padre, al que también empecé a odiar por suponerlo igualmente responsable de aquel desvío. Y fue aquello lo que me hizo plenamente consciente de que había empezado a pensar en mi madre en los términos del amor" (38). The protagonist's passion to possess (and to be literally possessed by) the mother builds to a crescendo that culminates in the symbolical assassination of the father—via disobeying his dying imperative command to kill the mother—and the full acceptance of the libidinal aspirations directed towards the surrogate mother. A simple diagnosis of the protagonist might interpret his maddening final prayer as a neurosis, and his actions as far from established morals and "common sense" and as a direct product of his failure to resolve his Oedipal triangle, and consequently, of the failure to enter the Super-ego structure. The failure to enter this structure, in turn, may account for the fact that the protagonist's psyche is obviously unbalanced, revealing a narcissistic prevalence of the realm of the Id.

This reading might be confirmed by the presence of unrestrained pre-Oedipal desire and the impulsive pursuit of narcissistic and childlike desires by the protagonist

with disregard for all consequences that would further provide evidence of an unbalanced Ego. As if with the mind of a newborn child, William appears to evolve in the narration into a completely "id-ridden" set of actions, the course of which follows a mass of instinctive drives and impulses that seem to demand immediate satisfaction. On his impulsive journey in search of the surrogate mother, William gradually leaves behind the images of the father, the basic principles of human law—he confesses he would have killed his companions had they not deserted him earlier—and, in his demand to be cannibalised, he even leaves behind his self-being. The pursuit of the amoral and egocentric desires ruled by the most basic pleasure-pain principles—the domain of the Id—is usually embodied in the enhancement of basic drives such as food, sex and aggression. All three are present in William's last wish to be cannibalised by his monstrous "mother-lover". This ultimate and most prevailing desire seems to surpass the dialectics of cathexis and anticathexis since, despite the obvious concurrent occurrence of Eros and Thanatos, no healing fusion or subjective enhancement can be expected from the recurrence of both impulses. The protagonist, therefore, fails to sublimate his complex by accepting the interdiction imposed by the father's will and embarks on a psychotic journey that leads to isolation, madness and nothingness.[28]

This interpretation, perhaps the most obvious within the Freudian psychoanalytical framework, expectedly results from an effect produced by the transparent insertion of the Freudian intertext in the assemblage of enunciation. The "bait"—using Deleuze and Guattari's simile in *Kafka*—held out to Oedipal interpretation, however, is made ineffective by expression itself. Not only does the internal logic of the Freudian reading betray itself,[29] but also the per-version of the Oedipal narrative carried out by amplification and hyperbole makes this type of interpretation futile. In the preface to *Dos relatos y una perversión*, Panero reveals the core of his translating method, stating that "corrijo más que traduzco" (12). The "correction" of the original carried about by the new expression-machine is often

[28] This reading-diagnosis, given the biographical similarities, could even be extended to Leopoldo María Panero himself. Obviously that will not be the case in this study.

[29] One of the aspects of psychoanalysis that has often been criticised is the endless deferral of the cure. In terms of interpretation, this deferral appears to translate in terms of deferral of closure to interpretation. In my own psychoanalytical reading of "Mi madre", interpretation takes meaning to the infinite cul-de-sac of nothingness and meaninglessness. Surprisingly enough, the endless deferral of meaning would take us to the evidence of the unsolvable split between signifier and signified at the core of the poststructuralist attack on the possibility of interpretation, epitomised by Lacan's notion of *glissement*.

concerned with repetition and exaggeration, or, in Blesa's words, "traducción por *amplificatio*" ("Relatos" 11). In "Mi madre", the Oedipal is amplified to the point of non-readability. One of the techniques deployed deals with an unsubtle display of self-awareness about the Oedipal. Two relevant examples appear in the text, namely the comment "'¿No le parece significativo?' añadió entonces Adams con una sonrisa de complicidad, sabiendo por anteriores conversaciones que yo tenía algunos conocimientos de psicoanálisis" (34) and William's interpretation of the premonitory dream in which he is devoured by his stepmother, "Al despertar, consideré el acto caníbal una metáfora del deseo de mí que había creído ver en mi madre, y atribuí mi propio placer a ese triste símbolo que es el Edipo" (27). The explicit expression of the self-consciousness about the Oedipal—in which the biographical may be actually regarded as a further intertext—together with the deprecation of the "sad symbol that is Oedipus", form just two of the many elements of the per-version.

In fact, several other features of expression contribute to create a similar effect. Madness and sanity, neurosis, psychosis, mental health and cure, are constant lexical occurrences in the text, which reveal a steady disquisition on the indistinct limits and arguable validity of these and other psychoanalytical terms. Furthermore, expression seems to be successfully devoted to jumbling the vertexes of a presupposed Oedipal triangle. A cohort of surrogates fills the categories of the father, the mother and the son. These appear, not only to exclude one other, but also to ridicule any attempt at symbolic interpretation. A series of characters successively inhabit the location of the father: the biological father—the distant and absent Angus Brown; the bicephalous character uncle-aunt; Angus's best friend, John Adams—who becomes William's mentor; and the drunk lawyer Mr Simpson—a character that is given a description that resembles that of Panero's father—who represents the obvious figure of the Law and reads Angus's last will. The father's place, however, is also usurped by figures that should occupy the other angles of the Oedipal structure, such as William himself, who replaces the father in every possible sense, and finally, by Chrisaldt, the "stepmother" who possesses the enormous phallus that William has apparently yearned for his whole life. The mother vertex also appears to be accessible to several surrogate figures: the dead mother, Agnes; the combination uncle-aunt—who could be seen as a fatherly, motherly or simply as a parental figure; the caring and compassionate indigenous maid; and, finally, Julia/Chrisaldt, the "natural" and "loving" monstrous stepmother. Lastly, the son's vertex of the triangle, which

should be the protagonist's expected familial location, appears to be vacant. Taking into account the prosperous legion of biological or surrogate relatives, it is remarkable to note that William is actually nobody's son. At the time he writes his macabre story he is in fact an orphan. He is also a friend of the father's friend, a customer of his father's lawyer, the lord of his father's maid, a nephew of his mother's siblings, and the lover-food of his stepmother who, from their very first encounter looked at him "con algo así como avidez, no como al hijo de su marido ni tampoco como a su hijo, sino como a un posible amante" (26).

The patent and hyperbolic proliferation of the Oedipal, as well as the subsequent level of complexity which marks the elements within its basic structure, make symbolic identification a futile task. Irony appears as a possible effect of this process of *amplificatio* in expression. The subject's structural density and entity are dissolved, and as a result, the Oedipal triangle cracks, and its structural frame loses its geometry, disavowing symbolic interpretation and the ideal and transcendent leap of the Freudian reading. Once the structure is destroyed and overflowed, what remains is the face value of desire, the raw materiality of libidinal drive that will be further analysed later.

Amplification also appears via the insertion and perversion of a plethora of plural intertexts that traverse expression and relate to each other in a complementary—though not univocal—fashion. The incorporation of multiple narratives operates within the text as a centrifugal force that opens endless reading possibilities and turns the expression machine schizophrenic. Narratives relate to each other in a rhizomatic and chaotic way. Some seem to create strange alliances, others serve as general frameworks and are abandoned to then reappear in other parts of the text in a seemingly random proliferation.

3.2. The Lacanian twist

The Lacanian discourse constitutes one of the most important intertexts within the story, intimately related to the (Freudian) Oedipal. This discourse, so well known to Panero,[30] is attached to the narrative in order to further the impossibility of a symbolic interpretation, both by stressing and exploiting the Oedipal paradigm.

[30] Panero's fascination with Lacan has been made obvious throughout his production. In *Locos*, the poet yearns: "Si yo pudiera soñar todos seríamos frases de Jacques Lacan" (66).

Lacanianism represents the linguistic leap of the Freudian Oedipus idealist turn. Lacan translates Freud to a symbolic level. Within this symbolic system the concept of the phallus is central to understanding the idea of the Oedipal, the notion that is supposed to be pivotal for the process of humanisation. A discursive entity, the phallus "is a signifier both for those things which are lost during the male subject's entry into culture and for those things which are gained" (Sarup 24), and the guarantor of presence as opposed to lack. The phallus that unexpectedly appears at the core of the Lacanian intertext in Panero's story has an extremely different effect in the narrative. William enters his stepmother's bedroom to find what he considers the epitome of horror: "La encontré casi desnuda, por lo que retrocedí inmediatamente e iba a balbucear unas palabras de excusa cuando creí ver, antes de que acabara de cubrir sus piernas con el camisón, *un enorme falo entre ellas*" (38, italics in the original). This quote constitutes the climax of the Lacanian intertext—and its perversion—that begins much earlier in the narrative.[31] Lacan thinks of the phallus in unsexed terms, breaking its linkage to the penis (*Écrits* 281). The phallus involves the signifier of the perfect union with the Other, desire that becomes the metonymy of the *manque-à-être*. Yet the phallic metaphor implies an ontological void: the displaced desire of wholeness that collides once and again with a wall of impossibility. Desire arises then as an effect of lack, when satisfaction is not produced in an effective way. The unavoidable postponement of the phallic object gives way to the feeling of loss.[32]

Loss is a motif that appears in the textual machinery of "Mi madre", inserted in the Lacanian intertext. According to Lacan, the first loss takes place at the very moment of birth—and even conception—with the biological sexual determination of the embryo (Sarup 21). From the commencement of his story, William Brown considers his birth in terms of guilt, and his own existence as foul from its origin. He acknowledges that, from the very beginning, he regards his "existencia como algo

[31] Regarding the phallic mother, Holan states that the "monstrous image of the maternal figure can be read as a symbolic reinterpretation of the Lacanian phallic mother, she who incarnates power before the eyes of her children, the reinforcer of societal norm as established by the realm of the Symbolic" (62). The phallic woman appears in numerous occasions in Panero's writings, carrying different implications. Thus, for example, "comprendí entonces que el MAL es un misterio, una mujer horrenda, con barba, que me enseñaba obscena y ferozmente su falo" (*Cerebro* 21). In a recent text, the phallic goddess reappears as a recreation of the character in "Mi madre", "otra vez aparece por la puerta la loca que se cree Yemaja, el arquetipo de la madre fálica, la Amazona contra la que luchó Orellana, la reina del desierto de la vida, cuyo cuerpo invoco para luchar con ella con el falo" (*Prueba* 70). In this new account, however, the goddess is presented as a foe rather than a lover.

[32] The founding nature of lack is explained by Lacan in terms of the "onion metaphor", "peeling off layer after layer of identification in search of the substantial kernel of one's personality, one ends up with a void, with the original lack" (Nobus 175).

innoble que debía ser ocultado" (21). This thought is paralleled by a bi-directional systematic social rejection. The second Lacanian loss takes place in the phase of pre-Oedipal territorialisation—the Imaginary order—in the mirror stage, when the subject differentiates itself from the mother that gives it nourishment (*Écrits* 1-7). In the text this appears as a double and brutal loss, as the protagonist is—and feels—responsible for his biological mother's death and, as such, is forced to experience the ontological void from the very commencement of his existence. He therefore lacks the fusional, dual and immediate contact with the mother. The next Lacanian order, the Symbolic, is also portrayed in the text as magnified loss. The Oedipus complex, transliterated by Lacan into a linguistic occurrence, entails the discovery of the Name-of-the-Father—and also Law and society by extension—by the individual.[33] In "Mi madre" this stage, which is symbolic and social, rather than narcissistic, has also been denied to William. At the onset of the story we find an anti-social being who subsists in isolated fear, and who desperately continues to search for his father—or more specifically, for the name of the father—and experiences systematic rejection by him.

The Lacanian intertext is made evident, not only by the contents, but also by the form adopted by expression. Thus we find continuous references to the "nombre" of the father, or to the "palabra" madre. The symbolic and linguistic transliteration of the Oedipal is also made explicit by sentences with an undeniable Lacanian slant. When William discovers his stepmother's certain sexual attraction towards him, he says "Pero yo buscaba una palabra y no un ser vivo" (27). Similarly, later on he refers to "mis torpes deseos de tener un nombre" (28). The evident insertion of the Lacanian intertext may encourage the reader to perform a Lacanian interpretation of the subject so aptly dissected in the text, and therefore, towards another psychoanalytical reading. The inescapable postponement of the quest for the self in the narrative may be translated as follows: The protagonist's failure to sublimate the Oedipal by lacking the "Name-of-the-Father" takes away his chance to enter the symbolic order, that is, the Law and the social. William's desperate attempts to find a father, and a name, are only partially fulfilled when he symbolically assassinates his father by refusing to obey the interdiction imposed in his testament, that is, to kill the stepmother. Instead of accepting the name of the father—and his own by extension, we only discover the

[33] The Symbolic order is understood by Lacan as being signified by the "Name-of-the-Father" (Nom-du-Père) (Evans 119) and can be contrasted with the Imaginary order "that structures our need for likeness and our need for identification with the other" (Bernstein 291).

protagonist's name in the letter that contains the father's testament—William tries to model his own ego by pursuing the phallus he has witnessed in the stepmother in a narcissistic twist of the story. William's desire to be recognised and desired—a desire that in Lacanian symbology entails the individual's desire to gain ontological essence—is taken to the sublime and made concrete in the desire to be utterly and totally possessed by the stepmother: to be cannibalised by her.

In his seminar on "La Lettre volée", Lacan pronounced his well-renowned formula "the unconscious is the discourse of the other" (*Écrits* 16). Panero, discussing Lacan, insists on the idea of the individual's quest for totality—selfness—through the search of the Other: "'Le desir de l'homme c'est le desir de l'Autre' como aquél escribió, con una mayúscula que nos reenviaba a Dios, a 'le nom du père'" (*Luz* 85). In "Mi madre", as in numerous texts within Panero's oeuvre, Otherness may be read as the symbol of the doom that entails the impossible—though inescapable—pursuit of the self. In his anguished search for the name of the father, William Brown may reveal his febrile search for his own identity. The identity he is so desperately seeking has been denied since his birth, as a result of his poignant orphanhood—literal in the case of the mother, and figurative in the case of the father—and his relative's suspicions about his bastardy. The "lack of recognition" is transparently evidenced when the protagonist discusses his first years, separated from everything and everyone, and his awkward and failed attempts to come close to others (21). The lack of recognition by and in the other brings about a loss of selfness—of ontological density of the subject—which produces fear: "el miedo es único sentimiento que dio algo de vida a mi alma" (21). The protagonist attempts to palliate the loss by finding his own reflection in the mirror of the father figure: "mis exiguas esperanzas estaban concentradas todas en la figura de mi padre" (21). This figure is understood by William as the guarantor of self-presence, "el hombre en torno al cual se había anudado la insolubilidad de mi vida" (21). William lastly succeeds at supplanting the father. Socially, he occupies the void the father left with his death. Intellectually, he embarks in the same epistemological adventure. Finally, and most importantly, he may find himself becoming the lover and the joyful victim of the stepmother, putting his life at her mercy, as his father had done before him. It could be suggested that William *is* because, being different, he is *like* his father, and he is *not like* all the others. The search for the self, however, is doomed from the very beginning, and measured against impossibility. The ironical end for the subject is to be

devoured—and hence utterly destroyed and annihilated—by the other as the ultimate prize for his quest.

Lacanian infused theoretical frameworks have often been deployed by commentators of Panero to interpret, not only his texts, but also some general traits of his writing—and even the author's self.[34] Medina, for example, states that "Leopoldo María vive y escribe representando interminablemente su propio cadáver y, a través de él, creándose un espacio en el mundo, a pesar del Otro y para el Otro, *El lugar del hijo*" (159). Nonetheless, the Lacanian interpretative framework, as evident as it seems to be, is also proscribed by the text's per-version of the original. As Medina claims, "Panero constituye ese 'lugar del hijo' a partir de una particular per-versión de la narrativa edípica" (159). The Lacanian Oedipal is no exception. According to Medina, the predominant feature of the Lacanian perversion exerted by the poem "Glosa a un epitafio" is explained by the fact that temporality is suspended in the poem, and hence father and son become united, brothers in death.[35] The critic regards the per-version of the Lacanian signifiers as one of the many frustrated attempts by Panero to reconstruct his fractured self.[36] A comparable temporal suspension, and a similar play with the Lacanian intertext, takes place in "Mi madre".

The distortion of the Lacanian discourse—which might provide a closure to the ongoing readability of the text—gradually unfolds until it achieves its climax—marked by the use italics. This coincides with a decisive moment of anagnorisis in the narrative, when William discovers "*un enorme falo*" between his stepmother's legs (38). The vision of the "huge phallus" signals a dramatic shift in the narrative and unleashes a series of events that will lead to the protagonist's pursuit of the stepmother before he finally succumbs to her. Prior to the "phallic epiphany", William is searching for a word, a name, a symbol. If he wants a stepmother, he does so just "para poder llamarla 'madre'" (24). After his encounter with the phallus, his desire for the mother is not a symbolical pulsion any longer. It is desire unleashed and unstructured. As mentioned above, the phallus in Lacanian terms symbolises all of

[34] Lacan is one of the basic theorists used by Túa Blesa ("Epitafio"), Medina and Holan, among many others.

[35] The critic states how "la muerte es concebida como momento privilegiado de construcción del yo y su escritura. El epitafio no clausura sino que abre el espacio del discurso, el cual habita ahora una temporalidad suspendida, sincrónica [...] la muerte une a padre e hijo en una misma temporalidad suspendida, en una total sincronía. Padre e hijo devienen hermanos en la tumba" (165).

[36] The impossibility of the construction of the univocal self was thoroughly acknowledged by Lacan in the *Écrits*, among other reasons, due to the "infinity of reflection" involved in alterity (134) and the impossibility to attain both unequivocal meaning (12) and "underlying truth" (119).

those values that are the opposite of lack. Lacanianism endeavours to emphasise the discursive—rather than anatomical—status of the phallus. Panero's text seems to mock the idealist turn involved in Lacanian phallic symbolisation by stressing the corporeal materiality of it. Again, the hyperbolical and the humorous are perceived as preferred instruments of per-version. The phallus is as massive as it is materially there, seen, physically perceived in a specific—though unexpected—physical location: between the stepmother's legs. If Lacan constructs the phallus as the necessary counterpart of lack, and the abstract object of an infinite postponement of desire, in Panero the phallus is material and it produces effects because its materiality, which is the materiality of desire.

Confronting the phallus makes William feel a deep sense of fear and even doubt his sanity. Panero states in the back cover of *El lugar del hijo*: "El terror es la carencia de un rostro, a la hora de arrancar las mascaras".[37] The bare materiality of the phallus, devoid of the mask of symbolism and ideology, may produce horror. It is the same horror that generates the indeterminacy of the unleashed force of desire and the subsequent deconstruction of the structures that shape the subject. Deleuze and Guattari warn the reader about the Oedipal: "Oedipus says to us: either you will internalize the differential functions that rule over the exclusive disjunctions, and thereby 'resolve' Oedipus, or you will fall into the neurotic night of imaginary identifications" (*Anti-Oedipus* 87). Oedipus creates the differences that structure the subject—it designates subject positions that do not pre-exist the prohibitions they are based on. The undifferentiated looms beneath the structure invigorated by desire, producing fear. Once fear dissolves, however, William seems to accept the phallus at its face value, that is, as a material object of desire he is determined to follow at whatever cost. William disregards Julia's disappearance on the night on which the phallus is revealed, despite the fact that his father's head is stolen from his grave on the same night. He disowns his father's command, expressed in the testament in which the son is finally recognised and given a name by the father, to kill the stepmother. He initiates a journey in pursuit of his desire. Formal expression parallels the whims and the pulsion of desire. The process by which William gradually embraces amorality and irrationality in his expedition is matched by a shift of expression from an ordered, slow-paced narration by an omniscient narrator to the form of a diary sometimes

[37] The prologue to the book, which was to be entitled "Prólogo desordenado y monárquico" did not appear in the final edition. Some extracts, however, were printed on the back cover of the volume.

made of broken fragments and scattered ideas. The absence of causal links needed to establish the mental evolution of the protagonist mimic William's acceptance of the lack of structured thought.

Due to its obvious sexual connotations the phallic object in the story facilitates the metonymy of sexual desire as desire. Throughout the story, several references are made to the sexual act and how it seems to have been the factor that unleashed the father's illness, his subsequent loss of sanity and ultimately his death. William appears to have some homoerotic desire for his father—the repeated choice of "amar" to refer to his feelings for him does not seem to be casual—and a definite incestuous desire for the stepmother.[38] Sex as metonymy for unstructured embodiment of desire is a common practice in Panero—actually, in classical psychoanalysis, sex is one of the basic libidinal drives of the narcissistic Id. Several critics have drawn attention to the use that Panero makes of the potentialities of sex to disrupt the Oedipal and to challenge an idealised and structured conception of the human. Saldaña highlights how Panero "presenta una geografía de conductas sexuales variada y, en ocasiones, insólita [que] ilustran esa pérdida de la identidad que se produce en el sistema de relaciones amorosas propuesto en esta escritura poética" ("Amorosa"). Homosexuality, incest, necrophilia and cannibalism are practices explicitly or implicitly present in "Mi madre", and constitute recurring themes in Panero's production. Furthermore, Medina has referred to the "nueva estructura 'antifamiliar'" (173) that can be found in Panero's texts.[39] This "new 'antifamilial' structure" is obsessed with non-reproductive fusions, and works as a disruptor of Oedipal generation (171). The "obsesión antirreproductiva" that Medina discusses (173) is made unambiguous in "Mi madre"—the only actual mother in the story dies when giving birth—and generates a fundamental effect. Deprived of its reproductive function, sex becomes pure and "unmotivated" desire, semen acquires the face value of orgasm.

A desire that has no gendered subject—gender and subject vastly created according to the location of the subject in the reproductive chain—nor

[38] Again, the biographical intertext resurfaces in expression, as seen in Panero's "Freudian slip" in *El Desencanto* previously cited in this chapter (Blanc 89).

[39] Regarding the rebellious transgression of the mother figure in Panero, García Fernández states "Es posible que nunca en la historia de la literatura española se haya llegado tan lejos en la destrucción de un tabú" (10). Saldaña expands "la transgresión de la prohibición edípica del incesto es un trazo común en la obra Paneriana" ("Cenizas" 353), and Geraldo adds "La madre en la poesía de LMP es la posibilidad del exorcismo, el ejercicio del amor y la rebelión edípica" (Geraldo).

object—understood as consequence or teleology—exerts a further and definite challenge to the Oedipal. The basic formation of the psychoanalytical triangle largely relies on gender and reproduction. Without gender, location within the structure is not allowed, and without reproduction, the link between the elements is disrupted, and thus, the transcendent and idealist turn of the Oedipal, is irremissibly lost. The phallus in the story signals the pit of indeterminacy. The "mother" possesses a material phallus—while the father's sexual virility is repeatedly questioned earlier in the text. The stepmother, however, is neither the hermaphrodite,[40] nor the ideal "coincidentia oppositorum"[41] that would resemble the notion of an original androgynous whole, which is central to the Lacanian concept of lack. From the first description of the stepmother, Julia, the reader is informed about her androgyny, as opposed—or complementary—to the father's femininity: the unnamed uncle and aunt see a picture of Julia and they promptly criticise her "marcada *masculinidad*" (22, italics in the original). Once the true identity of Julia is revealed—the goddess Chrisaldt—her gender attribution is further blurred. William writes in his diary: "Tú, de quien ya sé que el cuerpo no es un cuerpo de mujer, porque es el cuerpo de una diosa" (45). By blurring the gender of what would symbolically be the most important vertex in the Oedipal triangle in the narrative, the whole Oedipal machinery collapses. The system of binary oppositions, which forms the basis of Oedipal relationships, cannot locate dichotomies to operate with.

Once deprived of a structure and the reproductive *telos*, sex stands as anoedipal pure flow of desire. The bodies then turn into disorganised sites for desire to pass. Sex becomes the nonhuman machinery of desire. The libidinal cathexis, then, is invested in the socius, the whole socius. Father, mother and their possible surrogates are simply movable and unstable transmitters or agents of execution. William's final desire to be cannibalised by Chrisaldt cannot be read as an idealist narcissistic return to the paradise of the imaginary pre-Oedipal through a fusion with the other which would signal a last and frantic attempt to revert the Lacanian "tragedy [that] lies in the fact that we have a perpetual lack of wholeness" (Sarup 15). In his desire to be cannibalised William explicitly relinquishes any kind of fusion. Instead, he wants to let himself go totally: "Espero que algún día, después de que mi alma

[40] Saldaña has studied hermaphroditic occurrences in such poems as "Alba (te fuiste dejándome sin mí)", "Annabel Lee" and "Escrito sobre un verso de Cavafis" ("Cenizas" 356).
[41] This Derridean notion is found in "Plato's Pharmacy" (93).

haya pasado por entero a ti, beses en el Templo de Ulm los labios de mi calavera vacía, y recuerdes lo que fui, antes de ser Tú" (45).[42] At the end of the text, William's desire "does not lack anything; it does not lack its object" (Deleuze and Guattari, *Anti-Oedipus* 28); William's desire *wants*.

3.3. Further (im)possibilities

The ironical exacerbation of the symbolic Oedipal is enhanced by the introduction of three other relevant "minor" intertexts intimately related to both the mythical and the psychoanalytical. The classical myth of Oedipus, inserted in "Mi madre" principally as a structural device, the legend of the Amazons and the figure of the Vampire counteract, complete and open the basic Oedipal narrative by traversing expression at the level of content, form and structure. These intertexts deepen the fracture of the Oedipal and contribute to the generation of the schizophrenic literary machine.

3.3.1. Oedipus (*Rex*)

The myth of Oedipus, predominantly in the account provided by Sophocles in *Oedipus Rex*, but also given some of the characteristics found in Euripides' tragedy on Chrysippus, works as a structural intertext in "Mi madre". If read as an allegorical extrapolation of the myth, the story could be transliterated as follows: Angus Brown would impersonate the homosexual Laius whose actions unleash the tragedy. William/Oedipus, the son, is abandoned and condemned to exile, away from his family, his only guilt being the fact of his birth. *Hamartia*—in this case omission of action by not reuniting with his father on time—rather than guilt would be the reason why William/Oedipus "kills" his father. Mr Simpson, the drunken lawyer, acts both as the Sphinx and Tiresias, the blind seer that will give William the trophy of the mother and the sin of the mother. Even William's last offering to render his "calavera vacía" (45) could be regarded as a representation of Oedipus' self-inflicted blindness—in some accounts of the myth, Oedipus pulls out his own eyes out of guilt and remorse. The basic Oedipal mythical structure of exile, return and *anagnorisis*, driven by hubris within a context of hamartia, sustains "Mi madre".

[42] The surrender of the poetic subject to the Other is interpreted by Holan as utterly anti-Oedipal—despite the fact her approach differs from the one in this thesis. Holan states how "Such an act is completely anti-Oedipal: instead of fearing castration, the male freely gives away his sex and the power of the gaze" (133).

Regardless of the symbolic meanings that such a mythical transposition might produce, the mythical account of Oedipus both underscores the Freudian and Lacanian Oedipal intertexts and further disowns the psychoanalytical interpretation. Univocal interpretation based on myth is deemed to be an allegorical transposition, more concerned with creation than truth. The affirmation of the *logos* in classical Greek philosophy already rejected the interpretative capacity of *muthos* in terms of "true" knowledge (Osborne 30-33). The return to the original myth before the psychoanalytical appropriation of Oedipus therefore highlights the impossibility of the symbolic truth and, as a structural device, helps introduce some contents regarding the description of characters. Furthermore, the dialogue established between the psychoanalytical intertexts and the original sources of the mythical structure evidences that psychoanalytical interpretation is, after all, a mythical reading. As Deleuze and Guattari ask, however, "Why return to myth?" (*Anti-Oedipus* 65)

3.3.2. Amazons

Continuing with the exploration of the legend of the Amazons, the "return" to myth produces deeper effects in the machinery of the text and its readability. An additional competing intertext, the Amazon narrative helps to counteract the Oedipal and enhances the multiplicity and the dissemination of unstructured desire. The figure of the Amazon, as Saldaña states in one of his earliest articles about Panero, has canonically been included in "negative" literary representations of the female ("Cenizas" 347). The classical depictions of the Amazons portrayed diverse, barbarian and pugnacious tribes organised in matriarchal groups.[43] Their society excluded males. Once a year they permitted the men from neighbouring tribes to enter their kingdom to copulate with them. If the offspring was female, she was raised and educated as an Amazon. If it was male, the boy was either sacrificed or given to the neighbouring tribe. Despite their courage and brutality, all the mythical accounts documented the Amazons losing battles against their male enemies in the numerous wars they fought. The reversal of the roles traditionally assigned to women in western societies, together with an idealisation of some of their most conspicuous

[43] The various legendary accounts that populated the ancient popular imaginary described the Amazons as fearsome and brave women, well trained in the art of war, excellent archers—it is a commonplace that they amputated their right breast to facilitate the use of the bow—and ruthless enemies—hence their given name in the *Iliad*, *Antianeira*, "those who fight like men".

characteristics and tragic fate have made the Amazons a fascinating myth in our culture until today.

Panero's expression in "Mi madre" inserts his rather orthodox per-version of the Amazonian narrative, which produces quite unorthodox effects. For the most part, Panero's story takes place in Obidos, an actual Brazilian city beside the Low Amazon River, which was given its name due to the belief, spread by the conquistadors, that matriarchal tribes or female warriors inhabited its margins. The explicit mention of the mythic intertext occurs early in the narration. When inspecting the late father's library, William, disappointed and partially amused, discovers that "Apenas había estudios serios de antropología o étnica, mientras que la mayor parte de los volúmenes eran recopilaciones de leyendas—más que sobre el río Amazonas sobre su nombre: es decir, acerca del mito de las Amazonas" (29).[44] In Panero's story the legend soon comes true: when the protagonist is getting close to his final destination in the Upper Amazon River he discovers that the region is inhabited—and ruled—by "un pueblo de guerreras que tenían un singular arte de la guerra" (43) of which Julia/Chrisadlt is the tyrannical queen. In fact, Julia had been described in her appearance as one of the legendary female warriors from the very beginning of the story. Explorer Francisco de Orellana—mentioned by Panero in the story as his works form part of William's father's library—commanded an expedition to the Amazon in 1541. Dominican friar Gaspar de Carvajal, undoubtedly influenced by the aesthetic European canon at the time, described their alleged encounter with a tribe of Amazons in the following terms: "Estas mujeres son muy blancas y altas, y tienen muy largo el cabello y entrenzado y revuelto a la cabeza; y son muy membrudas y andan desnudas en cueros, tapadas sus vergüenzas con sus arcos y flechas en las manos haciendo tanta guerra como diez indios" (86-87). Panero's text characterises Julia as "una joven singularmente hermosa, extremadamente rubia, alta y fuerte" (22). The resemblance of Panero's version to the original, as important as it is, ends here. The Amazon intertex, indeed, is then perverted in several productive ways. Not only are the Amazons given supernatural and vampiric powers, but also the classical mythical structure is reversed. The Amazon in the story is not actually a woman, and in the end she—it—actually defeats, or more precisely, devours men.

[44] A further biographical intertext is noticeable at this point. William's father's library, described as "la biblioteca de un niño" (29) and composed of volumes devoted to legendary and occult knowledge—Kali, occultism, gnosis and the like—is suspiciously similar to Panero's.

Within the general framework of "Mi madre", the distortion of the Amazonian narrative exerts a double perversion of the Oedipal. The insertion of an orthodox appropriation of the legendary text infects the Oedipal by its own deterritorialising potential. One of the aspects of the Oedipal phallus and its transmission as a cultural metanarrative pattern involves the underpinning of the patriarchal social structure. This structural organisation exerts a constant territorialisation of the socius and involves, in Deleuzian terms, a libidinal investment of the paranoid type that thwarts the free flows of desire. The matriarchal organising alternative provided by the Amazon deterritorialises both the social field of patriarchy and the Oedipal structure of desire. The Amazon system precludes the set of binary oppositions at the core of the familial triangle by simply erasing two of the vertexes, the father and the son. The matriarchal breakage of the triangle and the subsequent rejection of the transcendental turn—the phallus—is perceived by Deleuze and Guattari as a revolutionary shift: "The matrical fissure of schizophrenia, as opposed to paranoiac castration; and the line of escape as opposed to the 'blue line', the blues" (*Anti-Oedipus* 306).

Panero's perversion of the Amazonian intertext, however, entails a second degree of deterritorialisation. By assigning Chrisaldt the possession of the material phallus and by structurally subverting the mythical account with the eventual victory of the Amazons, the text prevents any possible lasting reterritorialisation. An established matriarchal society ruled by women would involve a new reterritorialisation of social libidinal cathexis. The final defeat of the Amazon would suppose a last structural patriarchal reterritorialisation. As a classic Amazon, Julia/Chrisaldt indeed appears to be a mother that is not a mother, a woman without a breast, a socially and bodily disorganised entity. Nevertheless, Julia is given attributes that further challenge an attempt at reterritorialisation. Allegedly a woman, she possesses a phallus. Furthermore, she is an almighty vampire-goddess. Her liminal, monstrous form prevents both the Oedipal territorialisation and the matriarchal reterritorialisation. The blatant and unashamed materiality of her phallus mocks both systems. The fact that she is both almighty and victorious also contests the Oedipal supremacy, yet the story concludes with an open ending. Although it may be inferred that William's prayer to be cannibalised by Chrisaldt is soon to be answered, the actualisation of the action never takes place—in fact Chrisaldt is nowhere to be seen at the end of the text. The open ending echoes William's urgent and hopeful cry of desire. It is the superlative line of flight through which desire escapes the

territorialisation of the Oedipal and the possible reterritorialisation of the matriarchal. It is the supreme line of flight inscribed at the core of the familial.

3.3.3. The Vampire

The vampire, a further mythical intertext, is assembled to expression as a subtle form of perversion and re-creation of the Amazon and, ultimately, of the Oedipal. The vampiric connection with the Oedipal is far from original. The symbolical vampire has often been used as an instrument to reterritorialise the familial. Joan Gordon states how several critics have speculated about the vampire mother/child relationships. Many of them focus on the pre-Oedipal pleasures of sucking, biting and symbiosis, while frequently rendering various psychoanalytical interpretations (47-50). Panero himself has made use of the vampire, not only as a common intertext in his poetic and fictional oeuvre—chiefly via the influence of narratives from literary romanticism and symbolism—but also in his essays. "Acerca de la muerte y el vampiro", for example, clearly establishes and elucidates the link between the vampire, cannibalism and the Freudian oral phase (*Luz* 105).

The vampire originally enjoyed a certain literary fortune as a deterritorialising figure in the nineteenth century. A formidable foe, the non-reproductive sexual predator's libido threatened Victorian morals and, ultimately, the very basic principles of the family and society by extension. As a result, the vampire, also a mesmerising archetype of Otherness[45], was systematically sacrificed in an essential return to codified and territorialised normality—Bram Stoker's *Dracula* provides a prime example. Nevertheless, the terrible, transcendental and untamed antagonist of the nineteenth century nightmares underwent a gradual process of reterritorialisation and commodification during the twentieth century, in both fictional and theoretical accounts. Not only has the vampire been forced to lie on the psychoanalytical couch, but also his threatening figure has become an everyday body. Jules Zanger explores how the vampire figure has suffered a process of "mythic displacement"—in Northop Frye's terms. According to Zanger, "the construction and popularity of the 'new vampire' represent a demoticizing of the metaphoric vampire—the magical and metaphorical other, the Anti-Christ—toward the metonymic vampire as secular social deviant" (17). Despite being still a deviant, the new vampire belongs within the

[45] As Cabrera Infante claims in a rather ingenious way, Dracula, the epitome of the Victorian vampire, is a "bloody foreigner" (quoted in Molina Foix, "Introducción" 54).

realms of "normality"—in many "postmodern" fictional accounts the vampire is able to survive in society and even gain social acceptance. Nevertheless, the vampiric intertext found in "Mi madre" seems, at a glance, to have travelled in time from the nineteenth century. Chrisaldt, the black goddess, is indeed a vampire, a millenary creature. Her description resembles that of the "Lamias" in the Romantic tradition—S. T. Coleridge's *Christabel* seems to be the model that even inspires the name of Panero's vampire. Stoker's Dracula also functions effectively as a further intertext, both at the level of contents and narrative structure.[46]

In Panero's story Chrisaldt is not a commodified metonymy of the reterritorialised deviant Everyman. As a human, it is depicted as an avid lover and a strange and ruthless creature. As a goddess, it is an alien, immortal and remorseless man-eater. Chrisaldt, however, is not a simple reproduction of the romantic metaphysical foe either. Despite being presented with some of the characteristics common to the Victorian monstrous antagonist—the text describes the vampires as "mujeres hermosas e increíblemente rubias, que, para compensar aquel exceso de belleza, portaban al parecer, como corresponde a cualquier vampiro que se precie, dientes puntiagudos y horrendos" (30)—Panero's vampire has certain features that escape reterritorialisation. Probably the most salient mark of Chrisaldt as a vampire is, again, the possession of the phallus. Despite traditionally being overtly sexual creatures, vampires have commonly been depicted as lacking biological sexual attributes. In Victorian literature, the shift from the reproductive organs to the mouth as the site of libidinal investment appeared to reterritorialise sexual structures. Psychoanalytical interpretations and the commodification of the fictional vampire, however, reterritorialised the mouth as a locus of pleasure. The vision of Chrisaldt's phallus is the epiphany that catalyses William's desire. The phallus, however, does not become the sole object of his desire. The idea of being devoured—a process that obviously involves the mouth as agent, and the whole body as receiver—becomes William's obsession. Deprived of a fixed and organised territory, desire is liberated. Panero's vampiric intertext constructs a disorganised body—body without organs—to be traversed by freed libidinal drive.

[46] Several coincidences point at William being a feasible transposition of Jonathan Harker. He is seduced by the vampire and lured to its "castle". When he arrives in the house, the door seems to open by its own volition. His nights are nightmares of desire and consumption. Julia, the vampire, later expresses her will to move to London. Finally, after the vampire is discovered, it is chased by William/Jonathan in an infernal journey to her kingdom. At a formal level, the deployment of both narration and the diary form also plausibly unveils the presence of Stoker's intertext.

It should be added that William's "vampiric" desire does not strive to reach metaphysical heights either. He does not seek a transcendental fusion with Chrisaldt in any way. Instead, he yearns to be eaten, and perhaps—albeit not essentially—to be remembered by her. The continuous disorganisation of the body is further exemplified by numerous references to decapitation. Various headless characters populate Panero's production[47]—the story that opens *El lugar del hijo*, for example, is called "Acéfalo". Acephaly is present in "Mi madre" in two decisive references. The first, when the reader discovers that Angus Brown's head has been stolen—it is known later that the thief is Chrisaldt, who claims it as a trophy—and the second, when in William's final prayer directed to the vampire goddess, he begs: "Espero que algún día […] beses en el Templo de Ulm los labios de mi calavera vacía" (45). In his analysis of "Ma mere" Medina refers to headlessness as a recurrent topic in Panero, "una escena recurrente a lo largo de su poesía: la muerte y desintegración del yo se visualiza con una cabeza abierta y mutilada" (163). According to Medina, the mutilated head and the beheaded body represent the death and disintegration of the self. This disintegration can support the notion of the disorganisation of the body as the site of the cogito and most of the sensorial apparatuses. The beheaded body becomes a molecular mass that can be understood in terms of the body without organs. Without the organising principle, the organs become a disorganised and unstructured mass, and a propitious site for desire to flow.[48]

As mentioned earlier, the vampiric myth has often been reterritorialised and deployed in order to enhance Oedipal symbolisation. Eminent psychoanalyst Ernest Jones—the pioneer of the Freudian study of vampirism—regarded the vampire as an elaboration of the medieval incubus, as a consequence of the deep conflict in the father-son relationship in the early stages of incest (Molina Foix, "Introducción" 49-

[47] Regarding the figure of the acephalous, Panero refers to a biographical episode that may have had a deep impact in his *oeuvre*: "Mi madre me contó de niño que, allá por el tiempo de esa remota leyenda que llaman 'guerra de España', a alguien la seccionó un obús la cabeza y siguió andando" (*Poesía 1980-1975* 155).

[48] Barros associates the headless body to a "poetry of the body" that opposes the poetry of the mind, or reason:

> recorrência de corpos sem cabeça [...] o que aponta para uma reafirmação do corpo como elemento constitutivo dos sentidos na poesia; além disso, percebemos a recorrência de dois *topoi* que Panero aproxima com maestria: a violência (num caso, a violência da tortura, e, no outro, a violência da guerra) e o coito. Esses dois poemas, então, ilustram muito bem a problemática do corpo, a supressão de uma razão que oriente os sentidos rumo a uma atmosfera mais cerebral e a necessidade de se perceber o corpo como catalisador dos sentidos. (191)

50). If the vampiric is to become the unsuspected ally of the Oedipal it is due to the capacity of the basic structural opposition in the vampiric myth to create specific subject positions. Thus, the primary distinction between vampire and victim, the predator and the prey, can be symbolised in terms of the father and the son, the mother and the son, male and female, and so on. Panero's per-version of the myth, however, prevents this occurrence. Not only is William an avid victim—not a rare occurrence in traditional vampire tales—but he can be also regarded as both the predator and the vampire. William, as the vampire, is a bastard—he has no real origins. He kills his mother when he is born, thus acting as the most fatal parasite imaginable. He is rejected by society, a stranger in the midst of humankind, and furthermore, he leads a nocturnal life. When referring to his time in London he comments "No sé cómo es la vida allí […] sólo sé cómo son sus noches" (35). Close to the conclusion of the story, William also loses all sense of morality when he acknowledges he would have killed the men that accompanied him on the expedition had they not died or escaped before, because he considered them to be an indeterminate burden. To complete the vampiric portrait of this nocturnal predator that "knows nothing about life", it could be added that William chases Julia/Chrisaldt out of pure desire. His final journey entails a hunt in which William again becomes the predator—although the hunt of the vampire is a common structural device in the canonical accounts of the myth, William is no Van Helsing moved by revenge or fear or the need to restore any social or moral order in his hunt for Julia. By undermining the basic binary structure of the vampiric archetype, "Mi madre" proscribes symbolic reterritorialisations of the Oedipal—irrespective of whether these are pre-Oedipal or para-Oedipal.

A similar technique is deployed to maintain the deterritorialising potential involved in the notion of cannibalism, implied in the logic of the vampire, and explicitly expressed in the text.[49] The following quote, in which William explains a nightmare he has had the night before is almost self-explanatory:

> Su protagonista era mi madre, pero transformada, con rostro y cuerpo de hombre: la vi en esa facha masticando con codicia unos huesos que recordaba habían sido antes yo, y extrayendo con delicia su tuétano para también devorarlo. Pero lo extraño era que sentía aquello yo

[49] Holan has studied the connection between motherhood and cannibalism, embodied in the figure of the Anti-mother (63), in Chapter II of her thesis.

> también como una voluptuosidad—unas enormes carcajadas servían de coro e inquietud—, y pensé—en mi sueño—que era yo quien me reía de mi mismo, y de mi muerte: todo ocurría en las márgenes de un río. Al despertar, consideré el acto caníbal una metáfora del deseo de mí que había creído ver en mi madre, y atribuí mi propio placer a ese triste símbolo que es el Edipo. (27)

William's alleged status as passive victim of the cannibal act is reversed. He actively and passionately seeks to be devoured by his "male mother" in a voluptuous ceremony.[50] The open reference to the Oedipal metaphor, the "sad symbol, which is Oedipus" mocks any further attempt at interpretation. Cannibalism, a quite common occurrence in Panero's production,[51] has often been interpreted in psychoanalytical and symbolic terms. Angela Carter has defined cannibalism in *The Sadeian Woman* as the "most elementary act of exploitation, that of turning the other directly into a comestible, of seeing the other in the most primitive terms of use" (140). Exploitation, however, is the result of social inscription. By joyfully accepting his role as a victim, William ceases to be the exploited sufferer's body and becomes a platform for desire to emanate. The open reception of the cannibal act deterritorialises the mouth and the constrictions of lack regarding desire. Cannibalism is not a reaction to lack. Within the concept of lack, eating a human being is hardly explainable—it is rather gratuitous in most contexts. Hunger, the nutritional desire most traditionally deployed to explain lack, is then deprived of the biological and the organic. In this sense, cannibalism can be seen as an extreme and revolutionary example of dehumanisation. With the deterritorialisation of the mouth and of hunger, desire is freed from the human structure of lack. As Deleuze and Guattari state, "Lack is created, planned, and organized in and through social production" (*Anti-Oedipus* 28). Cannibalistic desire, however, does not need; it just wants.

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[50] This ceremony by which the poetic subject offers his body to the monstrous goddess re-appeared in 2002: "oh diosa caníbal, gran Inmanjá, tú eres mi único manjar, a ti te ofrezco cándidamente mi cerebro aplastado, obsceno como un sapo (*remake*)" (*Prueba* 76).

[51] Apart from the recurrent presence of cannibalism in his poetry and his essays, Panero has written several stories that explicitly include the topic, the aforementioned "Acéfalo", "Aquello que callan los nombres" and "La sustancia de la muerte" among others. The author has often discussed the enigmatic and complex nature of cannibalism related to death cults, as when he remarks that

> el modelo básico del linchamiento es el asesinato de Cristo, repetido en el acto canibálico de la misa. El culto de la muerte, introductor del crimen, es también pues, un crimen ejecutado metafóricamente, un canibalismo fantasmagórico. El crimen o el canibalismo real no se acompaña, por el contrario, del culto al muerto porque son, como la sodomía es el secreto de vínculo social, otra de las claves del enigmático culto a la muerte. (*Sade* 36)

The last feature of the vampiric intertext that erodes the Oedipal symbolism involves temporality. The Oedipal structure is not only based upon the spatial opposition between the elements involved. For the Oedipal to produce its effects, the temporal category is essential. The certain sense of causality that relates the father-mother and the son is a direct product of time. That the son has to come after the father and the mother might be the motto of the Oedipal generation. Blesa and Medina have analysed the effects of temporal suspension in specific examples of Panero's production. Medina states how in the poem "Glosa a un epitafio" discourse inhabits a suspended temporality by which son and father share a timeless locus (165). According to Medina, the temporal suspension or synchronicity involves a postponement of the Oedipus—and a perversion of Lacan as a result. In "Mi madre" synchronicity is achieved in two fundamental ways. The first operates via the gradual supplanting of Angus by his son, William, which is evidenced, not only by the fact that the son occupies the social positions evacuated by the death of his father—friend of his friend, lover of his lover, pursuing the same gnoseological dream and so on—but also by an uncanny physical resemblance. Before revealing herself as Chrisaldt, Julia confesses to William "cuánto se había sorprendido al verme por vez primera, al observar que era idéntico al muerto, tanto que creyó con terror que él había vuelto de donde no se vuelve" (28). The second space for synchronicity is generated by Chrisaldt and her essence as vampire and goddess. Immortality is the realm where the devoured victims remain in an atemporal plane, which fails to allow for the Oedipal to occur and therefore, limits the possibility of the Oedipal univocal reading.

The perversion of the vampiric narrative exerted in "Mi madre" deterritorialises the Oedipal by reverting, to some extent, the figure of the vampire to its original representations, and further eroding this meaning. In its peculiar war against interpretation and symbolism, Panero's expression makes full use of the vampire, the liminal figure *par excellence*: neither dead nor alive, neither female nor male, neither father nor son, the vampire acts out of pure unstructured desire, it is an undecidable, an unnamed monster, an unaccepted assemblage. As a result, the vampire, whose unrestrainable libido challenges the human, the social, and the symbolical, becomes both a catalyst and a vehicle for desire to flow.

The expression-machine in "Mi madre" inserts and intersects a whole range of mythical intertexts carrying obvious Oedipal and psychoanalytical resonance. The markedly Oedipal subtexts are forced to compete, complement and be complemented by these intertexts in a constant and agonistic clash for meaning, which in turn make univocal meaning—and as such, the understanding of the text as *lisible*—an impossibility. The perversion exerted by expression and the ironically and overtly inflated symbolism of these narratives brings about the collapse of meaning as a logocentric notion.[52] Furthermore, the open ending of the story is one of the extremely powerful lines of flight allowed by expression that leaks through the cracks inflicted in the underlining structures of the Oedipal. As a schizophrenic literary machine, "Mi madre" dissipates meaning in multiple streams that emanate from its centrifugal operation. Deleuze and Guattari claim that the schizophrenic

> does not substitute syntheses of contradictory elements for disjunctive syntheses; rather, for the exclusive and restrictive use of the disjunctive synthesis, he substitutes an affirmative use. He is and remains in disjunction […] he affirms it through a continuous overflight spanning an indivisible distance. He is not simply bisexual, or between the two, or intersexual. He is transsexual. He is transalivedead, trans-parentchild. He does not reduce two contraries to an identity of the same; he affirms their distance as that which relates the two as different. (*Anti-Oedipus* 85)

Panero's "Mi madre" is populated by liminal characters who are continually changing and becoming, restless souls who have lost their anchors to the human, disorganised bodies that know "nothing of castration or Oedipus, just as it knows nothing of parents, gods, the law, the lack" (Deleuze and Guattari, *Anti-Oedipus* 68). Their

[52] The hyperbolic use of symbolism is further exemplified by the names of the characters that populate the narrative. The mockery of symbolic meaning seems to be taken rather seriously by the choice of the surnames of Mr Brown and Mrs Black—which actually appears to be directly borrowed from one of the main characters in Arthur Machen's "The Inmost Light" (1894), a short story translated into Spanish by Panero as "La luz inmóvil". Apart from the obvious symbolic connotations of "brown" and "black" in Western cultures, the Christian names of Angus and Agnes, William's mother, carry blatant symbolic connotations. Angus a Scottish name of pagan resonance—and also being the short form of the female name "Angustias" in Spanish, meaning "anguish"—and Agnes are quasi-isomorphic occurrences. Agnes, coming from old Greek "*agné*", conveys a meaning of chastity and purity. Both Angus and Agnes relate to Latin *agnus*, both lexically and phonetically, which may take symbolic reading to the lamb and to "the Lamb of God"—Agnus Dei—by extension. Therefore, both William's father and mother could be symbolically endorsed with the attributes of the Agnus Dei, that is, meekness, sacrifice and martyrdom. Furthermore, these characteristics can be clearly perceived as essential features of Christ, the name that seems to be symbolically mocked by that of the formidable antagonist in the story, Chrisaldt.

actions unfold as the utmost affirmation of unrestrained desire, and hence, of life. William's Mephistophelian adventure mimicks that of his father—whom, we read, "había pactado con el Demonio" (33)[53]—and pursues the materiality of knowledge interwoven in several narratives. He only finds the raw flesh of commanding desire materialised in the vision of the phallus. It is this phallus that cannot be the transcendental 1 of the 3+1 Oedipal structure in Deleuzian and Guattarian terms, but the n of the 4+n disorganisation, the element that breaks the familial structure down to a multiple loop of indeterminacy. The logocentric phallus, traditionally regarded as the vertical line pointing to God or to meaning, is materially hypertrophied as the channel for de-territorialised desire to flow at the core of every intertext in the narrative.

William's adventure creates horror. He becomes a liminal creature, unformed, unstructured, the *Unheimlich*—that which cannot be named. This horror is paranormal, in the sense that it abides in the deterritorialised liminal regions of indeterminacy and unstructured desire that expand outside the structure of ideologies and norms. On the back cover of *El lugar del hijo*, Panero states "El psicoanálisis es una defensa contra el miedo. La última. Lo que las ideologías enmascaran es siempre, en efecto, el hecho bruto del terror", the terror of vital and unbridled desire. This is the challenge posed by Panero's writerly literary artefact.

[53] The Faustian intertext is another of the multiple minor narratives that may be identified in the story.

Chapter V: Palimpsests…

I saw the pale student of unhallowed arts
kneeling beside the thing he had put
together. I saw the hideous phantasm of a
man stretched out, and then, on the working
of some powerful engine, show signs of life
and stir with an uneasy, half vital motion.
Mary Wollstonecraft Shelley, *Frankenstein*

in stercore invenitur
Leopoldo María Panero

The analysis of the previous chapter shows how Panero's text is traversed and intersected by continuous flows of "alien" narratives and discourses that persistently resurface on the writing and prevent the possibility of interpretation in terms of univocal meaning. The recurrence of these flows confirms the radical ongoing readability of Panero's writing, as well as its minoritarian status. The understanding of Panero as minor involves a "literal" reading of contents and forms of expression that endeavours to avoid metaphorical transcendental interpretation. The minor in Panero, however, is not only made evident in contingent textual features on the surface of expression, but also, and chiefly, at an overall structural compositional level. At this level, the regular incidence of the foreign text can be regarded both as the engine and the outcome of Panero's privileged compositional technique, and the key mark of his writings. It is principally due to the use of this technique that Panero's texts become an overtly *scriptible*, "minor" vitalistic literary machine.

In this chapter the image of the palimpsest—which poststructuralist studies have developed extremely fruitfully and which may parallel the notion of intertextuality—will be deployed in order to discuss how Panero's compositional technique operates at a structural level and what effects it can produce. Notwithstanding that any text is a palimpsest—the product of a system of quotations, Panero's massive and explicit use of the palimpsestic technique encompasses a thoroughly "systematic exemption of meaning" (Barthes, "Death" 188). This exclusion of logocentric meaning opens the texts to an enhanced possibility of multiple meanings and is paralleled by the complete collapse of the author and its *auctoritas*. In this sense, Panero's palimpsestic writings enact what Derrida, Borges, Barthes and Deleuze, among others, have theorised as the very nature of textuality.

This chapter also becomes a palimpsest revealing how Panero's text can be overwritten with works of theory that underwrite it, opening spaces between texts in which we may glimpse the "secret" that lies at the heart of his literary machine. This elusive secret compels the reader to continue the endless search for unattainable meaning.

Ricardo Franco constructs *Después de tantos años* upon James Whale's *Frankenstein* (1931), thus generating an accomplished illustration of palimpsestic filmic technique. The monster—and its creator, the "new Prometheus"—functions both as metaphor and narrative counterpoint for the character Leopoldo María Panero. The allegory of Franco's—as well as Whale's and Shelley's—monster may be thoroughly applied to the structural technique of Panero's writing. Indeed, pieces of ruined—textual—bodies are selected and re-assembled in Panero's oeuvre in order to create a new liminal life that commands a formidable and mighty living creature. This creation, however, boasts its origins by blatantly flaunting the scars that betray its "monstrous" and "unnatural" sources.

The monster is a liminal creature. As the etymology of the word might suggest it both veils and unveils, it creates and destroys, it is both meaning and illusion.[1] Nevertheless, there is a quality of the metaphorical monster that is radically unarguable: its *being*. Panero's palimpsestic machine encompasses this radical assertion of existence, which, in turn, performs an undeniable vitalistic declaration. The palimpsestic composition technique that drives his oeuvre, enacting a new Prometheus, constitutes both the structural device and the vital spark that galvanises the de-formed body—*corpus*—of the texts it creates, insufflating, as a result, new life into that corpus composed through the plundering of a plethora of literary corpses, through their "de(-)composition".[2]

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[1] Panero has affirmed his own monstrosity in several occasions: "soy un monstruo" (*Papá* 68). Today's sense of the word "monster" is associated with the deformed, the unreasonable, the extraordinary, and therefore with the "veiling" of meaning. In Latin, however, one of the meanings of "monere", the verb that constitutes the etymological origin of the English and the Spanish noun and adjective, refers to the act of showing and unveiling of meanings, among other meanings. Panero has often discussed the notion of the monstrous. For instance, in the volume *Mi cerebro es una rosa*, three articles on the topic can be found: "El 'monstruo' (unas palabras acerca de mí mismo)" (115) "El monstruo (algunas observaciones de teratología)" (147) and "Muestrario de la monstruosidad" (153).

[2] It is worth noting that Panero, always meticulous when reflecting upon his own literature, proclaims himself the new Prometheus (*Luz* 33). An illuminating text by the author links insanity, palimpsestic composition and the monstrous: the neurotic, according to Panero, "es una creación artística, una obra de arte, un nuevo tipo de hombre salido y construido de todos los errores del primero. Una especie de Frankenstein o Superman bizarro construido de todos los retazos inservibles para otra cosa que la poesía" (*Globo* 11).

1. "Massively and explicitly palimpsestuous"

Panero has plainly revealed his understanding of literature as a palimpsest on several occasions. In an interview with Rodríguez Marcos, the poet affirms that "Todo lenguaje es un sistema de citas. Toda escritura es palimpsesto" ("Delirio"). In another interview the poet expands on a similar idea. To the interviewer's remark "has afirmado que tu apuesta es la del palimpsesto", Panero responds "es que la literatura, desde siempre, ha sido un sistema de citas, una conversación interminable de diferentes autores y culturas [...] El mundo es un texto gigantesco; nosotros, sus comentaristas" ("Siglo").[3]

The palimpsest as a generative structural device, a mode of composition and a textual form is an ever-present feature in the poet's writings.[4] Nevertheless, the palimpsest is obviously not a feature exclusive to Panero's production, as Blesa strongly asserts: "¿Es reescritura la poesía de Leopoldo María Panero? Sin duda alguna, lo es como la de tantos otros autores novísimos [...] Ignacio Prat o Francisco Ferrer Lerín, etc" (*Último* 98-99). The explicitly hypertextual practice can indeed be regarded as characteristic of Panero's poetic generation—at least in the early stages of their production. This can be seen in Timothy Rogers's analysis of the "verbal collage" technique in Pere Gimferrer's poetry of the late 1960s. Rogers argues "collage constitutes the underpinnings of Gimferrer's poetic technique […] And as much as in the case of his contemporaries […] it is a technique garnered from the desire to establish a poetic milieu based upon a trans-cultural fusion of literary and artistic allusions" (209). This "poetic milieu"—that is both cause and effect of highly hypertextual practices—is described in Castellet's prologue to *Nueve novísimos poetas españoles* as a vehicle for expressive freedom and unbounded creativity (21-45).

Collage—or palimpsest, however, may eventually become a cul-de-sac for expression. Milagros Polo maintains in *Cuarteto* that the universal and rhizomatic

[3] Countless examples in Panero's oeuvre assert a similar notion of the palimpsestic nature of literature. In the prologue to *Dos relatos y una perversión* we read "toda literatura no es más que una inmensa prueba de imprenta" (12). Equally revealing, in the preface to *Visión de la literatura de terror anglo-americana*, Panero claims that "la literatura lo mismo que el lenguaje es 'un sistema de citas', en el que sólo puede pasar por 'original' quien oculta o ignora su procedencia" (29). The term "palimpsest" even permeates the author's poetic production *strictu sensu*. Several of his poems and some sections in his books are entitled "Palimpsesto" or "Palimpsestos".

[4] Rubén Martín states that "En toda la obra de Panero, el componente intertextual juega un papel decisivo. Es preciso añadir que este procedimiento, tal como se despliega en su poética, no obedece tanto a un interés comunicativo—que un lector cómplice reconozca la cita—como a una voluntad de sacar a la superficie lo que la literatura tiene de palimpsesto, de vertiginosa reescritura" (Martín).

mesh of proliferating signifiers—the hypertext without depth or illusions of meaning—becomes a prison for several conspicuous members of Panero's generation (Guillermo Carnero, Antonio Martínez Sarrión, Pere Gimferrer and Antonio Colinas). According to Polo, the works of these authors become trapped in the "mallas del lenguaje" and compose "una misma melodía [que] reverbera cada vez más sorda, incapaz de salir de su propio espacio, mortalmente venida a la raya de una inmanencia tópica" (226). In spite of the fact that Panero's writings seem to inhabit the same "language meshes" willingly and thoroughly, Polo claims that he is the only poet in his generation who apparently manages to escape the deadly threat of pure and "meaningless" immanence. According to the critic, "sólo la fuga, el deslizamiento que cruza los signos humillándolos y haciéndolos desdecirse o proliferar múltiples está en Leopoldo María Panero" (227). This flight, the line of flight that Panero's palimpsest opens by the "proliferación demónica que muerde, desde la periferia a la centralidad del Orden", is also regarded by Polo as a "teratología" (231), the study—or creation—of monsters.

It is precisely the unequivocal and hypertrophic nature of the palimpsestic in Panero that generates the monstrous surplus of vitalism in his literature, which allows his writings to escape the traps of feeble textuality. As Gerald Prince claims "though all literary texts are hypertextual, some are more hypertextual than others, more massively and explicitly palimpsestuous" (ix). Panero's underlying palimpsestic compositional structure is indeed massive and explicit throughout his entire oeuvre.[5]

[5] Compiling a fully comprehensive list of Panero's instances of palimpsestic writing would be an almost unattainable—and extremely arduous—task. Nevertheless, the following non-exhaustive list of some of Panero's most obvious hypertextual practices is intended to provide an idea of the importance and recurrence of the palimpsestic technique in the poet's production. The cross-referential structure is ever-present in Panero's writings, regardless their genre attribution—be it poetry, essay or narrative. The following inventory lists some examples of palimpsestic compositions in Panero's poetry. The entirety of *Así se fundó Carnaby Street* can be regarded as a complex succession of hypertexts. In Panero's second book *Teoría*, "Homenaje a Catulo", "Quemar a Kafka", "Marqués de Sade" and "Vanitas Vanitatum" among others are eminently palimpsestic compositions. In *Narciso en el acorde último de las flautas*, "Glosa a un epitafio", "Prosiguiendo (persiguiendo) a Lear", "Corrección de Yeats" all section VIII—entitled "Palimpsestos"—and within this section, especially, "Mutación de Bataille" and "Un poema de John Clare". In *Last River Together*, "Imitación de Pessoa" and "Annabel Lee". In *El que no ve*, "Escrito sobre un verso de Cavafis" and "La tumba de Christian Rosenkreutz" constitute fine examples. *Dioscuros* can be regarded as a lengthy palimpsest on classical antiquity. In *El último hombre*—the title itself betrayes the Nietzschean palimpsest—the sixth part, "De cómo Ezra Pound pasó a formar parte de los muertos, partiendo de mi vida" is blatantly palimpsestic. In *Poemas del manicomio de Mondragón*, we find "Lamed Wufnik" and "Himno a Satán". *Contra España y otros poemas no de amor* contains "Peter Punk", "Añoranza de Alcides", "Lo que Stéphane Mallarmé quiso decir en sus poemas" and "Hundimiento". In *Heroína y otros poemas*, "La rima del viejo marinero". *Piedra negra o del temblar* provides "I", "Asesinato" and "Aparece nuevamente mi madre, disfrazada de Blancanieves". In *Once poemas*, "Teoría del plagio" and "Captain Hook". Section I in *Orfebre* is

According to the *OED* a palimpsest is "manuscript or piece of writing material on which later writing has been superimposed on effaced earlier writing". The image of the palimpsest, however, has been expanded far beyond its literal definition in contemporary theorisations.[6] In poststructuralist literary criticism, the palimpsest supplies a model for the structure of writing or even language as a whole. It foregrounds the sheer fact that all writing takes place in the co-presence of other writings. This basic idea implies a wide range of consequences for the understanding of the literary in general and of Panero in particular.[7] The key implications of the palimpsestic understanding of literary composition involve three central and intimately interrelated categories: authorship, readership and meaning. In the following pages these three notions, which constantly define, shape and inform each other, will be discussed in order to discern the workings of some of the principal features in Panero's palimpsestic writing.

2. Authorship

Panero has repeatedly denied the existence of the author. The poet has stressed that "no hay autor, sólo poemas. Pero hoy, claro, la gente se preocupa más del poeta que del poema. La autoría no existe" ("Siglo"). The *bricoleur* that produces the

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entitled "Paradise Lost", and comprises three new "Himno a Satán". Other examples in the book, "Himmno a Dios el padre", "La destruction fut ma Béatrice", "A la manera de Trakl", "After Trakl (2)", and "La rosa de Mallarmé". In *El tarot del inconsciente anónimo* we can point out "La Emperatriz" and "La templanza". In *Guarida de un animal que no existe*, "Himno a Satanás". Several "plagiarisms" can be found in *Teoría lautreamontiana del plagio*, which contains hypertexts by Dámaso Alonso, Bataille, Mallarmé, Kafka, Rilke, Villón, "Los toreros muertos" and Eliot, among others. In this book we also find "Remake". *Teoría del Miedo* offers abundant examples such as "Poe", "Plagio de Dámaso Alonso", "Amémonos sin decirlo", "Palimpsesto", "Palimpsesto 2", "Cita de Cavalcanti" and "La página está dedicada a nadie...". In *Los señores del alma*, the poem that begins "ah tú, marqués de Sade", "Albertine del Poema", "Gregorio Samsa", "Himno a Belcebú", "Remake", "Abra cadavre", "Sólo la muerte es más blanca que el diente" and "Los señores del alma". In *Águila contra hombre / Poemas para un suicidamiento*, "Io vo come ocluí" and "Juicio final". In *Erección del labio sobre la página* we find a further "Himno a Satán", "Trakl" and another "Remake", "Odio a dios", "Quién da al moribundo" and "Mi único amigo era..." In *Danza de la muerte*, "Es el fin de la ética", "Tengo vergüenza de vivir", "Peeping Tom" and "Tengo frío padre, tengo frío" evidence further traces of previous texts. The explicitly hypertextual practice is also abundant in the most recent publications. Thus in *Sombra*, poem "XII" is evidently palimpsestic, as it is "Antonio Torres Heredia" in *Gólem*, among many others.

[6] The palimpsestic nature of writing—formulated from different theoretical perspectives—has been central for some of the most important contemporary theorists, from Mikhail Bakhtin to Harold Bloom, Gérard Gennete, Julia Kristeva and Linda Hutcheon, to name a few. Terminology may also vary. Thus, the notion of the palimpsest as deployed in this chapter has often been referred to in terms of "influence", "intertextuality" or "hypertextuality".

[7] The notion of the palimpsest is utilised here both as metaphor and synecdoche for Panero's main composition strategy, notwithstanding the fact that the use of a trope always implies a double process of veiling and unveiling of the ungraspable that lies somewhere behind it.

palimpsest erases the previous text—though never in a definite way—and by doing so, he/she also erases the possibility of the unequivocal attribution of the oeuvre to a personal, specific or univocal author. Erasure in the locus of the palimpsest, by definition, is never complete. As a result of the palimpsestic method, the juxtaposition of the old and the new composes an amalgam of writings—and voices—in which authorship becomes a function deprived of an unambiguous subject. In this sense it is not the author who writes the text, but the text that writes the author in a specific time and place. Panero seems to endorse this notion when he remarks that "La lectura [...], y la literatura en su conjunto son un sistema, del que los autores son sólo parásitos" (*Visión* 28). The palimpsest therefore subverts the concept or the original author as the source of the text and, by doing so, it defers ad infinitum—forbids—any claim of author's original *auctoritas* over meaning.[8]

Jorge Luis Borges, a fundamental presence in Panero's writing, evidences a similar view of the literary.[9] Critic Julio Woscoboinik summarises Borges's conception of authorship and literature in the following way "una de las utopías borgeanas, siempre repetida: todos los autores no son más que uno, y todos los libros un vasto libro, un solo libro infinito, puede caracterizarse como literatura en transfusión, en perpetua perfusión, transtextual" (Woscoboinik). The critic's choice of words does not seem to be accidental. "Transfusion" and "perfusion" allude to the vital flow that traverses and transcends organisms—authors—to create an endless, rhizomatic textual entity. By virtue of this permanent flow Panero becomes many others in his writings, and others become Panero. A plethora of voices coexist in his colossal palimpsest:

> Aiken, Aleixandre, *Apocalipsis*, Barrie, Basílides, Bataille, Benn, Blake, Bocángel, Borges, Browning, Carroll, Catulo, Cavafis, Cavalcanti, Clare, Coleridge, Corbière, Crowley, Dante, Derrida, Deleuze, Eliot, Faulkner, Ferenczy, Fitzgerald, Foucault, Freud,

[8] The myth of originality, according to Panero, can only be the result of either innocent unawareness or, simply, dishonesty (*Visión* 28).

[9] In an inteview Panero declares his admiration for the Argentinean writer: "creo que es muy difícil escribir algo después de Borges [...] Borges lo hizo todo, o casi todo, es un modelo de versatilidad y vigor intelectual" ("Siglo"). Borgesian palimpsestic presences in Panero have been analysed by Navarro-Alvadalejo in her study of "Allá donde los hombres mueren, las águilas se reúnen". Furthermore, numerous traces of Borges can be found, not only in Panero's literary theory, but also in his poetic production. Poems such as "Lamed Wufnik", "Gólem" or "Borges" among many others evidence a Borgesian imprint. This influence appears to be essential for Panero's conception of the writing process and the literary, as claimed by Blesa in his presentation "La literatura orgánica: Leopoldo María Panero leyendo a Borges".

> Gimferrer, Góngora, Hegel, Jacob, Jarry, Kafka, Kierkegaard, Lacan, Laing, Lautreamont, Lear, Lowry, Machen, Malarmé, Marx, Milosz, Nerval, Nietzsche, Pessoa, Poe, Pound, Quincey, Rilke, Rimbaud, Sade, sagas nórdicas, Saint John Perse, Scardanelli (a. Hölderlin), Stevens, Tarot, Trakl, trovadores provenzales y unos versos de la *Antología Palatina*, Villon, Wittgenstein, Yeats, Zukofski, *et alii*. (Blesa, *Último* 13)

The "et alii" that closes Blesa's description of Panero's ideal library overflows and expands *ad infinitum* the precarious pretensions of any list of voices. Panero *is* not only the above, but many others, among them, his father, mother, siblings, the anonymous author—non-author—of dozens of apocryphal texts, and frequently, Panero is even several Paneros that re-surface in his texts time and again in a relentless exercise of repetition and (self)quoting. Furthermore, Panero "becomes" all the voices revealed in his palimpsests, yet all these voices, in a reversible and reciprocal flux created by textual assemblage, "become" Panero and "become" each other. As a result, the text displays a seemingly endless flow of "ideas"—that is, images and, chiefly, structures—which resist any personal attribution, and, as such, provide faithful evidence of the utopian Borgesian "One" author and his/her "One" infinite book.

In a context that affirms the precarious (in)existence of the author, Roa Vial's claim that "Panero es de los pocos poetas de su generación que han construido no ya una obra, sino una literatura en sí misma" may seem rather paradoxical ("Siglo").[10] Nevertheless, if we understand Panero not just as a set of texts, but rather, as a mode of writing—no longer the "author"—it can be acknowledged that he has become a literature—at least its synecdoche—that is, an ever-changing knot that populates an endless rhizomatic proliferation of texts and a malleable locus of flow of the literary. The palimpsestic conception of writing that has turned Panero into a literature, however, has condemned the author who, dissolved in the mesh of intertextuality, sees his ontological density obliterated.

There exists, however, a consubstantial incongruity in Panero's perception of the author. The acknowledgement of this paradox will serve to introduce briefly one

[10] Roa's assertion signals a further point of textual intersection between Panero and Borges (as well as a palimpsestic trace). Cabrera Infante claims that "Borges *es* una literatura" (18), which in turn mimics the same claim often made by Borges about Quevedo.

of the effects the palimpsestic erasure of the author has on meaning—which will be further discussed later in the remaining chapters in this thesis. Certainly, the effacement Panero's palimpsestic method exerts on the category of the author undermines the core reason the poet provides for his own technique. Panero's "sobreabundancia de citas (no siempre correctas)" (Talens, "Su(b)versión" 46) allegedly seeks the authority "guaranteed" by the author. In an early interview Biel Mesquida asked Panero "¿por qué hablas con tantas citas?" and the poet answered "porque son la prevención de la censura que se va a imponer a ideas muy simples, que no necesitan citas, pero que necesitan pasar por lo que ya ha sido escrito, por todos los datos que ya existen, que ya existían todos y que no hacía falta más que conectarlos" ("Revolución" 13). In a recent interview the poet is more concise when he admits he quotes "para ser escuchado y creído" ("Delirio").[11] Quoting or "préstamo literario" (Alarcos 97) constitutes a procedure that has always been present in writing. Several functions can be traced in the history of the evolution of this literary resource. In both classical and medieval literature, quoting was regarded essentially as *auctoritas*.[12] Authorship and authority have traditionally been considered as complementing categories, in fact, the Latin noun *auctoritas*, provides the origin of both "author" and "authority". Nevertheless, within a poststructuralist theoretical framework, the linkage of *auctoritas* to the author produces an aporia. The author as authority amounts to the logocentric entelechy of presence as the guarantor of meaning. Obviating further considerations, the quote as *auctoritas* involves the first degree of an operation of displacement and differentiation. The palimpsestic de-contextualised context, however, demands the invariable displacement of the author. The logic of this mechanism, if taken to subsequent "n" degrees constitutes, as is well known, one of the core principles of deconstruction. No central author, and therefore, no central authority can survive the endless displacement the palimpsestic structure informs—and involves.[13] *Auctoritas*, that is, author and authority becomes an empty function both made possible and impossible by the material space of the palimpsest, the only standing entity. In this sense it could be safely claimed that the palimpsest is an

[11] Once again we can read the Borgesian trace in Panero's quote: "Quienes minuciosamente copian a un escritor […] lo hacen porque sospechan que separarse de él en un punto, es apartarse de la razón y de la ortodoxia" (Borges, *Completas II* 19).
[12] Regarding this topic, see Antoine Compagnon's *La Seconde main ou le travail de la citation*.
[13] According to Barthes, "Once the Author is removed, the claim to decipher a text becomes quite futile. To give a text an Author is to impose a limit on that text, to furnish it with a final signified, to close the writing" ("Death" 188).

inhuman and impersonal structural device that perpetuates itself in the literary loci. It is this structural perpetuation of its self—its *identity*—that represents the ultimate victory of the palimpsest. As Michael Riffaterre writes, "tout rapprochement intertextuel sera régi, impose, non par des coincidences lexicales, mais par une identité structurale, le texte et son intertexte étant des variantes de la même structure" (132). The palimpsest as a structural device resurfaces in Panero, leaving traces of previous palimpsestic structures—Borges, Derrida, Barthes, Gimferrer, Lautréamont and the Bible, to name a few—in an endless and reversible chain, thus perpetuating itself in the timeless web of writing. In this sense, it becomes clear that it is the text that writes the author.

3. Readership

Gerard Genette argues in *Palimpsests* that all literary texts are inescapably hypertextual (1). The hypertext, as Genette perceives it, can be easily represented as a palimpsest: "on the same parchment, one text can become superimposed upon another, which it does not quite conceal but allows to show through" (398-399). Due to its high coefficient of hypertextuality, the palimpsestic text carries a set of key implications for readership. In Genette's words, "the hypertext invites us to engage in a relational reading, the flavor of which, however perverse, may well be condensed in an adjective recently coined by Philippe Lejeune: a *palimpsestuous* reading" (399). Regarding the effects of the palimpsest in readership Paulina Ambrozy claims that the palimpsestic traces

> if deciphered by a competent reader, grant not only a better and fuller understanding of the text, but change the very act of reading into a game. A relational reading has the further merit of generating complex links between various discourses, and what seems even more important, forces the reader to be vigilant and active in his efforts to uncover subsequent layers of the textual palimpsest. (Ambrozy)

The "palimpsestuous reading" therefore appears to exert some kind of violence upon the reader, to demand a special type of reader to perform the reader's act, but also encompasses a certain promise of hope and reward. Due to its demanding nature, Panero's palimpsestic texts may be understood as text of *jouissance* in Barthesian terms. Related to the writerly, and opposed to the "text of pleasure", the text of *jouissance* "imposes a state of loss, the text that discomforts […] unsettles the reader's

historical, cultural, psychological assumptions, brings to a crisis his relationship with language" (Barthes, *Pleasure* 14).[14] In relation to Panero, who this challenged reader is, how he/she does his/her job and what possible effects the reading activity may imply are crucial questions to explore.

"Glosa a un epitafio" may well be the poem by Panero that has enjoyed a broader success—if we understand success in terms of its presence in anthologies and, chiefly, critical attention.[15] It is also one of the poet's numerous texts that brazenly proclaim their palimpsestic nature. As Blesa remarks, "este poema declara ya en el título lo que otros callan cuando no esconden bajo el emblema engañoso de la originalidad, dice con descaro su ser glosa, discurso que parte, no del silencio, ni de ninguna otra instancia que no sea otro discurso, palabra escrita siempre a partir de otra palabra, sobre otra palabra" ("Epitafio"). According to the *DRAE*, "glosar" means "1. Hacer, poner, o escribir glosas. 2. Comentar palabras y dichos propios o ajenos, ampliándolos. 3. Interpretar o tomar en mal sentido y con intención siniestra una palabra, una proposición o un acto". The three meanings seem to point to the need of an agent who is at once reader/receiver and writer/producer of both the "original" and the gloss. This injunction appears to be the most significant demand that the palimpsest imposes on its reader. As a palimpsest, "Glosa a un epitafio" comprises—and creates—three different categories of readers: Panero—who is in fact just a particular type of actual reader—the actual reader(s) *strictu sensu*, and the potential reader.

Panero's traces as a reader are inscribed in the hypertexts that surface in the poem. The mere presence of these hypertexts entails a previous reading—and as such, interpretation—of their hypotexts.[16] In "Glosa" the presence of numerous foreign texts is invoked by Panero, the reader, even before accessing the text itself:[17] *Narciso en el acorde ultimo de las flautas*, the title of the book in which the poem was originally inserted in 1979, is a translation of the final line, "Narziß im Endakkord

[14] In this sense, Panero affirms "No es pues extraño que nadie me comprenda por cuanto [...] mi poesía busca un choque frontal con el lector" (*Cerebro* 90).
[15] Blesa (mainly, though not exclusively, in "Epitafio") and Medina devote several pages to the study of the poem, which also figures profusely in works by Saldaña ("Amorosa"), Polo ("Cuarteto"), Holan and Picconi, among others. Blanco Vacas provided a psychoanalytical reading of the poem in "El Edipo y más allá: las relaciones paterno-filiales en 'Daddy' y "Glosa a un epitafio (Carta al padre)'".
[16] The hypotext can be defined as the "earlier text that [the hypertext] imitates or transforms" (Prince ix).
[17] For a thorough identification of hypertexts and their corresponding hypotexts in "Glosa" see Túa Blesa's "Epitafio".

von Flöten" in Georg Trakl's poem "Kleines Konzert" (26-27). Moving on to the body of the poem, its title contains the mark of Leopoldo Panero's—the father's—poem, "Epitafio".[18] In fact, this poem represents the basic hypotext upon which Panero's reading and re-writing operates, and as such, several lines belonging to the "original" re-surface in the palimpsest, often dismembered, mutilated and expanded. The hypotext "Epitafio" was also given a new life in *El desencanto* by Juan Luis Panero's reading of it. Panero's poem subtitle, "Carta al padre" can also be traced back to a previous inscription, "Letter to the father", the invective that Kafka perpetrated against his father, narrated in second person—which is actually the grammatical person Panero uses throughout his poem.[19] The third line of the poem, the epigraph, is also—in a rather conventional way—the trace of an older inscription: the quote, this time an acknowledged borrowing, "And fish to catch regeneration" appears as line 514 in Samuel Butler's long poem *Huibras*, a satire on the Puritans published in 1663 (16). Continuing with the brief and non-exhaustive inventory of the inscriptions, blots, and crossing-outs in the palimpsest, we can discover the traces of transplanted limbs from other literary bodies. In the triply resounding "Abismo, Abismo Abismo" in lines 75 and 76, not only do we perceive a certain echo of Poe's "Nevermore" in "The Raven", but a literal quote from Nerval, the last line in the Sonnet I in *Le Christ aux Oliviers* (6). Other less explicit—though perfectly recognisable—traces would take us to Mallarmé, Lacan, Gottfried Benn and the *Apocalypse*, among many others. The line that gives closure to the poem also reproduces the last line in Leopoldo Panero's "Epitafio".

The failed erasures, old inscriptions and traces of the palimpsest, however, not only reveal words, but also proceedings and methods already deployed in previous writings by Panero. For instance, the alchemic creations of fantastic semantic alloys that can be read in lines 80-81 "como hiedramerlín como niñadecabezacortada como / mujermurciélago la niña que ya es árbol" are traces of a preceding process set up by the author, probably inspired by e.e. cummings, and already present in early stages of his production, as in the poem "El canto del llanero solitario" (*Teoría* 13-46). Yet that

[18] Leopoldo Panero's "Epitafio", as it appeared in his posthumous *Obras Completas*, reads: "Ha muerto / Acribillado por los besos de sus hijos, / Absuelto por los ojos más dulcemente azules / Y con el corazón más tranquilo que otros días / El poeta Leopoldo Panero, / Que nació en la ciudad de Astorga / Y maduró su vida bajo el silencio de una encina. / Que amó mucho, / Bebió mucho y ahora, / Vendados sus ojos, / Espera la resurrección de la carne / Aquí, bajo esta piedra" (590).

[19] The same Kafkian intertext will resurface again in Panero's production, for example, in one of his most recent poems, "Carta al Padre" in *Escribir como escupir* (11).

is not the end of the self-reference. Traces of former poems by Panero can be found in the re-inscription of "y tus pasos repiten el eco de los míos en un largo / corredor" in lines 61-62, already present in a previous text "Ann Donne: Undonne" (*Completa* 72) that would, in turn, take the reading to John Donne's famous epigram. In the endless game of the palimpsest, Panero, the reader, is reading Panero.

Nevertheless, the scratching of the palimpsest and its veiling and revealing can prove deceptive. The scars on the parchment can indeed become unclear and blurry, considering that the only seemingly old trace which is given a precise attribution in the text—with the exception of the quote by Butler in the epigraph—"porque Dios estaba (Pound dixit) en tu vaso de whiski" in lines 32-33, appears to be apocryphal. The quote does not seem to be a "real" pre-inscription on the palimpsest but a fake attribution that does not trace the reading back to Pound but, perhaps, to Panero's admired colleague Pere Gimferrer, and his exceptionally influential poem "Oda a Venecia ante el mar de los teatros", where Gimferrer quotes Pound (*Novísimos* 155). This line may also quote Panero himself and his "vaso de whisky" in "El canto del llanero solitario" (*Completa* 85). Furthermore, Juan Luis Panero's eulogy to their father, "Frente a la estatua del poeta Leopoldo Panero" (Utrera 71-73) and its continuous references to his alcoholism and their mutual devotion to whisky completes, quite possibly, the intertext. Talens warns the reader about the intermingling of "real" and "fake" quotes in Panero's writing ("Su(b)versión" 46). In the palimpsest originality ceases to be a concern. The key aspect of its existence as writing is the proliferation of its structural nature. In the "Pound dixit", "Pound" stands for the meaningless variable, whereas the "dixit" becomes the element that voices the structural core of the system, the procedure and the legacy of the fundamental "identité structurale" to which Riffaterre alludes (132).[20]

While tracing all the hypertexts to their hypotexts would be as futile as it would be difficult, if not impossible, this sketchy enumeration of evident hypertexts that can be found in "Glosa" corroborates the presence of the reader Panero in the palimpsest. This reader, certainly privileged, but not unique, both writes and is written by the hypertextual game. Panero, therefore, occupies the liminal locus of the

[20] The Latin locution "dixit" (together with its Spanish counterpart "dijo") resounds all throughout Panero's production: "Dante *dixit*" "L'oiseau dit 'jamais plus'" in *¿Quién soy yo?* (21) written with José Águedo Olivares; "Bocángel dixit" in *Teoría del miedo* (120); "Verlaine dixit" found in page 23 in *Danza de la muerte* among literally hundreds of examples.

reader/re-writer, which actually defines one of the key characteristics and effects of the palimpsestic technique. This locus is realised and occupied by any of its readers.

The actual reader facing "Glosa a un epitafio" fulfils a role akin to that of Panero. Let us briefly comment on three cases: Alberto Medina, Túa Blesa and myself. Medina reads, interprets and re-writes "Glosa" in order to accomplish his own writing agenda, which involves, amongst other things, discussing Panero's disruption of the archetypal Spanish Oedipal narrative. His reading partly averts the massively hypertextual nature of the hypotext, thus precluding the multiple potentialities of its reading. The "erasure" of the "original", however, is not—it cannot be—complete. The traces, regardless of how intensely they are re-written, remain and proliferate in Medina's new palimpsest. And the structure, the palimpsestic self-perpetuating machine, resurfaces, not only as the method used by Medina, the new "commentator" and the new gloss, but also explicitly in his own interpretative words as reader: "se privilegia [...] la per-versión como medio de interrupción de repetir el legado recibido" (173).

"El legado recibido" in "Glosa" is, indeed, one of the main focuses of Túa Blesa's reading ("Epitafio"). Blesa—some of whose contributions on Panero constitute a hypotext for Medina—seems more willing to activate the palimpsestic structure underlying "Glosa". The critic identifies and traces back—to their alleged hypotexts—many of the hypertexts that traverse Panero's poem, therefore stressing the dialogical—though not teleological—game of intertextuality. The hypertextual nature of the cannibal text—of every text—according to Blesa, affirms its own undecidability, which exists in a liminal position amidst the basic dichotomy inside/outside: "El texto, entonces, está en sí, pero sólo en cuanto está en su afuera, en todos los otros textos que activa y, en reciprocidad, lo activan, faltando siempre el centro" ("Epitafio"). The refusal to accept the autonomous nature of the text encompasses both the activities of writing and reading: "la lectura que se propone ser la de un texto en sí no es tal, sino que se lleva a cabo desde la lectura de la multiplicidad textual" ("Epitafio"). Despite acknowledging the consubstantial undecidability of the hypertextual practice, as well as the futility of interpretation via the pretension of giving closure to the text, Blesa's reading inescapably re-writes "Glosa" in a way that also forecloses its multiplicity, at least in a partial manner. The palimpsestic machine, however, has again triumphed. As a viral matrix, it has become

a trace—parasite—in two new palimpsests, re-affirming and displaying its own structure, "writing", in the process, two new authors.

The endless proliferation of the palimpsest seems also to be its most outstanding effect in my own reading. "Glosa" appears in my reading/re-writing as a set of scattered fragments that are expanded, differed and deferred, and already traversed by Medina's and Blesa's readings—and re-writings. As a part of my own reading agenda, its multiplicity or "writeability" is (theoretically) actualised, and subsequently, maimed. Nonetheless, my own reading endeavours to contribute to the re-affirmation of the palimpsest's structural vitalism and its drive to endless structural proliferation.

Actual readers, however, are "hindered" by the limitations of finitude and, as such, make poor cases for theoretical expansion. The effects of the palimpsest in readership can be more extensively and thoroughly discussed if considered in terms of the potential—ideal—reader.

Roland Barthes claims in quite a dramatic way that "the birth of the reader must be at the cost of the death of the Author" ("Death" 189). Panero understood as massively hypertextual practice may contribute to the "decease" of the author. Nevertheless, how it can play a role in the birth of the reader, or more precisely, the understanding of readership as a potentially wholly engaging and creative action, remains to be discussed.

The abundance of Borgesian traces in Panero's writings has already been stated. Borge's hypotexts are also present in many privileged readers/commentators that have examined the effects of his writings on readership. Some of their conclusions constitute an inestimable tool to help the present discussion. Sylvia Molloy in her study of the labyrinthine textuality in Borge's "Pierre Ménard" establishes two fundamental deductions: 1) the absolute predominance of the text to the detriment of the author or the topic; 2) the constant rupture and displacement of the text to other texts open the space for a new conception of readership as re-writing. The materiality of the palimpsest, the locus where erasure and re-writing of traces both proliferate and proclaim their lack of originality, forces the rupture and relentless displacement of the text. This rupture and displacement creates the new space for the reader as a writer.

If the title and the subtitle are understood as part of the text, the first three lines of "Glosa" (Glosa a un epitafio / carta al padre / and fish to catch regeneration)

contain no suggestion of originality. In Panero, according to Talens, "la voluntad de 'originalidad', si se da, busca hundir sus raíces en el punto de vista que articula el decir, nunca en lo dicho" ("Su(b)versión" 46). In the absence of any original meanings, the new articulation of "what is said" stands as a new empty framework that requires filling out by the reader who cannot remain passive any longer. The reader's task, however, does not consist in merely tracing back the hypertexts to their alleged origins. As Molloy remarks, "although it might be tempting to decode these allusions […] there is *no ground* for such decoding" (30).[21] Regardless of the impossibility of a full de-codification by any actual reader, a total dis-assemblage of the palimpsest would amount to nothing, as the palimpsest is precisely the assemblage. The potential reader, therefore, is forced to link the traces, to fill the gaps that separate them and subsequently to create meaning(s), to write the text(s).

In a rather "extreme" case of palimpsest by Panero, the reader confronts one of the many "Cavalcantis" that populate the poet's writing:

> CITA DE CAVALCANTI
> "I' vo come colui ch'è fuor di vita,
> che pare, a chi lo sguarda, ch'omo sia
> fatto di rame o di pietra o di legno,
> che si conduca sol per maestria".
> Guido Cavalcanti. (*Teoría del miedo* 77)

The poem is indeed a "quote" by the Florentine poet of the *duecento*, Guido Cavalcanti, specifically lines 9-12 of his sonnet VIII, "Tu m'hai sì piena di dolor la mente…" (44). The palimpsest declares itself as such in an exercise of textual "honesty" that proclaims the fallacy of originality; not only the title and the "signature" allude to the quoting of the "author" of the text, but the text itself is quoted literally, in inverted commas. This honesty, however, is far from innocent. By erasing the context and the co-text of the "original" and placing it in a new spatial and temporal frame—in addition to its attribution to a "new" name of the author that signs the book in which the poem appears—the palimpsestic procedure forces the re-creation of the text. Panero, the reader of Cavalcanti, re-writes Cavalcanti. As a reader, he reads and he "quotes", and by doing so he creates the new text, thus

[21] It should be noted that the palimpsest is, *strictu sensu*, indecipherable. There is no way to ascertain that an actual reader, even the "author", has detected and documented all the hypertexts, and even if so, those hypertexts would take reading to and endless chain of hypotexts-hypertexts.

insufflating a surplus of virtual meanings for the potential reader. Following Molloy's conclusions in her analysis of "Pierre Ménard", the absolute primacy of the text—the immanence of the materiality of the palimpsest—over author and content can be safely stated. A question about authorship could find no possible answer: has Panero created Cavalcanti in this poem, or has Cavalcanti created Panero? Regarding content—let alone meaning, which will be discussed later in the chapter—suffice to say that the language in which the poem is written would prevent the vast majority of the actual readers of Panero—doubtless Spanish speakers—from understanding the texts. Nevertheless, concerning the effects on the potential reader of the tangential juxtaposition of writings in the poem, two key hypertexts can be identified. If we remove Cavalcanti's lines and signature, the remaining, "new" text would read "Cita de". The interaction between "Cita de" and Cavalcanti forces the reading into re-creation, the reader to fill the gap between the "real" Cavalcanti—whether it is known or unknown is irrelevant—and the "Cavalcanti" read/re-written by Panero. In fact, the title of the poem lexically actualises the core structure of the palimpsest. Panero writes Cavalcanti by reading him. Panero's reader, in turn, writes Panero—and Cavalcanti—by reading Panero. As Genette states about Borges's "Pierre Ménard": "Pierre Ménard est l'auteur du *Quichotte* pour cette raison suffisante que chaque lecteur l'est" ("Borges" 327).

Lelia Madrid argues that "El escritor/lector erudito que es Borges crea lectores privilegiados, porque propone otro contexto de recepción—de recreación—de la literatura" (15). This new context of reception and recreation of literature, identical to the one generated by Panero's re-reading in "Cita de Cavalcanti" is regarded by Madrid as a sign inversion. This refers to the hermeneutical shift forced by the patent hypertextual practice, and the inversion it operates in discourse. Quotation and repetition—two of Panero's—favoured techniques—make discourse reflect upon itself, as a mirror, but "el producto que se obtiene a llevar a cabo esta práctica, no es el de un reflejo idéntico. Lo que se dice busca la *diferencia*, nunca la semejanza. El discurso se expande al replegarse y desplegarse hacia el infinito de la lectura" (Madrid 16-17). Reading as re-writing *ad infinitum*, that is the gargantuan task of the potential reader of Panero, the creation and re-creation of endless potential texts derived from a discourse that proclaims its own fundamental feature: its unfinished, shifting, endless difference in its sameness. Let us follow another trace in Panero's later production.

PALIMPSESTO
"Er resplan la flors enversa"
lo dijo Raimbaut d'Aurennga
convirtiendo andrajos en silbos
y silbándole al diablo: "Tiger burning in the night"
qué inmortal mano o qué ojo pudo crear tu
aterradora simetría
lo dijo Blake mientras sus pies ardían
en el fuego secreto de la nada donde habitan
insectos y pulgones más viscosos que la vida
Oh tigre, tigre ardiendo fuerte
nos rescata de la vida. (*Teoría del miedo* 60)

Like the examples discussed above, from the very beginning this poem voices its palimpsestic nature, therefore dismissing any pretence of originality. Leaving aside Raimbaut d'Aurennga's explicit hypertext, the poem is built essentially upon a re-writing of William Blake's "The tyger"—one of the many Blakean intertexts in Panero's oeuvre. Regardless of other Blakean traces inserted in the text—the devil and the flea are two of Blake's most well known motifs—and leaving aside the re-contextualisation and re-co-textualisation of the "original", the erasure effected by the perverse "*palimpsestuous* reading" exerts dramatic effects on readership. The elliptical quote "Tiger burning in the night" creates a trully "original" line by literally erasing areas of Blake's renowned first two lines "Tyger[! Tyger!] burning [bright] / In [the forests of] the night" (132). The lack of originality of the line, however, is stated throughout the poem. It is not only its title, "Palimpsesto", or the "honest" aattribution of the lines to their "original" author ("lo dijo Blake") that let the potential reader know the status of the text as quote. The line itself is "quoted" in inverted commas, the mark of literality. The potential reader is forced then to read sameness in difference, or difference in sameness, perfectly "illustrated" by the "slippage" of Blake's "tyger" into Panero's "tiger". Again, the outcome of this proclamation of the palimpsest is creation—re-creation—of the text, the writing of Panero and of Blake by the reader. Lines 6-7 operate in the same way, although this time the reading-erasing procedure takes the form of translation—quite literal, though not following the same line distribution—of Blake's lines 3-4, "What immortal hand or eye / Could frame thy fearful symmetry?" A further Blakean intertext "Oh tigre, tigre ardiendo

fuerte" combines both techniques. The poem "Palimpsesto" forces the "sign inversion", the hermeneutical relocation of the reader to the position of creator of the protean and always proliferating, always-differing text.

The hermeneutical command of the palimpsest on the reader, however, is taken to its utmost limits. Proliferation of the same differing becomes a machinic obsession in Panero. Repetition, quotation of the same, and self-quotation of the repetition and quotation are the procedures of Panero's machine. Thus, in 2001 the "tyger" resurfaces in the line "y el poema es la sombra de un tigre" (*Águila contra hombre* 41); to return in the 2002 text "*Abra cadavre*". In this poem we read "Oh tú, animal felino / tigre del poema para que muera el hombre / tigre perfecto, no sé si mano o pie / "what a hand or what an eye?" / [...]" (*Los señores del alma* 71); in the book *Danza de la muerte* we find the poem "Cantata del miedo", and within its lines, "su nombre / que hace palidecer al hombre /que es el tenebroso nombre del Tigre / -tiger, tiger burning bright / in the forest of the sky- / quién creó, qué palabra o qué mano / tu aterradora simetría, y que la mano / [...] porque el Diablo la creó [...]" (64-65). The ideal reader of Panero is compelled to face the proliferation of the tiger, to re-create the endlessly rhizomatic, relentlessly shadow of the self-perpetuating, ever-changing tiger, made Panero and/or Blake.[22]

The potential reader's performance actualises the virtuality of the text, that "espacio sincrónico, infinitamente reversible […] en el que cada elemento, cada costura indica en la dirección de todos ellos" (Panero *Visión* 28). The reader, therefore, becomes the source and the voice of writing. Barthes, in the conclusion to "The Death of the Author", states:

> Thus is revealed the total existence of writing: a text is made of multiple writings, drawn from many cultures and entering into mutual relations of dialogue, parody, contestation, but there is one place where this multiplicity is focused and that place is the reader, not, as was hitherto said, the author. The reader is the space on which all the quotations that make up a writing are inscribed without any of them being lost; a text's unity lies not in its origin but in its destination. Yet

[22] The Blakean tiger seems to be a constant motif in Panero's palimpests, as it appears, for example in "Al infierno" (*Completa* 542) "El tigre es ahora" (*Completa* 393), "El enmascarado" (*Completa* 391) and "Asesinato" (*Completa* 429), among others. The vitality of Panero's palimpsestic tiger appears to be limitless, even traversing Panero's own production. In a book co-written with José Águedo Olivares in 2002 we also find an "Himno al tigre" (*¿Quién soy yo?* 48).

> this destination cannot any longer be personal: the reader is without history, biography, psychology; he is simply that someone who holds together in a single field all the traces by which the written text is constituted. (189)

Readership is the locus where the multiplicity of writing is activated. The reader re-writes, proliferates and expands the endless signic operation and the process of signification that swallows "meaning" and allows "meanings". The reader is forced by the palimpsestic structure into the liminal category or the re-reader/re-writer. By doing so, the corpse of the poem is insufflated with new life, galvanised by the act of reading. In the prologue to *Teoría del miedo* Panero writes "escucho con mis ojos a los muertos, decía Quevedo, refiriéndose al acto cruel de la lectura. Ahora bien, puesto que todo lenguaje es un sistema de citas, como decía Borges, todo poema es un poema sobre un muerto" (9). A further example of palimpsestic composition, this sentence alludes to the intrinsically cruelty involved in the act of reading: as Frankenstein, the new Prometheus, the reader, defying God and Death, disturbs the peace of the deceased by awakening them to a new life. This action implies the very basic vitalistic nature of the palimpsest, the literary machine that forces life from the dead. The reader/re-writer, the new Prometheus, however, is forced to pay for his pride, by being forever imprisoned in the infinite and inescapable chains of significance. The palimpsestic construction, indeed, exerts dramatic effects on the notion of meaning.

4. Meaning

The title of Panero's poem "La destruction fut ma Béatrice" (*Completa* 482) contains one of the sentences most quoted by the poet and his critics.[23] This Mallarmean dictum that Panero re-writes, permeates the poet's production, and seems to constitute a central compositional motto of his writing. In his letter of 17 May 1867 to Eugene Lefébure, Mallarmé proclaims that loss and destruction are pre-conditions for the poetic:

> C'est bien ce que j'observe sur moi—je n'ai créé mon oeuvre que par élimination, et toute vérité acquise ne naissait que de la perte d'une

[23] Not only literal quotations, but also translations and per-versions of the quote resurface on Panero's texts, for example the line "Oh, destrucción, mi Beatriz segura" in *Teoría del miedo* (34) among many others. "La destruction fut ma Béatrice" is also the title of one of Túa Blesa's essays on the poet (*Completa* 7-16).

> impression qui, ayant étincelé, s'était consumée et me permettait, grâce à ses tenébrès dégagées, d'avancer profondément dans la sensation des Tenébrès absolues. La destruction fut ma Béatrice. (245)

Regardless of what "truth" may mean or imply, the Mallarmean hypertext takes reading to a further hypotext, that of Dante. "Béatrice", indeed, has become, thanks to the Florentine poet, the embodiment of the muse, the inspiration, the belated passion, and as such, the force that pushes creation. Destruction and its "clear darkness", appears to lie at the core of both Mallarmé's and Panero's writing.

Panero's destruction, despite concerning both lexicon and syntax, mainly in the early stages of his production—the first Panero—can be better understood in terms of compositional structure. From a structural perspective, destruction represents the inescapable first step—and *sine qua non* condition—of the palimpsestic machine. The palimpsest, both literally and metaphorically, is born out of deficit: the need to build a space for new writing brings forth a first moment of damage via the—necessarily faulty and incomplete—erasure of the previous text inscribed in the parchment.[24] If we examine, for instance, the figurative crossing out performed in "Glosa a un epitafio", it is evident that the erasure affects both co-texts (the parts of the "original" hypotexts missing) and authors (the name of the author "responsible" for the hypotexts has been removed, except for Samuel Butler and the apocryphal mention of Pound). This double procedure of destruction involves an evident aggression aimed at the two key traditional sources of meaning: the text, as the guarantor of essence, and the author as the guarantor of presence. It is precisely destruction *per se* that activates the palimpsestic machine and its generative effects, despite numerous prominent authors' doubts about the generative value of sheer (textual) destruction.[25] Not only does destruction help construct a new field for creation; it also, and most importantly, bears an implicit cargo of instability for the traditional categories or writer and reader that carries a set of essential implications for meaning. As a result, the core traditional notion of logocentric meaning is challenged.

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[24] An interesting example of Panero's literal "erasures" during the composition process is provided in *Conversación /*. In this facsimile, the poet's texts are reproduced, with their erasures, as they were typed.

[25] One of the numerous conspicuous examples is provided by Jürgen Habermas when he states that "Nothing remains from a desublimated meaning or a destructured form; an emancipatory effect does not follow" (11).

It has already been suggested that the palimpsestic technique is a-subjective and machinic. Its proliferating structure traverses the text creating an often unexpected set of relationships and a series of effects that spring from them. One of the outcomes of the technique involves the fact that erasing/writing the palimpsest entails writing under constant erasure. By imperfectly effacing the previous text and thus opening spaces for the new, the palimpsestic technique destroys—and creates—both the old and the new. Both categories are subsequently forced to dwell on the same locus bringing forth an evident set of transversal associations. It is important to note, however, that the "new" text—the text whose presence has victimised the integrity of the old—is also under erasure. The supposed meaning of the "new" inscription is challenged and conditioned by the interaction with the older inhabitant of the metaphorical parchment. In addition, the mere existence in the parchment of the old trace that still occupies sections of the textual locus, maims the expansive potentialities, the wholeness, the uniqueness, the textual integrity—and as such, the possibility—of the new.

The three first lines in "Glosa" serve as an example: "Glosa a un epitafio / (Carta al padre) / "And fish to catch regeneration" / Samuel Butler, Pescador de muertos" (*Completa* 149). Read without the new text, and disassembled without the operation of the palimpsest, the old literal traces would be left as four disjointed texts: "Epitafio" "Carta al Padre" "And fish to catch regeneration" "Samuel Butler". Deprived of any attribution to the author (with the exception of "Samuel Butler", a precarious text that could hardly be regarded as literary) or textual reference, the three fragments become simple incomplete remains of an assumed larger body, scattered dead pieces that painfully evidence the effects of destruction, awaiting to be re-activated. The new text, however, is erased in its integrity in exactly the same fashion. Without the traces of the old, we read "Glosa a un / (…) / *Pescador de muertos*". It could be argued that both the "old" and the "new" could stand alone as separate literary artefacts—in fact, as discussed in previous chapters, Panero's oeuvre overflows with examples of the use of "literal" erasure, and the blank space as expressive tools. The crucial point to be made here, however, is that the erasure and the destruction carried out by the "old" and "new" traces in the palimpsest is reciprocal. This erasure both destroys and ensures the existence of both, by activating the set of tangential relationships between not only the "old" and the "new", but also the "old" and the "old", the "new" and the "old", the "old" and the "re-written" "new",

and so on, in an infinite loop of indeterminacy that blocks the possibility of accessing any origin—or "true" meaning. The palimpsest therefore epitomises writing under erasure, the self-questioning text in constant struggle. This continuous clash further challenges the already challenging—and challenged—notion of meaning—perhaps, the ultimate aim of all literary enterprise and critique.

The expression "under erasure" has been already used in this chapter as a palimpsestic trace in which the name of the author has been purposely erased. This name will now be invoked—paradoxically as *auctoritas*—in order to expand the analysis of the effects of the palimpsestic technique in meaning. As is well known, Jacques Derrida's notion of writing *sous rature* is one of the chief techniques deployed by the author to make evident that something is "inaccurate yet necessary to say" (*Grammatology* xiii-xiv). The *sous rature* technique, if applied to literary composition, converges with the palimpsest, as they operate in an analogous way and share very similar core characteristics and implications: "the authority of the text is provisional, the origin is a trace" (*Grammatology* xviii).[26] Writing under erasure, the palimpsest forces the overturning of the binary opposition between the textual elements that form it. The inherent effects of this procedure entail the creation of a liminal surplus: "By means of this double, and precisely stratified, dislodged and dislodging, writing, we must also mark the interval between inversion, which brings low what was high, and the irruptive emergence of a new "concept," a concept that can no longer be, and never could be, included in the previous regime" (Derrida, *Positions* 42).

The "new concept" is not the stable and re-territorialised product of any kind of speculative dialectics. It relentlessly challenges and undermines both sides of the opposition. It exists as an undecidable, a term that, in a way, encompasses the opposition while not sitting within the discourse of the original opposition. The undecidable does not resolve the opposition, nor does it even mediate between the two terms of the opposition, and yet it refers to both of them. Furthermore, the strategy of the palimpsest prevents the binary oppositions from reforming and keeps the terms of the opposition in a permanent deterritorialised state.

[26] In this chapter the term "trace" has been profusely deployed, but not in a totally innocent way. In fact, the palimpsestic trace has a striking set of qualities that are comparable to those of Derrida's notion of the trace: "the trace is in effect the absolute origin of meaning in general. This is a way of saying, once again, that there is no absolute origin of meaning in general. The trace is the *différance* which opens up appearance and meaning" (*Grammatology* 92).

Erasure, the engine of the palimpsestic technique, can therefore be regarded as the construction of an undecidable mark. In Derrida's "orthodoxy" the undecidable is usually regarded as a word—that is, notion—that undermines binary oppositions—and thus, hierarchies—within a text by not conforming to the binary logic or the logics of dialectics. It is legitimate, however, to (re)think the concept as a merely structural device. Undecidables are distinguished by their virtue of working within certain oppositions that are crucial for a certain argumentation. Nevertheless, undecidables simultaneously destabilise these oppositions because of their unstable and ungraspable meaning. Derrida describes them as

> unities of simulacrum, 'false' verbal properties (nominal or semantic) that can no longer be included within philosophical (binary) opposition, but which, however, inhabit philosophical opposition resisting and disorganising it, without ever constituting a third term, without ever leaving room for a solution in the form of speculative dialectics. (*Positions* 43)

Apart from inhabiting the oppositions of inside/outside, old/new, original/copy and so on—central to the classical concept of meaning, the textual space created by the palimpsest compels the grafting of meanings onto each other. It generates the tangential gap that brings together, but also separates meanings at once. This gap, the site of structural undecidability, is the crack where the entelechy of meaning—understood as a logocentric category—is forced into exile for good.

To counteract the aporia of Logocentrism,[27] the horizontal and vertical—to man, to God—textual aspiration to a centre, Blesa proposes the already mentioned neologism "Logofagia", from "Logos" (word, reason) and "fagia" (a suffix related to feeding) to refer to a similar procedure, or, more precisely, to its effects. According to Blesa

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[27] Christina Howells defines Logocentrism as "a world-view which understands being in terms of presence: the unmediated presence to consciousness of the world, and the self-presence of consciousness", and expands:

> Logocentrism has evident implications for theories of language: it supports those theories which see a direct relationship between thought and language, words and things, speech and writing. It implies a chain of representations which leads in uninterrupted fashion from experiences and ideas to their expression in speech, and later, perhaps, writing. In other words, words can be traced back through their meaning to their object; the signifier is always the representation of an original signified. (48-49)

> la escritura, situada ante su propio enigma [...] se percibe abismada a lo inconmensurable, a su imposibilidad misma, al reto de decir, a la vez que dice su negación. Y su imagen es, entonces, la de un hueco cuyo fondo es un sin-fondo, que deja a la escritura sumida en una reflexión que la acalla, la dobla, la pliega, se la traga. Es la logofagia. (*Logofagias* 15)

"Logofagia" therefore is the in-human act of textual (self)cannibalism. Texuality, however—as Blesa acknowledges—survives, as it is not the text that is immolated by the cannibalistic ritual, but the logocentric pretence of meaning. Logofagia is a further undecidable, the ascertainment of a de(con)structive thirst—or better, hunger. As undecidable, logofagia can be either a "positive" or a "negative" effect of textuality. Polo maintains how for some contemporary poets the "divinidad logofágica" (*Cuarteto* 226) or "autofagia" becomes a silent and desolate desert precariously inhabited by wandering signifiers, a site that remains "equidistante entre la Nada y la Muerte" (*Cuarteto* 228). Furthermore, Navarro Albadalejo discusses how the palimpsestic qualities of Panero's stories populated by characters related in one way or another to literary activity hint at the ambiguous nature of composition. (60) According to the critic, Panero’s story "Allá donde un hombre muere, las águilas se reúnen" actually represents a "ficcionalización de las ideas de Derrida", more specifically, the notion of *pharmakon* as unfolded in "Plato's Pharmacy" (56). As such, the story provides an allegorical account of the unarguable fact that "la escritura [...] es simultáneamente fruto de la creación, de la vida y también de la muerte" (62), which echoes Derrida's characterisation of writing as "a living-dead, a reprieved corpse, a deferred life" ("Plato's" 143).

Related to this categorisation of writing, the notion of the *pharmakon* can prove helpful to discuss further the implications of Panero's palimpsest in meaning. As an undecidable, the *pharmakon* is not properly endorsed with meaning. Inherently ambivalent—both a poison and a remedy—it composes and comprises the space where opposites clash, and forces the subsequent interplay of confronting meanings. Derrida takes up Barthes's aforementioned conception of reading as (re)writing. Like a *pharmakon*, writing, and more specifically palimpsestic writing—irrespective of the individual's position, whether it be "writer" or "reader" or "re-writer", constantly promotes the concurrence of opposite values, the annihilation of inflexible distinctions. The *pharmakon* is not even the sum of the elements that constitute it, but

rather "the medium in which opposites are opposed" ("Plato's" 127) and therefore the element in which "differentiation in general is produced" ("Plato's" 126). In this sense the palimpsest regarded as a *pharmakon* becomes the essential pre-condition of difference. Both site and generator, the palimpsest epitomises the construction of difference. By eroding the mere possibility of stable or fixed identity, both textual and authorial, the palimpsestic *pharmakon* challenges the very concept of meaning—as a core category.

The creation of an a-temporal and a-spatial dimension constitutes an additional feature of the palimpsest that exerts dramatic effects on the possibility of a logocentric presence of meaning. In "The Death of the Author" Barthes states that text in general is a non-lineal field, "a multi-dimensional space in which a variety of writings, none of them original, blend and clash. The text is a tissue of quotations drawn from the innumerable centres of culture" (188). The "massively intertextual" practice the palimpsest involves—which makes it the epitome of textuality in postmodern theory—makes it an exceptional device to emphasise the non-linearity of the literary. This non-linearity is both spatial and temporal. The spatial field of the palimpsest is not static, but populated by "innumerable centres of culture".[28] This quality constitutes a further undecidable that traverses the interior/exterior opposition, essential for the traditional discussions of core meaning. The palimpsestic text is the locus that dissolves spatiality. In his article on "Glosa" Blesa claims that

> El texto, entonces, está en sí, pero sólo en cuanto está en su afuera, en todos los otros textos que activa y, en reciprocidad, lo activan, faltando siempre el centro, el texto que pudiera ocupar semejante punto, siendo todos y cada uno de ellos, pese a la apariencia—o creencia—de mundos cerrados o independientes, interferencias de vectores que atraviesan todas las direcciones y dimensiones, por lo que es la relación de tangencia la única que gobierna el cosmos textual. ("Epitafio")

The tangential relationship opened by the palimpsest also abolishes any temporal claims,[29] and, with them, the old/new opposition that supports the notion of

[28] In this sense, Blesa claims that "la cultura misma es la gran realización del block maravilloso, (alusión al Wunderblock freudiano) siendo entonces los palimpsestos su sinécdoque perfecta" ("Palimpsesto" 212).

[29] Barthes: "there is no other time than that of enunciation and every text is eternally written *here and now*" ("Death" 187).

auctoritas, also central for the attribution of meaning. Borges, commenting on the new technique generated by Pierre Ménard, maintains that "la técnica del anacronismo deliberado y de las atribuciones erróneas. Esa técnica de aplicación infinita nos insta a recorrer la Odisea como si fuera posterior a la Eneida y el libro *Le jardin du Centaure* de Madame Henri Bachelier como si fuera de Madame Henri Bachelier" (*Completas I* 450). It is precisely the "infinite application" of this technique, that Navarro Albadalejo, referring to Panero, has called "circularidad de la escritura" (56), which implies the eternal deferral and repetition of the traditional centres of meaning, and, as such, the inherent affirmation of the *différance*, the endless proliferation of the same, differing.[30]

The a-temporality of the palimpsest is made evident by Panero's reading of Classical Antiquity.[31] Eugenio Luján in "Presencias clásicas en la poesía de Leopoldo María Panero" claims that "hay un gusto evidente por su descontextualisación y mezcla con elementos culturales que les son anacrónicos" (169). Decontextualisation and anachronism affect Panero's reading of Catullus, probably the most important of the Classical writers that has been re-written in the poet's texts. Germán Labrador in his illuminating article on Panero's poem "El culo de Sabenio está cantando" draws attention to the "intercambio dialógico" between Panero and the Veronese poet, and notes the personal—biographical—affinities between the authors ("Sedimentación"). Leaving aside the biographical anecdote, it is essential to note how Panero's reading/re-writing of Catullus, and the insertion of the latter's hypertexts in his palimpsest both evidences and bridges anachronism and, in doing so, creates a surplus of virtual meaning. The following example is taken from *El que no ve* (1980)

CATULLI CARMINA

Ves aquel cuerpo absurdo de la tonta suicida?

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[30] Rubén Martín, discussing the palimpsestic compositon of Panero's "Condesa Morfina" has also discussed the temporal effects of intertextuality, how

> las alusiones y citas—además de poner en cuestión el concepto de "literatura nacional" mediante la inserción de versos en provenzal e inglés—cumplen la función de convertir el tiempo concreto en el que nos sitúa el poema (el invierno de 1850) en intemporal, al expandirlo hacia el pasado y el futuro. Precisamente de T.S. Eliot (así como de Ezra Pound) retoma Panero el procedimiento de introducir fragmentos de literatura en otros idiomas y el de yuxtaponer distintas coordenadas temporales. (Martín)

[31] Even though Classical Antiquity is not as notoriously present in Panero as in, for example, his contemporary Gimferrer, most of his books are traversed by the presence of, not only Classical mythological figures such as Hecate, Dionysus, Paris, Orpheus, Narcissus, Oedipus, Ariadne, and so forth, but also Greek and Roman philosophers, poets and their works, and compositional methods as, for example, the influence of the *Palatine Anthology* discussed by Luján (182).

caído está en el suelo desde quinta ventana

misterio ya es su vida, que fue nuestra alegría. (*Completa* 254)

Luján finds the feasible hypotext of the text in the lines of Catullus' poem III "Passer mortuus est mea puellae / passer deliciae mea puellae" (182), which may re-surface most notably in the third line—and, according to the critic, as a parodic transposition in the whole composition. Nonetheless, the most significant feature of the poem may be the clashing of the intertexts. The Latin title, which claims its attribution to Catullus, parallels and enhances the Classical and traditional composition of the text. These Classical undertones are accentuated in line two and, chiefly, line three. The poem is written in alexandrine rhymed verse—meter and rhyme are uncommon in Panero, even more so the use of a typically Medieval Spanish verse. It also reveals syntactic traces of Latin, such as the "missing" article before "quinta" and the word "quinta" itself, which is actually a Spanish adjectival form that has remained unchanged since its Latin origins.[32] Syntax and lexicon in line one—the "new" text—are, however, entirely contemporary—in fact, quite mundane—and particularly "Panerian". Regardless of the improbable identification of the Catullus trace in the body of the poem, the heightened anachronism brought about by the assemblage of the "old" and the "new" in the a-temporal frame of the palimpsest, actualised by the "here and now" act of the reader, generates a gap that forces him/her to re-write the text. Consequently, the "circularity" of writing provokes a "strangeness" that gives way to a surplus of meaning(s), considered as virtual multiplicity of signification.

The "strangeness" induced by the inherently anachronic nature of the palimpsest is made obvious in Panero's volume *Dióscuros* (1982). The entire collection of poems in this book is to such an extent structured as a continued palimpsest of Classical Antiquity—with Catullus as an essential hypertext—that Panero's writing partially loses its "identity". Luján remarks "*Dióscuros* es el libro de tema más clásico de Panero, y precisamente por ello ha sido señalado por la crítica

[32] The analysis of Latin syntactic traces in "Catulli Carmina" can lead to an additional consideration of the effects of the palimpsestic composition on meaning. The forcefully and utterly de(con)structed syntax inherent to the palimpsestic procedure presents a further obstacle for the pretense of the existence of a core of meaning. The syntactic construction of the "Catulli Carmina" palimpsest—a concomitant feature that emerges as a necessary structural by-product—exemplifies Derrida's claim that undecidables can only produce their ambivalent effects through syntax. It is the structural and syntactic praxis that erases and creates the lexical richness and semantic multiplicity of the undecidable. There exists, in fact, an "irreducible excess of the syntactic over the semantic" (*Dissemination* 220). This syntactic prevalence as a generator of difference has been studied by Derrida in the works of Mallarmé in "The Double Session" and can be clearly perceived in Panero's palimpsestic compositions.

como un libro discordante dentro de su producción" (182).[33] In *Dióscuros* the "old" challenges and re-writes the "new". Consequently, Panero may indeed be read as a precedent of Catullus.[34] The production of temporal indeterminacy brings about the impossibility of contextualisation and, of course, authorship. Once more, the effects on meaning lead to the same conclusions: the effacement of the notion of core meaning, and, subsequently, the opening up of the endless possibility of the multiple and the virtual.

5. Recapitulation: logorrhoea, *bricolage*, ghosts… (a further approach)

Panero's palimpsestic writing is based upon two key techniques: (self)quoting and repetition. The relentless textual process of recycling implemented in his oeuvre defers and differs the supposed logos "behind" the text ad infinitum. The subsequent absence of authority and central meaning drives the discussion, again, to the realm of the reader, her/his textual responsibilities and how these responsibilities are affected by the logocentric void that lies at the scarred core of palimpsestuous text.

As is well recognised, the history of writing constitutes a series of continuities and breakages of the inherited canonical tradition, as we read in Jameson (52), among numerous others. The immanent tension between continuity and change entails obvious implications for the reception by the reader, and therefore, for meaning and meaning construction. Discussing textual reception, Hans-Robert Jauss draws on the fundamental notion of defamiliarisation or estrangement, i.e., the disruption that occurs unexpectedly and that turns passive reading into an active and creative dialogue between the reader and the strange or unfamiliar text. Defamiliarisation disturbs "usual" ways of understanding and/or perceiving and permits the formation of the new. According to Jauss, the ongoing "changing-horizon-of-experience" process of defamiliarisation "enters […] a continuity in which […] inversion occurs […] from passive to active reception, from recognised aesthetic norms, to a new production that surpasses them" (19). The palimpsest opens the ideal space for defamiliarisation. It fleshes out the tension between tradition and renovation, between the "old" and the "new". Furthermore, by making this tension explicit—by openly

[33] Luis Antonio de Villena refers to the volume as "breve y curioso *Dioscuros* de Leopoldo María Panero, lejano a su estética habitual" due to its Classicism, an example of the recuperation of the "tradición clásica" undertaken by several poets in Panero's generation (*Fin* 10).

[34] Catullus seems to share Panero's conception of writing as an assemblage of—foreign—texts. His poem XLII opens, indeed, with an explicit demand of intertextuality: "Venid endecasílabos, todos cuantos sois, de todas partes, venid todos cuantos sois" (Catulo 38).

displaying its own structural nature—the palimpsest both demands and challenges the active involvement of the reader/re-writer in the textual process.

Nevertheless, the site of the reader/re-writer, be it actual or potential, obviously cannot be the only site of meaning. Wolfang Iser distinguishes between "'implied reader' […] whom the text creates for itself and amounts to 'a network of response-inviting structures' which predispose us to read in certain ways" and the "'actual reader' [that] receives certain mental images in the process of reading [which are] inevitably coloured by the reader's existing stock experience" (quoted in Selden 119). Both readers' activities are obviously compelled and determined by the textual network. Reading, therefore, and more specifically, reading the palimpsest—and its capacity to generate a surplus of potential meanings—implies a deferral ad infinitum of meaning. The palimpsest voices multiplicity, openness, the endless displacement and becoming of the sign. What remains is the sole inexorability of writing, an inhuman activity, populated by an amalgamation of *lexias*, which, in turn, possesses the capability of creating meaning effects. In this sense, Deleuze and Guattari state how "art is concerned with the creation of percepts and affects" (*Philosophy* 164), which together constitute sensation—not meaning. Percepts and affects are not "human" as they do not refer to a perceiver or any person that feels the affection. They are independent creatures that exist separately from the experience of a thinker, and his/her conditions. The reader is the locus where the multiplicity of the palimpsestic text is activated, a place that re-writes, expands and makes the structure proliferate in an endless semiotic process of signification. Nevertheless, Deleuze and Guattari claim: "The work of art is a being of sensation and nothing else: it exists in itself" (*Philosophy* 164). The palimpsestic structure gives evidence of this inhuman endless movement that "exists in itself" and by existing demands action from the reader/re-writer it creates—creation becomes then transversal and reciprocal.[35] This structure may, to some extent, be traced back but, again, it does not carry any actual meaning. As Barthes observes, "the structure can be followed […], but there is nothing beneath: the space of writing is to be ranged over, not pierced; writing ceaselessly posits

[35] The reader inscribed by the inhuman palimpsestic machine is also an "inhuman" reader, the potential field of the reader: "The reader is the space on which all the quotations that make up a writing are inscribed without any of them being lost; a text's unity lies not in its origin but in its destination. Yet this destination cannot any longer be personal: the reader is without history, biography, psychology; he is simply that someone who holds together in a single field all the traces by which the written text is constituted" (Barthes "Death" 189).

meaning ceaselessly to evaporate it, carrying out a systematic exemption of meaning" ("Death" 188).

Nonetheless, if literature, as Barthes, Genette *et allii* maintain, is intrinsically a system of quotations, if all textual practice can be understood as a palimpsest, if writing is always the second degree of writing, the question that prevails is: what makes Panero's palimpsestic practice unique or relevant to the understanding of his literature? The answer may be associated with quantity more than quality. Panero's entire oeuvre can be seen as an explicit and massive palimpsest. An immense text that, as Polo claims, crosses and traverses signs, humiliating them, making them stagger and proliferate (*Cuarteto* 227). It could be said that Panero's writing is affected by logorrhoea (Blesa, *Logofagias* 15), that is, acute verbal incontinency. This condition involves the relentless, violent self-perpetuation of the sign and the subsequent affirmation of its *being*, even if it is intrinsically virtual and "meaningless". Panero's self-aware and unyielding signic proliferation encompasses an unequivocal denial of any claims of logocentric metaphysics—of God or Man or Meaning. As Polo claims "No hay verticalidad en Panero [...] Se garabatea con signos, con citas en las lenguas y sedimentaciones de culturas depositadas, quietas o arruinadas, vivas o en formación" (*Cuarteto* 263). In the absence of verticality, the only option is the never-ending, rhizomatic expansion of the signifier, "proliferación demónica que muerde, desde la periferia a la centralidad del Orden" (Polo 231).

Thus understood, Panero's palimpsest can be conceived as the work of an inexorable and "unknown" *bricoleur*. Notwithstanding the fact that every discourse can be understood in terms of bricolage,[36] a fruitful parallel can be traced between Panero and Deleuze and Guattari's notion of the bricoleur. In *Anti-Oedipus* both authors claim that bricolage is the inherent mode of production of the schizophrenic, the "universal producer" for which "there is no need to distinguish […] between producing and its product" (7). The palimpsest as bricolage is a centrifugal, open, anti-metaphysical type of production, a production *per se*, not concerned with meaning, but rather, with movement. Panero's palimpsestic self-awareness evidences

[36] Derrida rightly claims that "if one calls bricolage the necessity of borrowing one's concept from the text of a heritage which is more or less coherent or ruined, it must be said that every discourse is bricoleur" (*Writing* 360).

its machinery and imposes its own reception as virtuality and multiplicity, thus creating new and unsuspected spaces for the writing consummation of the reader.[37]

Yet, what is it then that lies behind the palimpsest, the machinic bricoleur? Deleuze and Guattari make it clear that the "satisfaction of the handyman" when performing his task has nothing to do with the verticality of metaphysics, but rather, it involves pure satisfaction (*Anti-Oedipus* 7-8). The partial fulfilment of its own desire compels the palimpsestic structure, which in turn begets endless palimpsestic structures in relentless rhizomatic propagation. The explosion and the actualisation of desire finds its reward in laughter, in play, in the pleasure signs find in pro-creating and, perhaps, in mocking the entelechy of meaning. Panero, as Polo eloquently states, is the "significante-trágico-bufón" that defies and ridicules the idealising farce of the "Significante-Rey" (*Cuarteto* 229).

In the prologue to *Historia Universal de la infamia* Borges writes his fables are "el irresponsable juego de un tímido, que no se animó a escribir cuentos y que se distrajo en falsear y tergiversar (sin justificación estética alguna) ajenas historias" (*Completas I* 291). The unjustified game may lie at the core of the existence of the palimpsest. This nihilistic pleasure, according to Derrida, represents the face value of the activity of reading/re-writing involved in deconstruction. To deconstruct texts, and meaning as a result, is to make evident the play of differance, to mock the claims of self-presence. It is a fractional representation of a totality that is un-representable. This amusement may provide pleasure. According to Derrida, "every time there is 'jouissance' […] there is 'deconstruction'. Deconstruction perhaps has the effect, if not the mission of liberating forbidden 'jouissance'" (*Acts* 56). The French term "jouissance" implies both pleasure and use—"use" or usufruct in legal terms.[38] The "user" of the hypertextual space, the reader/re-writer is transmitted the pleasure that the palimpsestic structure has embedded in itself. There may be, of course, a political implication: the textual in-transcendent game—*le jeu*—offers an alternative to the transcendental logos. Nevertheless, "the game" the palimpsest represents, appears to

[37] In his "Foreword" to *Palimpsests* Prince discusses the importance of bricolage in acknowledging the structural entity of the hypertextual work and its results in reading: "A result of bricolage […] the massively hypertextual work shows how literary discourse plays with other discourses […] how it uses them in surprising fashion, how it reads them in unforeseen ways" (x).

[38] In this sense, Barthes, as previously mentioned, seems to understand "jouissance" in more complex ways (*Pleasure* 14).

be essential. When discussing a similar argument, Genette concurs: "the pleasure of the intertext is also a game" (*Palimpsests* 399).[39]

The pleasure of the intertext is also a game, but only *also*. There appears to be something else. What is that ungraspable—and pleasurable—"something" that lies somewhere in the scars of the palimpsest? If it is only a game, why follow, blindly, the protean transmutations of the mocking signifier? There is a tangential and unidentifiable surplus in every text, and even more so in the palimpsest, the field where texts clash and beget texts. As we know, this elusive something must be structural—unfortunately, lexis cannot provide much assistance with this discussion. This intangible something at the "heart" of the palimpsest, the trace of the trace, may well be the philosophical stone of textuality.

Both Panero and Borges have been fascinated by the metaphor of magic—and its variables, from alchemy to the Kabbalah, the Golem being an old favourite of both—in order to allegorise the core aspects of hypertextuality and the practice of writing as a whole. Borges maintains in "El arte narrativo y la magia" that there is a magical method of telling that involves and displays a certain primeval clarity that illuminates "un vínculo inevitable entre cosas distantes" (*Completas I* 230). The locus of meaning—and, of course, the "unavoidable" link between distant things—remains undecipherable. Derrida "names" it with the term "secret": "What could escape this sacrificial verification and so secure the very space of this very discourse, for example? No question, no response, no responsibility. Let us say that there is a secret here. There is something secret" ("Passions" 20). This secret may carry the "enigmatic surplus" that Barthes glimpses in writing (*Responsibility* 165). Surprisingly, the secret may come from the other world.

Panero's palimpsest in "Glosa"—as in countless other examples—indeed, calls to us from the land of the dead. As ghosts, the traces in the palimpsest, that is, their sole liminal *being* demand a reaction. The palimpsest epitomises the haunted text that resides in an a-dimensional state. The *something secret* at the very core of the palimpsest can be paralleled to the spectre in Derrida's discussion of *hauntology*, the "spectral asymmetry [that] interrupts here all specularity" (*Specters* 6). Panero's oeuvre is not only haunted by copious revenants—hypertexts that unexpectedly come

[39] Panero concurs: "la literatura, es un juego de recortables, un sistema que nunca abolirá al azar" (*Cerebro* 52). A perfect illustration of Panero's palimpsestic game is provided by *El Tarot del inconsciente anónimo* (1997). In this volume the poems form a palimpsest with the Tarot card illustrations by Jabier Herrero. A deck of Tarot cards also accompanies and completes the volume.

back once and again, but also keenly and frequently takes the place of the dead. Blesa has analysed how Panero has often used the figure of the *cadavre* [qui] *chante*, the poetic voice that sings from the other world (*Último* 97). The narrator in "Glosa", for instance, writes his peculiar "letter to the father" from the grave.[40] The voice of the dead is no longer distinguishable from the voice of the living. The palimpsest locus precludes such a distinction. In "Trovador fui, no sé quién soy" we read "y en la noche oigo a un fantasma / a los muertos recitar mis versos" (*Completa* 299). Providing evidence, once again, of the spatial and temporal circularity of writing, the dead recite their own verses as they have been re-written by the palimpsest. These voices from the realm of the dead may provide a further clue. Indeed, there may be something secret behind Panero's palimpsest. The elusive secret, "this spectral *someone looks at us*" that makes us "feel ourselves seen by a look which it will always be impossible to cross" (Derrida, *Specters* 10). The thing that disrupts our very basic categories of thinking has consequences, *does things*.[41] By compromising our gaze it forces the reader to re-act, to start an unmotivated, "meaningless" action.

Like alchemy, the palimpsestic machine trespasses the frontier between the dead and the living, unites contraries and creates unseen becomings and unaccepted assemblages—monsters. Panero's relentless devotion to this structural procedure illuminates the changing and vague contours of the secret that lies in its entrails—not its meaning, there is no such thing. By "magically"—unreasonably, if we understand reason in terms of logos—illuminating the contours of the secret, the palimpsest forces readers to turn their surprised look towards it. This may generate a further and quite unexpected effect, the enhancement of the will for meaning. Borges, discussing poetic meaning, states in the prologue to *La rosa profunda* that "la palabra habría sido en el principio un símbolo mágico, que la usura del tiempo desgastaría. La misión del poeta sería restituir a la palabra, siquiera de un modo parcial, su primitiva y ahora oculta verdad" (*Poética* 10). The "primitive and occult truth" which constitutes the teleology of the poet—text—according to Borges may be the surplus of meaning of the secret. Panero seems to agree with Borges when he quotes Mallarmé's assertion that "La palabra vacía es una moneda, cuyo cuño se ha borrado, que los hombres se

[40] The figure of the dead poetic voice is not only found in Panero's poetic works, but also in his narratives. Thus, the narrator in the short fiction "Paradiso o 'le revenant'" tells his story from the grave (*Cerebro* 23-30).

[41] The ghost, as the palimpsest, defies time and space. It not only inhabits a space of itself, but its existence dwells on the margins of time, disjointing it, since "a specter is always a *revenant*. One cannot control its comings and goings because it *begins by coming back*" (Derrida, *Specters* 11).

pasan de mano en mano, en silencio" (*Luz* 119).[42] The palimpsestic text is meant to interrupt—defamiliarise—the everyday exchange of words that has become empty. By partially—and elusively—revealing its secret, the mundane traffic of the sign is disrupted. A line of flight to the raw potentiality of meaning is open, and by doing so, writing is perpetually vivified.

The alchemist's task, however, is not without risk. The self-exposure of the palimpsestic structure can veil, instead of unveil, its secret. As a *pharmakon*, it can kill as well as heal. The assemblage of corpses that lie on the palimpsestic field can signal silence as well, the extreme practice of the palimpsest can indeed bring about the closure of its potential capacity to signify, maiming the text's ongoing readability and creating a vast space of silence. In *Logofagias* Blesa states how in some contemporary Spanish poets, texts speak "del silencio, pues inscribían sus trazos" (13). This possible effect, however, belongs in the realm of the actual reader and his/her injunctive decision-making. Panero, quoting Derrida, claims that "la muerte nos llama desde el poema como su única posible realidad", and as a result of this forced haunting "como decía Derrida, todo poema corre el riesgo de carecer de sentido y no sería nada sin ese riesgo" (*Teoría del miedo* 9).

6. Machinic eroticism

Regardless of the potential risks of the palimpsestic machine, the reader is still left with its secret. Yet, is it possible to find the engine that compels the proliferation of the secret that dwells somewhere between erasure and re-inscription? Derrida, again, may provide a clue: "In place of an absolute secret. There would be the passion. There is no passion without secret, this very secret, indeed no secret without this passion. *In place of the secret*: there where nevertheless everything is said and where what remains is nothing—but the remainder, not even of literature" ("Passions" 23). In the place of Panero's secret there may be, indeed, passion. That passion that begets and is begotten by unbridled life, by the inhuman life of the palimpsest, and nothing else. The tremendous signic and textual violence that underlies Panero's whole palimpsestic oeuvre makes passion its only possible supplement. Its relentless proliferation evidences "un crecimiento sucesivo de desorden, una entropía

[42] Panero seems to be confident of his ability to galvanise writing: "Creo que Gimferrer y yo somos la única poesía válida en este país, siendo todos los demás poetas paradigmas de lo que Mallarmé llamara la 'palabra vacía'" (*Luz* 54).

voluptuosa, un esteticismo siniestro, un erotismo maquínico" (Polo, *Cuarteto* 254). The "erotismo maquínico" seems to be the only unarguable core that lies beneath Panero. Let us analyse four consecutive poems from *Poemas para un suicidamiento*.

Tengo cinco poemas
escritos contra mí mismo
contra mi máscara y deseo
de ser verdad, como la muerte,
como el sapo obsceno de la muerte
que escupe aún un tardío poema
un poema ya para nadie
la imagen del lector contra
treinta monedas. (71)

This poem openly displays its hypertextual nature. Freudian traces in line 3 ("máscara y deseo") and the biblical hypertext that closes the text evidence the palimpsestic nature of its composition. Repetition and self-quoting also betray the lack of originality of the text, its existence as re/writing. "Verdad", "muerte", "sapo" are lexical occurrences that surface on Panero's oeuvre on hundreds of occasions. Lines 1 and 2 "poemas / escritos contra mí mismo" are an almost literal quote from a previous poem, "Me celebro y me odio" in *Guarida del animal que no existe* where we find "mientras el poema se escribe contra mí / contra mi nombre" (*Completa* 526). Furthermore, the meta-poetic element in the references to the poem and the reader is also a constant feature in Panero's writing. This first poem by itself may fully operate its palimpsestic effects on the (potential) reader. On the next page, the reader finds the following text:

Tengo cinco poemas
escritos contra mí mismo
contra mi máscara y deseo
de ser verdad
como la muerte, como el sapo
aún sobre el poema. (73)

The usual linearity in the temporality of reading will lead the reader of the volume to perceive this second poem as a variation of the first one. Indeed, most of the poem is an identical recreation (a kind of "reduction") of the first text. Panero reading and re-writing Panero reading and re-writing others. The repetition of the same, differing, as

discussed above, enhances the creative re-reading of the reader/re-writer and forces him/her to fill in the cracks of the new assemblage. The next poem in the book reads as follows:

> Tengo cinco poemas contra la vida inscritos
> y—Carroll lo dijera—
> lo que digo cinco veces es verdad
> y no hay otra verdad que el sapo
> el sapo de la muerte y la mentira del poema
> como un geranio se pudre
> entre mis manos. (75)

The palimpsest proliferates and this time another precarious erasure is exerted: virtually the same lexicon re-surfaces, the three first words are anaphoric repetition, meta-poetic comments re-appear, etc. Nevertheless, this new palimpsest introduces a significant change: the third line is attributed to Lewis Carroll. The actual reader, regardless of whether he/she believes the authenticity of the quote, is enticed to re-read and re-write the three previous "tengo cinco poemas" as hypertexts, and therefore fill the gap that the collision between the hypertexts creates. In this sense, the linearity of reading has been broken, and the a-temporality of the palimpsest is made evident: the third poem of the series is read as the first. Nonetheless, a privileged—and, of course, the potential—reader must face an even more arduous task. Carroll's quote is "fake". The line "lo que digo cinco veces es verdad" is indeed a literal quote, not of Carroll, but of Panero's translation of Carroll's *The Hunting of the Snark*. Notwithstanding the degree of "dishonesty" and re-creation involved in any translation, Panero's rendering of Carroll involves, as will be discussed in the next chapter, "pure creation" rather than "re-creation". The potential reader, induced by the palimpsestic structure, must read Panero as a text that precedes Carroll, accepting, however, that the text has been "written" by Carroll. In this third poem, therefore, temporality, as well as authorship—*auctoritas*—collapse. As a result, meaning becomes a phallacy, the impossible adventure the reader is forced to follow, the story he/she is prompted to write. Yet there is still one more to come:

> DIBUJO DE LA MUERTE
> Oh, roto corazón silueta de amapola
> verdad como el sapo y mentira del poema
> oh, Paul Celan, si no muero aún repto

> en pie sobre el poema
> sobre la matemática obscena de la nada
> ingenuo sapo que vas a morir en el poema
> verdad del asco y verdad de la vida
> cinco palabras sobre la vida inscritas. (77)

In this text (self)quoting and repetition are equally blatant. Again we read the "cinco palabras", the same sameness deferring, "meaningless" proliferation of signifiers demanding to be filled with new meanings. And yet another trace of Carroll, via Panero, this time partly concealed—the erasure of the palimpsest appears to be, indeed, randomly machinic. In "matemática obscena de la nada" we find the trace of Panero's "Mathesis Demente" in a further translation of Carroll (*Matemática* 84). These texts undeniably exemplify the in-human machinic proliferation of the palimpsestic, its viral vitalism that parasites texts in an inexorable flowing, the mere thriving reality of the text that doesn't *mean*, just *is*.

In the absence of *a* meaning, of *an* author and of *a* reader we can only cling to the secret and its passionate, ungraspable existence. But the secret is, obviously, a supplement, elusive, always shifting and indefinable. If there are no certainties—or even the possibility of a certainty—what remains is the proliferating existence of the palimpsestic machine that has written Panero. The "thisness" (Deleuze and Guattari *Anti-Oedipus* 7) of its being; the being prompted by desire and producer of other beings, beyond metaphysics or beyond meaning. As Deleuze and Guattari posit, "production as process overtakes all idealistic categories and constitutes a cycle whose relationship to desire is that of an immanent principle" (*Anti-Oedipus* 5). The palimpsestic machine then becomes the epitome of the desiring machine, that is,

> binary machines, obeying a binary law or set of rules governing associations: one machine is always coupled with another. The productive synthesis, the production of production, is inherently connective in nature: 'and…' 'and then…' This is because there is always a flow-producing machine, and another machine connected to it that interrupts or draws off part of this flow. (*Anti-Oedipus* 5)

Therefore, Panero's relentless palimpsest, its machinic and inhuman structure, becomes the universal producer, a field where producing and product are not distinguishable anymore. The inhuman "thisness" of this writing machine, stands as

the opposite of literature regarded as "la palabra impura que todo sabe de rimas y no de la vida" (Panero, *Águila* 35).

7. Organic literature (without organs)

The poet has often referred to his concept of "literatura orgánica" in which "no hay para la literatura referentes exteriores—la realidad o la vida—, sino que ésta la estipula como un ejercicio cuyo único referente es ella misma" (*Visión* 28). The palimpsest is organic, in the sense that it is a body comprised of the remains of textual organs, yet is not an organism, as its inherent structure does not respond to or endorse any accepted organisation or wholeness. By dismembering bodies and creating unexpected and monstrous assemblages, Panero, the palimpsestic inhuman *bricoleur* generates an a-dimensional locus that resembles Deleuze and Guattari's fluctuating notion of the body without organs. The concept, derived from Artaud—one of Panero's favoured alter egos—proves useful in a final concluding discussion of the poet's palimpsest as purely vitalistic machine.

The palimpsestic procedure involves the dissolution—erasure—of previous organisms—texts—and a process of re-assemblage—a re-assemblage that hinders new re-territorialisations due both to its massive coefficient of textual instability, and to the blatancy of its procedure. Chaos and experimentation seem to be concomitant with the body without organs. These "(de)structural" qualities—as in the hypochondriac, schizophrenic, paranoid, drugged, and masochist bodies, according to Deleuze and Guattari in *A Thousand Plateaus*—expose a plethora of connections and construct sites for desire to flow, to escape and leak. The palimpsest obstructs textual organisms, which are plagued by sediments, stratifications and hierarchies that may lead to the acceptance of the farce of the logos and the subsequent blockage of the multiple and virtual. The body without organs—the disorganised body—of the palimpsest becomes an instrument of circulation and capture of energy fluxes and desire. In the palimpsest, expression gives way to intensity, or the performative affirmation of desire. Unbridled desire can produce joy and, according to Deleuze and Guattari, "there is, in fact, a joy that is immanent to desire […] a joy that implies no lack or impossibility and is not measured by pleasure since it is what distributes intensities of pleasure and prevents them from being suffused by anxiety, shame and guilt" (*Thousand* 172). The de-stratification and de-territorialisation that occurs in the body without organs, however, when taken to the extreme, can totally obliterate life.

At this juncture it is pertinent to return now to the *Pharmakon* and its undecidability. Like the living corpse that unexpectedly appears in the Viking village of "Allá donde un hombre muere las águilas se reúnen", Panero's palimpsestic technique, by its mere structural presence, forces destruction and opens the endless possibility of the virtual. The performative nature of Panero's palimpsest, which, like the body without organs can be regarded as "abstract machine […] as difference in itself, or as the virtual multiplicity" (Colebrook xlii) constitutes a written statement and an affirmation of life, a constant battle to desire and produce. Panero's erratic writing, according to Polo, is the one that produces the utmost destruction and openness among his contemporaries (*Cuarteto* 231). This chaos, which unveils unseen virtual possibilities, is an "escritura para un nuevo *humano*" (263). Independently from the possible actualisation of its potentialities—creating a new human might sound slightly ambitious, it is clear that "no sabemos si su escritura dice o no dice. Es" (Polo, *Cuarteto* 237). Panero's compositions remain and survive, both mocking any attempt at interpretation, and opening themselves to all kind of meanings, thus dodging any trap or re-territorialisation that tries to prevent the unfolding of unrestrained life. This life, which is endorsed with the face value of the outburst of laughter, is perhaps the only possible assertion of the workings of the inhuman vital machinery. Panero's palimpsestic writing, the "escritura que es resonancia de mi carcajada" (Panero, *Cerebro* 163) [43] may have indeed attained certain heroic Nietzschean qualities. Zarathustra compels us to learn to laugh as a first step to live fully and thoroughly, even if that implies a total tearing of the absolute, God, the Logos:

> Thou fool! Thou poet! Thou who all mankind viewedst—So God, as sheep—: The God TO REND within mankind, As the sheep in mankind, And in rending LAUGHING—
>
> THAT, THAT is thine own blessedness! Of a panther and eagle—blessedness! Of a poet and fool—the blessedness! (*Zarathustra* 291)

[43] The quote also links the palimpsestic and the notion of recurrence or repetition: "Sólo nos falta entonces que el ‘loco persevere en su locura’ para que América, la profecía de Blake, el teatro integral de Oklahoma, la Bizancio de Yeats, escritura que es resonancia de mi carcajada se haga terriblemente cierta" (*Cerebro* 163).

8. Addenda (yet another palimpsest)

In 2004 the double Compact Disc "Leopoldo María Panero" was released. In the booklet that accompanies the discs, Bunbury, one of Spain's most conspicuous rock stars, writes the following text:

> Panero, abismo hondo.
> María de ira aprendida,
> palabra escrita,
> y papel por deshabitar.
> Panero, vaquero, escudero
> de la belleza como torpeza,
> y como locura, clarividencia.

Bunbury has read Panero, he has re-written Panero, and he has become a "poet" in the process, and as such, has been written by Panero. Many actual readers will read Bunbury as preceding Panero—many more than the other way round, one would assume—and will re-write Bunbury, and will re-write Panero in the process. It is obvious that Panero's palimpsestic machine is alive and in excellent reproductive health. After all, "hypertexts, as is well known, generate hypertexts" (Genette *Palimpsests* 373).

Chapter VI: ... perversions

Por mi parte estoy convencido de que en
cada época todos los poetas escriben, en
distintas lenguas, el mismo poema. No hay
un texto original, todos los textos son
traducciones de ese poema que es, a su vez,
una traducción. Y todos los lenguajes son
traducciones de otro lenguaje, que es
también una traducción.
Octavio Paz

The loveliest tinkle as of golden bells
answered him. It is the fairy language.
J.M. Barrie, *Peter and Wendy*

El sueño de Peter Pan no es dulce y la
literatura de L. Carroll *da miedo*.
Leopoldo María Panero

The term "per-version", which denotes Panero's peculiar theory and practice of literary translation, has already appeared throughout the pages of this thesis. The poet's translations can be regarded not only as a substantial part of his intellectual work, but also as a coherent component of his "original" oeuvre *strictu sensu*. Originality, however, remains a convoluted notion. As discussed in the previous chapter, the overall conception of the literary as a dynamic entity that generates multiplicity in a relentless flow, and Panero's overtly palimpsestic compositions in particular, make the border that separates the "original" and the "copy" an unstable division. Panero's per-versions, indeed, can be regarded as literary machines whose workings and effects are extremely close to those of his palimpsests. Both translation and palimpsest operate via the erasure and transposition of texts, and both may create analogous a-temporal and a-subjective effects. As Martha Cutter has claimed: "If translation is viewed as an exercise in allowing one text (or language) to be read […] through another [it] becomes a kind of metaphorical palimpsest" (103).

In this chapter, Panero's theory and praxis of translation are analysed. In his oeuvre, per-version becomes an increasingly powerful and radical practice, which actually challenges its own theoretical basis, and merges with the proliferation flow of the poet's palimpsestic writings.[1] Panero's translations thus represent an essential

[1] As Blesa states, "las traducciones de Leopoldo María Panero no son páginas de segundo orden dentro del conjunto de su obra, sino textos propios, tan *originales* como original pueda llegar a ser un texto" (*Último* 88).

component of a flourishing oeuvre teeming with the resonance of the multiple and the virtual.

In Panero's early production, his poetic work alternates with his labour as a literary translator. The young poet, a fervent admirer of Pound,[2] commenced his career in translation with *El ómnibus, sin sentido* (1972). This selection and translation of Edward Lear's limericks was released when the poet had published only one book, *Así se fundó Carnaby Street* (1970)—leaving aside the *plaquette Por el camino de Swann* (1968). In 1975, two years after the publication of *Teoría*, a new translation emerged, *Matemática demente*, which is a collection that comprises various "minor" and "obscure" Lewis Carroll texts, amongst them "Mad Mathesis", which inspires the Spanish title. Furthermore, in the prose volume *El lugar del hijo* (1976), the stories "Medea" and "La visión" are adaptations of Fitz James O'Brien's texts. One year later, in *Visión de la literatura de terror anglo-americana* Panero selected and translated a few horror stories by "peripheral" Anglo-American authors (Clark Ashton Smith and Vernon Lee among them) and a poem by Robert Browning, "Childe Roland to the Dark Tower Came". Therefore, it could be said that, at least in a quantitative way, Panero's work as a translator eclipsed his poetic production in the first ten years of his career. A further translation appeared in 1982, *La caza del Snark, paroxismo en ocho espasmos*, another version of Lewis Carroll, this time his *The Hunting of the Snark*. Published two years later, in the prose book *Dos relatos y una perversión*, the short story "La luz inmóvil" was an adaptation of Arthur Machen's "The Inmost light". Finally, in the late 1980s, Panero's translation of J. M. Barrie's novel *Peter Pan and Wendy* appeared. After this last publication, the poet's enthusiasm for translation seemed to fade.

Panero's distinctive practice of translation is often accompanied by heavy and sophisticated theorisation as it appears in the prologues and prefaces that precede most of his adaptations of foreign—mostly English-speaking—authors.[3] Theory and

[2] Pound's translation theory and praxis seem to have been an important influence on Panero's. Theory and practice of translation were fundamental for Pound. In fact, his numerous and polemic translations of the Western and Eastern literary tradition include an English version of Cavalcanti's poetry (*The Sonnets and ballate of Guido Cavalcanti*, 1912). Cavalcanti also constitutes a constant presence in Panero's poetry, as discussed on several occasions throughout this study.

[3] The reason why Panero has circumscribed his translations to English texts remains a mystery. As it can be seen throughout his oeuvre the poet possesses a solid knowledge, at least, of Latin, French, Italian and German.

practice seem to work concurrently towards the realisation of an ultimate effect: the *per-version* of the "original".

The last of Panero's adaptations, *Peter Pan* was originally published in 1987, with illustrations by José Eguiagaray. It may be regarded as Panero's most successful translation—if we understand success in terms of popularity—and, as such, it has enjoyed numerous editions and re-printings in several countries. Regardless of certain inconsistencies,[4] this overtly orthodox—and otherwise excellent—translation appears to strive towards the unattainable ideal of faithfulness to the original, despite some expected variations in sections commonly deemed as "less translatable"—the pirates and the Lost Boys rhyming songs, a few lines in the original devoted to English linguistic peculiarities, among others. Panero's *Peter Pan* appears to silence the presence of the translator and declines the invitation to open, in a manifest way, the possibility of new readings of the original—notwithstanding the fact that a translation always involves a process of defamiliarisation, and, as such, of re-creation of meaning. Nonetheless, *Peter Pan*, to which we will return later on in the chapter, actually contradicts Panero's singular and radical translation theory and praxis.

1. Translation

Much has been made in contemporary theory of the impossibility of translation, and even more so, of literary translation. In one of her introductions to the topic, Susan Bassnett-McGuire quotes Roman Jakobson when he claimed that "Both the theory and the practice of translation abound with intricacies, from time to time attempts are made to sever the Gordian knot by proclaiming the dogma of untranslatability" (135). Bassnett-McGuire states that, although some authors incessantly mourn translation's impossibility, "in spite of such a dogma, translators continue to translate" (135). Over the past forty years the field of translation theory has undergone a series of critical advances, following a parallel track with new

[4] Names, for example, are translated in a fairly inconsistent way. The examples are numerous, but it should be pointed out that although some characters keep their English names (Peter, Wendy, John, Margaret—Wendy's granddaughter—some of the Pirates, etc.) others are given Spanish names. Thus, the Darlings become "señor y señora Gentil" (26), the Lost Boys are also given Spanish nicknames, and Jane, Wendy's daughter, is translated as Johana, which is neither an English nor a Spanish name. Aside from the nomenclature problems, other inconsistencies seem to be fairly unmotivated. For instance, the elimination of the line in which Hook, discussing "good form" claims that "you have to prove you don't know you have it before you are eligible for Pop", the elite club at Eton (Barrie). The suppression of this line makes the later translation of the lines "this, of course, was nonsense; but it was proof to the unhappy Hook that Peter did not know in the least who or what he was, which is the very pinnacle of good form" (Barrie) barely understandable in the Spanish version (213).

developments in philosophy in general, and theory of literature and linguistics in particular. These changes, as is well known, chiefly entail a mutation of the notion of Text, which ceases to be a well established, self-referential and iconic entity to become an unstable, contradictory, relational and open image, created and re-created by and within the complex networks of discourse. Therefore, what was formerly a "clear" equation of source text/target text has been vastly problematised. This theoretical and practical shift is embodied by many translators' approval of the model of "free translation". The acknowledgment of the entelechy involved in the idea of a literal translation leads theorists generally to agree—to some extent—that translation entails the creation of metaphorical or allegorical versions, the free choice of interpretation, and a certain degree of co-authorship.

The awareness of the contemporary complexities and dilemmas posed by translation surfaces in Panero's writings very early on in his career. In fact, the poet-theorist appears to take theoretical and practical sides in a rather radical way. The prologue to *El ómnibus, sin sentido* is entitled "Lo que por fin dijo Benjamin", and may constitute a vengeful and perverse "expansion" of Benjamin's "The Task of the Translator". Panero's translations may indeed be regarded as an embodiment of what Benjamin, alluding to the perception of the reader, calls the "inferior translation"—the one that consists of an "inaccurate transmission of an inessential content" (70). The poet confirms his status as agent provocateur by challenging the question of untranslatability in quite a dismissive way: "good" poetry is complex and open to "infinitos desarrollos" (7), and as such, it demands being translated. The claims about the impossibility of translation are mere "frasecitas imbéciles", according to Panero (7). In this sense he seems to follow closely Benjamin's notion of translatability, the "essential quality of certain works", by which "a specific significance inherent in the original manifests itself in the translation" (71). Panero, however, regards translation in quite a peculiar way. In the essay, the poet offers a clear set of maxims about the nature and the goals of his adaptations:

> Que a la traducción cumple desarrollar—o superar—el original y no trasladarlo [...] Que la labor del poeta es tan primitiva y la del traductor, en cambio, reflexiva, 'ideal', no dejándose llevar por la bestia de la intuición. Que traducción y traducido no deben ser paralelas, sino una tangente (la traducción) que toca el círculo (lo traducido). Que, en fin, es deber de la traducción hacer de lo que

> simboliza lo simbolizado: invertirlo todo como el poeta ha hecho. (*Ómnibus* 7)

The first principle, that of translation as development and superseding of the original, is related to the notions of correction, plagiarism and explanation. In the prologue to *Dos relatos y una perversión* Panero claims "corrijo más que traduzco" (12). The poet's notion of linguistic transposition as correction is obviously not an innovative proposal. Genette quotes Louis Aragon's conception of his hypertextual practices—like those of Lautréamont—as corrections of the "originals" (*Palimpsests* 360). The idea of the correction of the source text, however, needs some clarification. In contemporary theoretical accounts of textuality, as well as in Panero's practices, literature offers no room for originality as an absolute category. Panero's Borgesian claim that "toda la literatura no es sino una inmensa prueba de imprenta y nosotros, los escritores últimos o póstumos, somos tan sólo correctores de pruebas" (*Relatos* 12) annihilates both the possibilities of originality and authorship—two categories deeply challenged by the poet's practice, as seen in the previous chapter. Regarding the riddle of originality as applied to translation, Octavio Paz, a conspicuous translator and theorist himself, claimed, rather unexceptionably, that

> En un extremo el mundo se nos presenta como una colección de heterogeneidades; en el otro, como una superposición de textos, cada uno ligeramente distinto al anterior: traducción de traducciones de traducciones, cada texto es único y, simultáneamente, es la traducción de otro texto. Ningún texto es enteramente original porque el lenguaje mismo, en su esencia, es ya una traducción: primero del mundo no verbal y, después, porque cada signo y cada frase son la traducción de otro signo y otra frase. Pero este razonamiento puede invertirse sin perder validez: todos los textos son originales porque cada traducción es distinta, cada traducción es, hasta cierto punto, una invención y así constituye un texto único. (*Traducción* 8)

In the immense world of textuality—the endless and heterogeneous assemblage of enunciation—the only possibility that is offered to us entails the acceptance of the relentless flow of signs and the constant displacement of signifiers. In this context originality constitutes a free signifier that can be assigned to every text and to none. The translator Panero has suffered multiple accusations relating to his supposed lack of fidelity to the source texts, as his self-defence in the prologue to *Matemática*

testifies.[5] These accusations within our—his—theoretical framework are, merely, out of place. Graciela Isnardi, praising Paz's translations, comments that the "combinación de imaginación y fidelidad [es] lo que hace que ante un traductor de la categoría de Octavio Paz, el viejo e irónico *traduttore, tradittore* se transforme en *traduttore, creatore*" (730-31). In Panero, however, the question cannot revolve around the dilemma between *tradittore* and *creatore*. Roman Jakobson in his essay "On Linguistic Aspects of Translation" claims

> If we were to translate into English the traditional formula *Traduttore, traditore* as 'the translator is a betrayer,' we would deprive the Italian rhyming epigram of all its paronomastic value. Hence a cognitive attitude would compel us to change this aphorism into a more explicit statement and to answer the questions: translator of what messages? betrayer of what values? (335)

In the absence of the possibility of imagination or fidelity, in the absence of univocal messages and assured values, the issue that concerns us should not be directly related to old Byzantine discussions about originality or fidelity. Rather, the discussion should aim to analyse, once more, how Panero's texts—in this case, translations—work and what effects they may produce.

In Panero's early principles of translation, once originality as an absolute category is rejected, the related and paradoxical notion of correction can be better understood in terms of plagiarism and explanation. Regarding plagiarism, Lautréamont, one of the authors most admired by Panero—the book *Teoría lautreamontiana del plagio* is dedicated to the French poet—claimed that "Le plagiat est nécessaire. Le progrès l'implique. Il *serre de près* la phrase d'un auteur, se sert de ses expressions, *efface* une idée fausse, la remplace par l'idée juste" (259). Plagiarism is not a flaw of the literary work. It actually constitutes an inherent form, a connatural act implied in the progression of literature—understood in the present reading as expansion, not teleological progress. *Plagium* in Latin means "a kidnapping", the violent removal of a being into a different place. The plagiarism involved in translation entails a removal of the text to a new language, and to a new socio-cultural space. In this process the form of the "original" is lost, as is its "original" potential reader. The original's "wrong idea" is effaced by translation and substituted by the

[5] Panero's short essay that opens the volume, "Olvidar: esa venganza" (9-14) is a diatribe against several criticisms incurred by his translation of Lear in *El Ómnibus sin sentido*.

"right one" in Lautréamont's words. Within a contemporary textual framework, however, right and wrong can in no possible way be understood as ethical or aesthetic categories. They may be understood in this context as mere functions of the flow of progression—conceived of as sheer movement, in a non-positivist way. It is in this way that we can appreciate the meaning of translation as explanation. As Panero states, the translated text develops "los sentidos latentes en el original explicándolo (lo que en latín significa desplegarlo)" (*Matemática* 11). Indeed, explaining relates to a process of unfolding, that is, expanding the text, using the original text to create and re-create other texts in an endless textual increase. Translation thus conceived differs in no way from any other form of literary re-writing—that is, writing. In this respect Panero, referring once more to Lautreamont, states that "la literatura [...] otorga a la cita, a la lectura y a la traducción el máximo valor, como los más arriesgados exponentes de la naturaleza sistemática de la literatura. Y considera a la traducción lo mismo que a la cita y a la lectura como lo que son, reescrituras" (*Visión* 29-30).

Reading seems to be the primary concern in the second principle of translation formulated by Panero, which involves the contrast between the poet's and the translator's task. The former is meant to be primitive and intuitive whereas the later is characterised as reflexive and "ideal". Nonetheless, this assertion may entail a great deal of naivety. Firstly, Panero constantly states the obvious fact exposed by contemporary developments on the theorisation of the literary—and the author—that textuality precludes pure intuition. Secondly, Panero himself has often proven to be utterly aware of the "rational"—structural and technical—nature of his own writing as a poet. Despite acknowledging a certain level of intuitive "surrealism" in his first book, *Así se fundó Carnaby Street*, Panero declared a departure from the non-reflexive, the irrational and the inspired very early on in his literary career (*Turba* 18). The poet has proclaimed on several occasions his adherence to "la poesía técnicamente bien escrita [...] la del propio Mallarmé" ("Delirio"), while rejecting the intuitive elements involved in innocent, conversational, or even surrealist poetic practices. Panero goes on to state: "Hay dos líneas en la poesía norteamericana: una que viene de Whitman (coloquial y prosaica) y otra que viene de Poe (esteticista y perfecta). Ésta es la que me interesa a mí" ("Delirio").[6] Furthermore, the poet has

[6] In his article "Poesía agrícola y poesía urbana: letra inocente y letra pervertida" Panero divides poetry in two groups: The first is named "agricultural" poetry, (Horacio, Whitman, etc.), characterised by inspiration, innocence, satisfaction and surrealistic techniques in modern times. The second group is

often defended himself against critics that read his poetry as irrationalist, such as when he refers pejoratively to Eugenio García Fernández (*Luz* 146), the critic responsible for the preface and edition of Panero's *Poesía 1970-1985*.[7] Panero has also rejected the role of inspiration in his poetry: "Yo no creo en la bestia negra a la que llaman inspiración" ("Leopoldo").

If there is no "creative" ground for the distinction between the task of the writer and that of the translator, the question is whether such a distinction exists at all and, if it does, whether it has any impact on the translated work. Panero's discussion of the reflexive and ideal work of the translator is primarily based upon the act of reading. The poet has stated that "toda obra está abierta a cualquier lectura, toda obra es una Grieta para la que cabe cualquier interpretación: y *sólo por ello* es posible la traducción" (*Matemática* 11). Subsequently reading is the activity that locates the "cracks" in the original through which the infinite possibility of meaning leaks and expands. Therefore it is only reading that makes translation possible by actualising the ongoing translatability of the text.[8] The cracks, found and opened by reading, are the tangential relationship and the fluid nexus that Panero posits in his third maxim. Octavio Paz, in *El signo y el garabato*, discusses the similarity of the translator's activity and that of the reader and the critic. Every reading is a translation and every critique is an interpretation (66). As a part of a universal hermeneutic textual move, Gadamer claims that "Reading is already translation and translation is translation for the second time. The process comprises in its essence the whole secret of human understanding and social communication" (quoted in Biguenet ix). In Panero, translation constitutes a privileged medium for the fluid transmission of the multiple signifying capacities of textual communication, notwithstanding the impossibility of "meaning".

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called "urban" poetry (Catullus, Poe, W. Stevens, Kafka, Aiken, and so forth), which is characterised by desire, rigorous metre, compositional discipline and, sometimes, aestheticism. The poet has always claimed that he belongs in the second—"perverse"—group (*Luz* 127-128).

[7] The refutation of García Fernández is also made evident in another article published in *Mi cerebro es una rosa*: "Contra lo que afirma el profesor Eugenio García Fernández, en su prólogo a mis poesías completas, mi literatura no es inocente: es una literatura repleta de trucos: la muerte y la locura no son aquí sino dos recursos poéticos más" (89).

[8] Derrida makes the expected connection between translatability and ongoing readability (the "life" of the text, which in turn could be paralleled to its writeability): "A text lives only if it lives on, and it lives on only if it is at once translatable and untranslatable […] Totally translatable, it disappears as a text, as writing, as a body of language. Totally untranslatable, even within what is believed to be one language, it dies immediately" ("Living" 102).

According to Panero the procedure of reading involved in translation has a singular goal, that is, to make what symbolises the symbolised in a process of inversion, as the poet has previously done (*Ómnibus* 7). Paz states that the specificity of the translator's reading and re-writing arises from the fact that his point of departure is fixed. The source text is "frozen" language, yet alive, translatable. The translator's task, then, is inverse to that of the poet. In a similar way to Panero, Paz claims "No se trata de construir con signos móviles un texto inamovible, sino desmontar los elementos de ese texto, poner de nuevo en circulación los signos y devolverlos al lenguaje" (*Signo* 66). From the very beginning, however, the translator confronts the source text knowing that the final result must be an analogous product cast in a new language. This restriction, according to Paz, constitutes the key difference between the work of the poet and the task of the translator. Nevertheless, the inversion produced by the translator is never a copy, but a transmutation of the "original": "la traducción es una operación paralela, aunque en sentido inverso, a la creación poética. Su resultado es una reproducción del poema original en otro poema que [...] no es tanto su copia como su transmutación" (Paz, *Signo* 66). Translation thus understood is more a hermeneutic art than a linguistic operation, an art consisting of finding and constructing analogies and correspondences, "un arte de sombras y ecos" (*Signo* 66).

The inversion Paz describes, however, entails certain dangers: "En teoría sólo los poetas deberían traducir poesía; en la realidad, pocas veces los poetas son buenos traductores" *(Signo* 64). Poets, Paz points out, do not make good translators, since they have the bad habit of utilising the source text to search and express their own voice behind alien words. There is a fundamental limitation and distinction here between the work of the translator and that of the poet. This limitation, apparently supported by the theories of both Panero and Paz, is related to the need of an analogy between source and target texts, and as such, it is a purely hermeneutical distinction. Taking into account this central limitation, what kind of translator, then, is Panero, the poet-translator?

In order to answer this question, some of Panero's first translations will now be analysed, those of Edwar Lear's limericks in the bilingual edition *El Ómnibus sin sentido*. The poem that opens the volume reads as follows:

There was an Old Person of Chili,
Whose conduct was painful and silly;

He sat on the stairs
Eating apples and pears,
That imprudent Old Person of Chili. (14)

In the following page Panero's translation renders:

Erase en tiempos un viejo en Chili
Cuya conducta fue estúpida y penosa;
Sentado en las escaleras
Comió manzanas y peras
Este imprudente viejo de Chili. (15)

Túa Blesa has affirmed in his discussion of Panero's early translation practices that "en esta primera incursión nuestra poeta no se concedió los márgenes de libertad que más adelante invadiría" (*Último* 80). The poet, indeed, offers the Spanish reader a rather orthodox and "canonical" transposition of the original. Nevertheless, it is important to note that Panero adapts Lear's *A Book of Nonsense* to initiate his translation practices. The tradition of *nonsense*, indeed, represents an ideal ground for translation, since, in the writings it comprises, "meaning" has often been discarded as secondary to humour, pun and the playfulness of the absurd. Therefore, for the translation practice, the concerns with the entelechy of the faithful transposition of meaning can be downplayed in favour of the formal aspects of linguistic conversion. As seen in this first limerick, this conversion is carried out in a somewhat respectful and accurate way, despite certain questionable decisions in terms of linguistic precision.[9] In this considerate transposition, the traditional toponym that finishes Lear's first line, "Chili", which actually does not designate any real city or country in either English or Spanish—though it carries the obvious resonance of both Chile and chilli—is respectfully kept in its original form. Furthermore, even rhythm and rhyme, traditional "nemeses" of the translator, are miraculously transported from the source to the target text. Not only the "easy" transposition of Chili in the first and last lines, but also "stairs" and "pears" keep their phonetic consonance in "escaleras" and "peras". This translation, however, appears to challenge Panero's own words in the prologue quoted above. The new poem, indeed, does not seem to be very productive in terms of superseding the original, developing it, and opening a tangential

[9] Of these, probably the most remarkable is the verbal tense chosen in the translation: In terms of "faithfulness" Spanish imperfect preterite would have been much more appropriate than the indefinite preterite.

relationship between both texts. In fact, the new text, an efficient exercise of translation, creates, without being overtly creative, an analogous poem to the original. Edwin Honig's claim that poetic "translation is the art of producing, with a different text, a poem similar to the original" (Honig 74) could be applied to this poem.

Several other translations in *El Ómnibus*, however, seem to regard translation as a more adventurous enterprise, and, as such, to follow Panero's own radical principles in a closer way. For instance:

> There was an Old Man of the Hague,
> Whose ideas were excessively vague;
> He built a balloon
> To examine the moon,
> That deluded Old Man of the Hague. (42)
>
> Erase en tiempos un viejo de Hague
> Cuyas ideas fueron un tanto vagas;
> Compróse un globo para observar la luna
> Lo que decepcionó a este viejo de Hague. (43)

Not only has the Spanish version been condensed to four lines, but also the rhyme and the musicality have been dramatically diminished. The toponym has been kept in English—whereas throughout the book Panero attempts to use the Spanish version wherever the lexicon allows—and thus, "Hague" becomes an obscure reference for the Spanish reader. The translator's reading, indeed, works in this poem as re-creation. The original balloon has not been built anymore, but purchased, and the Old Man is not deluded, but, rather, disappointed. This change, which takes place in the last line, might actually be a proper grammatical "mistake"—a fact which is both perfectly admissible and irrelevant in a conception of textuality as assemblage of enunciation.[10] Regardless of its "motivation", the change creates, unmotivated, a thoroughly new

[10] Panero's interpretation of "deluded" as past verbal tense has no grammatical or textual foundations. As we see all through Lear's limericks, past verbal forms are introduced in last lines by "which", whereas adjectives are introduced by "that". Panero's change may be due to a "rational" decision, or it may be, perhaps, the result of a mistake by the young and unqualified translator. In fact, Panero's response, at the time he was translating Lear, to an interview question about William Burroughs should be taken into consideration: "lo conozco muy poco porque acabo de aprender inglés" (*Turba* 21). In another interview by Eneko Fraile, Panero also admits "No sé justificar mis traducciones libres. Una vez hice una traducción del inglés sin saber inglés, sin mirar siquiera el diccionario, me lo inventé todo" (*Locos* 69).

text, in other words, a text that partially—and only partially—questions the analogy to the "original".

In a further example in the same volume, analogy apparently ceases to be a prime concern:

> There was an Old Person of Minety,
> Who purchased five hundred and ninety
> Large apples and pears,
> Which he threw unawares,
> At the heads of the people of Minety. (72)
>
> Hubo una vez un viejo en Noventa
> Que compró exactamente trescientas
> Manzanas y peras de aire
> Las que arrojó sin que se dieran cuenta
> Sobre las cabezas del pueblo de Noventa. (73)

In this translation the geographic reference comprises, again, the first "anomaly". Minety, the name of a small English village—probably chosen by Lear for its phonic resemblance with ninety—is interpreted and translated by Panero as "Noventa". Once more the *topos* of the poem's action becomes a non-place, an impossible location. But most importantly, the number in line two in the original, "five hundred and ninety" is translated, in a totally unmotivated way, by "exactamente trescientas". This procedure, which can also be found in Panero's translation of Carroll's *The Hunting of the Snark*, perfectly exemplifies the translator's reading and re-writing as pure creation. The number in the source text offers no possibility of fixed meaning, if we understand meaning in terms of symbolic interpretation. It is a perfect instance of *nonsense*, the crack in the text where sense both disappears and becomes multiple sense. Confronted with the purely—and improbable—face value of the number, the translator changes it in a totally nonsensical way. The chosen number does not even respect the consonant rhyme the original had created between "Minety" and "ninety"—which would have been rather an easy turn, taking into account that 40, 50, 60, 70, 80 rhyme with "Noventa" in Spanish. Therefore, the translation "trescientas" stands as nonsense of the *nonsense*, nonsense in the second degree. Furthermore, the lack of logicality and the "meaninglessness" of the original number and its Spanish counterpart is enhanced by the introduction of the adverb "exactamente", absent in the

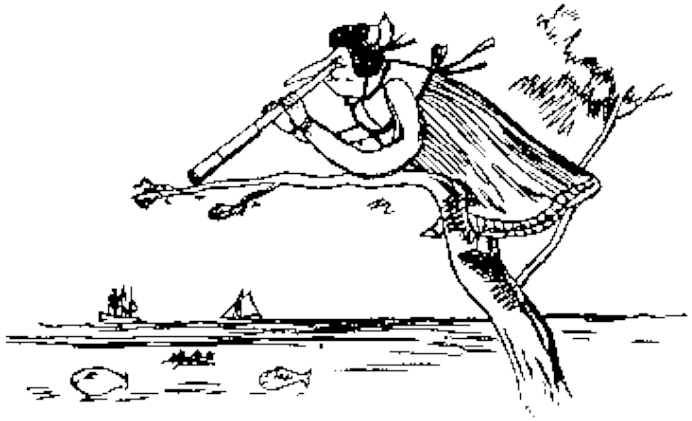
source text. Thus numbers, these actual cracks in meaning, become focused and reinforced as (non)*sense*, that is, as the locus for meaning to flow, to spill or escape and proliferate. There *must* be some meaning to a number, if the Old Man inhabits a place called "Noventa", the translation seems to say. But not only that, the adverb introduced in the translation points at an "exact" number: the translator's choice is then presented as precise and "motivated" by an impossible "truth" of meaningful, allegorical meaning that is supposed to sit either behind the poem or within the poem's logic. "Exactamente" generates a kind of trap that illuminates with its semantic focus what is, in fact, the actual crack in meaning of the text, which in turn activates the proliferation of the literary. In this sense, Panero's claim in his prologue that the translation must supersede, expand, and, in a way, "correct" the original acquires full meaning (*Ómnibus* 7).

Two additional elements in the text exemplify Panero's early departure from the understanding of translation as purely analogous and his new perception of it as fundamentally creative device. The translation of "Large apples and pears" as "Manzanas y peras de aire", not only denotes a significant departure from the original, but also the introduction of a thoroughly anachronistic literary trace. Paz has argued that a translator should have the capacity to participate in both the language system of the original and its world view, and that, without this capacity, he or she will not be able to translate it in a meaningful way ("Interview" 159). Against this extended belief Panero introduces a purely—and suspiciously obvious—surrealistic image. Regardless of the surrealists' appreciation of Lear, it is evident that the creator of the limericks lived and died (and wrote) in a previous "world view" to the beginning of the historical Avant-Gardes. The insertion of this image in "Lear's" text translated into Spanish makes it not "his" anymore, but a contemporary text, a totally independent creation by a contemporary voice.[11] This re-appropriation is finally enhanced in the last line of the translation, which clearly introduces a sample of Panero's typical imagery by a subtle linguistic turn. "Sobre las cabezas del pueblo" could be regarded a faithful linguistic transposition of "At the heads of the people". Nevertheless, the choice "pueblo"—one of the possible equivalents for "people" in Spanish—instead of "gente" (which may have been the most obvious first choice) creates a disturbing image. In fact, the syntagm "cabezas del pueblo" can be read as "the heads of the

[11] A further comment on the potential implications of anachronism in translation will be introduced later on in this chapter when analysing the first example of Panero's adaptations of Carroll.

people" but also as "the heads of the village" and even "the heads owned by the village". This objectivation of the head—and the decapitated head—is a typical and recurrent image in Panero's texts, as noted elsewhere in this thesis.

For the young translator Panero, not only is translation theoretically regarded as—almost—pure creation, but also the praxis that provides an insight into the relative weakness of the hermeneutic concept of the analogy between source and target text. This tendency was exacerbated in subsequent translations, as we will briefly discuss later on. Prior to that, let us consider a final example from *El Ómnibus*, which will provide a further significant instance of Panero's early practice of translation. This time Lear's illustration is needed for the discussion.



There was a Young Lady of Portugal,
Whose ideas were excessively nautical:
She climbed up a tree,
To examine the sea,
But declared she would never leave Portugal. (18)

Había en tiempos una vieja en Portugal
A la que no gustaba mirar sin un largo catalejo;
Así se subió a un árbol
Para observar el mar,
Pero declaró que nunca dejaría Portugal. (19)

As Blesa has pointed out, the metamorphosis of the "Young Lady" in the original into a "vieja" in the translation is difficult to justify. In order to understand the transformation, the reader can, as the critic suggests, "apelar a otros limericks de Lear

donde es común que el personaje central sea 'an Old Man' o 'An Old Person', esto es, un viejo o una vieja" (*Último* 81). Nevertheless, leaving aside the co-textual motivations for the change which, in fact, also takes place in several other translations in the book, it is relevant to note how this alteration alone generates an utterly different poem. The translation conditions the reading of the rest of the poem, and opens the literary artefact to a totally diverse set of potential meanings. The fact that it is an old woman—"vieja" in Spanish carries a set of pejorative connotations— and not a "Young Lady" who climbs a tree, examines the sea, and declares her reluctance to leave Portugal, converts innocent humour in the original into the possibility of overt sarcasm and adds a sense of ridiculousness. We are aware of the fact that this interpretation is just one of the multiple possibilities developed by the translation. Yet this is precisely what is fundamental in Panero's linguistic transposition: the creation of a new literary product bearing an entirely new cargo of productive and generative sense—or, in this case, *nonsense*. Moreover, there is a further noteworthy feature in this poem. Lear often accompanied his poems with illustrations, a procedure that Blesa refers to as "complejo plástico-discursivo" (*Último* 81). In the limerick above, the illustration is understood by the reader-translator as a substantial part of the text. Line two in the source, "Whose ideas were excessively nautical" is extrapolated to the translation as "A la que no gustaba mirar sin un largo catalejo". Without taking into consideration the illustration, this line could be regarded as, either thoroughly unmotivated (re)creation, or, at best, extremely free metaphorical reading and transposition of the source. Yet, if the drawing is considered, it becomes obvious that the source of the line is provided by the long telescope the lady is using in the illustration. The gaze of the translator, both as reader and beholder, interprets and merges both the pictorial and written text, generating a portmanteau or hybrid, entirely new, composition, that, in a way, "surpasses" the original by the condensation of meanings.

Panero's first adaptations clearly show his conception of the translator's task as rewriting and recreation, despite some inconsistency and contention regarding the radical practical implications of the concept. Translation is a reflexive activity that develops and can even "exceed" the original and it generates a tangential relationship with the source text by creating a—relatively—analogous literary artefact in a different language. In spite of the fact that huge difficulties are involved in literary translation, the linguistic transposition of the literary text is not only possible, but

totally legitimate. The task of the translator may be almost indistinguishable from that of the poet, as Paz writes: "los poetas de lengua inglesa, en particular Eliot y Pound, han mostrado que la traducción es una operación indistinguible de la creación poética" (*Signo* 135). Nevertheless, due to the need for a certain degree of analogy, translation may be a kind of game in which inventiveness interplays with fidelity: "el traductor no tiene más remedio que inventar el poema que imita" (Paz, *Poemas* 12). In Panero's first translating praxis, however, there are some unsettling features that may challenge and overflow this theoretical framework in which "imitation" is still an issue.

2. Per-version

Both theory and practice were further developed, in quite a radical fashion, in Panero's selection and translation of Lewis Carroll's texts, *Matemática demente*. Panero's lengthy preface to the book seems to "adapt" Deleuze's heavily Carrollian *Logique du sens*—to which the poet refers with the "hallucinogenic" pun "L.S.D. (Lógica del sentido)" (42).[12] It is in this preface that Panero introduces his notion of "per-versión". This concept may actually be a playful "perversion" of Octavio Paz's theories of translation as exposed in his book *Versiones y diversiones*.[13] In this volume, Paz adapted texts by some of the authors that have been most influential in Panero's oeuvre, including John Donne, Pound, e.e. cummings, Hart Crane, Nerval and Mallarmé. He states how he wanted to write poems in his own language, taking as a point of departure other poems in other languages (*Versiones* 9). Therefore translation is still understood by Paz as a process of re-writing linked to a recognisable source.

Rewriting, however, necessarily entails a "manipulation" and a forceful "perversion" of the source.[14] Panero appears to explore this "perverse" aspect of

[12] This is not the only ocassion in which Panero has signalled the relationship beween the LSD and Deleuze's book. In *Mi cerebro es una rosa* we read "LSD o de lógica del sentido" (165). Also in a recent interview by Joaquín Ruano, "*La Logique du sens* que era el LSD" ("Leopoldo").

[13] Panero and Paz enjoyed a long conversation after a formal dinner in Madrid in 1974, the year in which *Versiones y diversiones* was published. At that time Panero had already started working on the translation of Carroll that would be published three years later. It is feasible that both authors discussed translation, which constituted a shared passion at the time. Editor Beatriz Moura claims "Me consta que a Octavio Paz le interesaba mucho su poesía" (quoted in Benito 162). Panero's reaction towards the Mexican writer, however, did not seem to be entirely respectful. Apparently after dinner he incessantly insisted that "Octavio Paz es más tonto que de aquí a Tijuana" (Benito 178-179).

[14] André Lefevere discusses how "rewriting […] exerts an enormous influence […]. It is the hidden motor behind literary evolution and the creation of canons and paradigms" (13-14). Despite the

translation in an exceptionally eager way. As noted in the previous chapter, the third sense of "glosar" in the *DRAE* defines the action of glossing as a sinister and biased interpretation—a meaning that is also found in the archaic English forms "gloss on" and "gloss upon". This specific meaning presupposes the fact that the act of reading and rewriting opens the locus for per-version, the "disturbing" and "unfaithful" interpretation of the vulnerable "original". This idea has been regarded as common knowledge from the very beginning of literacy—hence, for example, Plato's severe suspicions concerning writing and Derrida's subsequent overturn of Plato in "Plato's Pharmacy". As an eager reader of Derrida, Panero's notion of per-version plays on the indeterminacy of rewriting. Despite embracing the inherent sinister side of the process, the poet's idea seems to be more concerned with other usages and meanings of the word. The hyphenated prefix "per" actually denotes in Spanish not only negativity but, most importantly for our discussion, intensity or totality. Furthermore, the Latin origin of perversion, *pervertĕre*, means "to turn about", to move so that what is moved faces in the opposite direction. Likewise, Panero's per-version could be defined as literary turnabout in search of intensity, indicating a—multiple—totality, sometimes with possible sinister effects.

The preface to *Matemática demente* opens with a delightful diatribe against the criticisms which Panero's "versión de Lear" (9) had attracted due to its adventurousness and, in the critics' opinion, intolerable unfaithfulness. In the text, entitled "Olvidar: esa venganza" (9-14), a haughtily magnanimous Panero condemns his critics to oblivion and, not only reaffirms his ideas on translation, but threatens the reader with the new concept of "perversión" (9). After proclaiming the death of the author the poet goes on to reclaim the dimension of translation as a purely creative and literary task: "la traducción, que hasta hoy ha sido considerada como una labor anónima y humilde [...] es—o debe ser—por el contrario una operación literaria, creadora, si es que lo traducido es literatura y si se quiere, efectivamente, traducirlo" (15). The idea of translation as development and correction of the original is further expanded. Panero quotes Deleuze in *Logic of Sense* "cada nombre que designa el sentido de otro anterior es de un grado superior a ese nombre y a lo que designa" (14). Therefore, the act of reading and rewriting—interpretation—involved in translation entails a proliferative and transformational process of re-signification, which, in turn,

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divergent interests that drove Lefevere's studies on translation, this quote suffices to expose the enormous capacity of both power and manipulation involved in translation.

opens itself to new developments. The mode of "explanation", of which translation becomes a conspicuous paradigm, does not circumscribe sense; on the contrary, it empowers it. If literature is the production of sense, translation would become the second degree of literature. This heavily Deleuzian theoretical framework was further developed by Panero in later publications:

> Más que interpretar conviene así desenrollar la obra de arte: transformar ese sentido en una significación que sólo puede ser como cualquier sentido significado, como cualquier efecto de una terrible boda, destructora, revolucionaria. Explicatio (desenvolvimiento), no interpretación. La explicatio no castra el sentido por el significado, sino que hace a este doblemente potente, dotándole de significación, de LSD o de lógica del sentido. (*Cerebro* 165)

In translation, however, "explicatio" as unfolding of signification always involves an absolute degree of undecidability; it is a liminal act of faith that confronts the impossibility of meaning. Aware of its own liminality, per-version is a risky operation that both destroys and creates the "original" and the "translation". In Panero's words, per-version unfolds "a costa de ambos, cuando el sentido per-vierta a la letra, y la letra al sentido" (*Matemática* 17). The procedure attempts a synthesis of form and sense, and sense and meaning, that is, the marriage of "contraries". Panero is conscious of the entelechy involved in the *coincidentia oppositorum*—when opposites coincide without ceasing to be themselves—but translation is an impossibility that has to be attempted. The poet once again appeals to the heuristic—and, of course, profoundly questionable—capacities of alchemy, defined as "la unión de lo q ue no puede unirse" (16), which can produce the miracle of the actual development of senses and contents that were latent in the original, that is, "contenidos latentes" (17). The translator's faith in his method is such that he dares to claim that "La per-versión es pues, la única traducción literal, o mejor dicho, *fiel* al original: y esto lo logra mediante un adulterio, mediante su—aparente—infidelidad" (17).

In Panero's theoretical development of per-version, however, the notion of the analogy between the original and the translation is kept as a core principle: "para 'producir', con medios diferentes, *efectos* análogos [...] la Per-versión no dudará en añadir, si es preciso, palabras, versos enteros, párrafos enteros para así dejar intacto el Sentido del original y hacer que la traducción de éste produzca en el lector el mismo *efecto* estético que le produciría la lectura del original" (17-18). This paragraph,

imbued with a certain degree of naivety, discussed both the technique and the effects of per-version. These can be analysed in two of Panero's versions of Lewis Carroll.

"Lo que dijo la tortuga a Aquiles" (*Matemática* 219-224) is an adaptation of Carroll's story "What the Tortoise Said to Achilles" (1895). The story is written in the form of a dialogue and re-creates one of the most renowned paradoxes attributed to Greek philosopher Zeno of Elea, which evolves around the oxymoronic nature of movement. Carroll composes a colloquy that takes place at the conclusion of the celebrated footrace between Achilles and the tortoise. The tortoise discusses a basic deductive dispute with the hero, and the latter fails to demonstrate his argument and falls into the tortoise's trap of infinite regression. In order to analyse the general machinery and tone of Panero's rendition, the first paragraphs of Carroll's "original" are quoted:

> Achilles had overtaken the Tortoise, and had seated himself comfortably on its back.
>
> "So you've got to the end of our race-course?" said the Tortoise. "Even though it does consist of an infinite series of distances? I thought some wiseacre or other had proved that the thing couldn't be done"
>
> "It *can* be done," said Achilles. "It *has* been done! *Solvitur ambulando*. You see the distances were constantly *diminishing*; and so —"
>
> "But if they had been constantly *increasing*?" the Tortoise interrupted "How then?"
>
> "Then I shouldn't be *here*," Achilles modestly replied; "and you would have got several times round the world, by this time!"
>
> "You flatter me — *flatten*, I *mean*" said the Tortoise; "for you are a heavy weight, and *no* mistake! Well now, would you like to hear of a race-course, that most people fancy they can get to the end of in two or three steps, while it *really* consists of an infinite number of distances, each one longer than the previous one?" ("Tortoise")

A reading of the translation of the first lines of this story provides an insight into how Panero's perversion works in *Matemática*. Despite the revolutionary theories in the preface to the book, the praxis produces a text that is reasonably analogous to the original. In fact, Panero apologises for the prudishness and containment involved in his per-version: "no me he extralimitado tanto como debiera haber hecho: he completado sólo algunos *finales*, que he tratado de mejorar siempre que los

encontraba débiles" (*Matemática* 19). Nonetheless, the "subtle" perverse transposition is imbued with deeper implications than a first reading might reveal. In fact, behind the readings and choices of the translator, a heavily Panerian intertext impregnates the translation. When referring to the wiseacre in the first paragraph, Panero's adds "habiendo olvidado su nombre" (219). This addition may well be "latent" in the original, but it exposes and makes explicit the obsession with the notion of the "name"—and its forgetfulness—that recurrently appears in Panero's oeuvre. A few lines into the original "Achilles modestly replied" is rendered by a more unexpected transposition: "Aquiles *humiliter*" (219). Once again, the target text perhaps activates a dormant feature in the source. This time it is not the context, but the co-text that provides the possibility: Carroll himself uses a Latin expression a few lines before, "*Solvitur ambulando*". "*Humiliter*", however, constitutes an expansion that might have unexpected implications. The Latin adverb not only means "humbly", as the original might prescribe, but also "basely", "meanly". The interpretative rewriting of the translation has thus created two possibilities for new sense to expand. By merely choosing a foreign—Latin—word in the translation, a locus of estrangement is created in Panero's adaptation. On the other hand, if "*Humiliter*" is actually de-codified by the—erudite—reader, a new and liminal characterisation of Achilles, not sanctioned by the original, is generated.

A few lines below, the original backhanded compliment paid by the Tortoise, "for you are a heavy weight, and *no* mistake!" turns into a somber moral commiseration: "porque hay en ti un gran peso, y no un error" (219). This transposition is also a typical intertext that carries Panero's voice. The personification or humanisation of the tortoise, obviously present in the original—where the animal is already enjoying a philosophical duel—is also intensified by giving its contributions to the dialogue a depth that might be latent in the source. This humanisation is stressed by a further subtle addition: the tortoise's offer "Well now, would you like to hear of a race-course" is translated as "quisieras oir de mis labios la carrera" (219). The insertion of the reference to the turtle's "lips" is more difficult to justify, attending to the explicit or "latent" contents in the original. Despite the possibility of a broader contextual source for the translation—the tradition of *nonsense* in which Carroll is inscribed—it is legitimate to see Panero's addition as an enhancement of the human aspects of the animal. As we can see, the translator's voice is conquering the territory of the original—deterritorialising it—by subtle additions

and variations that may change the tone of the source text and create new possibilities of sense.

The virtue of subtlety, however, seems to abandon the translator towards the end of the story, when Achilles is forced to accept his defeat. Both original and translation are quoted, with the additional text by Panero underlined:

> "Do I?" said the Tortoise innocently. "Let's make that quite clear. I accept *A* and *B* and *C* and *D*. Suppose I *still* refused to accept *Z*?"
>
> "Then Logic would *force* you to do it!" Achilles triumphantly replied. "Logic would tell you 'You can't help yourself. Now that you've accepted *A* and *B* and *C* and *D*, you *must* accept *Z*!' So you've no choice, you see".
>
> "Whatever Logic is good enough to tell me is worth *writing down*," said the Tortoise. "So enter it in your book, please" ("Tortoise").
>
> "¿Debo?" dijo con inocencia la tortuga. "Arrojemos una luz más clara sobre esto. Yo acepto A y B y C y D. Supongamos que, a pesar de todo, me obstino—con la ciega perseverancia de una línea recta—en negar Z?"
>
> "En ese caso, la lógica te agarraría por el pescuezo, te aplastaría o, como tú dices, te allanaría—más de lo que yo puedo hacerlo, hasta convertirte en el espectro de ti misma: ¡en una Falsa Tortuga! Pero, ¡ponte la camisa de fuerza de la lógica!" le contestó Aquiles haciendo gala de la voz provocativa que posibilita el (siempre, como veremos, soñando) triunfo. "La lógica te diría: no tienes más remedio que huir a un lugar sin pensamientos. ¡Ahora que has aceptado A y B y C y D, *tienes* que aceptar Z! Así que, como ves, no tienes elección: estás entre la Lógica—la espada—y la pared—eso que o nos contesta, un definitivo silencio".
>
> "Cualquier cosa que la Lógica sin necesidad de tanto vano discurso—tenga a bien el decirme, merece pasar a la *escritura*" dijo la Tortuga. "Así que anótalo en tu libreta, por favor, y olvida en esa escritura las hipérboles" (222-223).

Even if the proverbial wordiness of Romance languages is taken into account, the fact that a translation requires 197 words to "convey" 89 in the original is significant in

itself—the sections that are not directly "motivated" by the "original" have been underlined in order to emphasise Panero's additions. In most of the additions, however, the notion of "latency" that is brought forward by the linguistic transposition is still traceable. The first underlined expansion can be understood as contextual explanation. The "blind perseverance of the straight line" may be an interpretation of some of the imagery in Zeno's paradoxes—not only Achilles and the tortoise, but also the arrow paradox. The second lengthy addition appears to evolve around the "False Tortoise" that may echo the "Mock-Turtle" in the last sentence of the original. The "straight jacket of logic" may also allude to the logocentric Euclidian logic of regularity and deduction whose paradoxical nature is both exemplified and mocked by Carroll's text. This logic can also be co-textually perceived as the negative mirror of the *Logique du sens* that influences the theoretical background of Panero's notion of sense, and this explanation may equally apply to the other addition, "between Logic—the devil—and the deep blue sea".

The "explanatory" qualities of other developments in the translation, however, should be perceived as less "motivated", more purely creative. In fact, they are typical expressions and images in Panero's "own" texts: the violence exerted on the tortoise, the "specter", the silence of discourse and the metapoetical reflection involved in the "writing of the hyperboles" are all extremely familiar elements that voice the poet's claim over the original.

An additional occurrence in the translation can serve to conclude the discussion of this first example of per-version. In Panero's text "*writing down*" appears as "*escritura*". Despite the lexical legitimacy for such translation, an "innocent" transposition would certainly choose various other possibilities—"escribirlo", "anotarlo" or "apuntarlo", for example. The crack opened by the translation may take the reading to Panero's incessant reflections on "writing", as they surface and re-surface all through his oeuvre. Within the theoretical and philosophical context of the translation, however, "*escritura*" may flow and connect with Derrida's *écriture*, which, as is well known, he deployed as one of the privileged tools in his tremendous attack on the logos, and as such, on logocentric logic. Most significantly, "escritura" thus conceived marks the crucial point where temporality disappears in the translation. "Escritura" is a (post)modern theoretical device, an anachronism in Carroll's translation that signals the paradox of time and writing. The translator's choice reinforces and stresses the already self-conscious anachronistic

nature of the original, both latent and explicit. Not only is Carroll's story a kind of perversion of Zeno in itself—where the form of the original is missing, but also the creator of Alice, in a playful and defiant remark, made his supposedly Classical period tortoise say "considering what a lot of instruction this colloquy of ours will provide for the Logicians of the Nineteenth Century" ("Tortoise"). As a result, the notably a-temporal text testifies, once again, to the circularity of the literary and to the conception of writing as a relentless flow and inexorable repetition of the same differing, and therefore, deferring both meaning and authorship.

Nonetheless, "Lo que dijo la tortuga a Aquiles" stands as a "faithful" translation, if we understand "faithfulness" in terms of the intuition of a certain analogy between source and target text. This is made obvious in the adaptation, despite Panero's ever-present sombre voice, which occasionally makes the intertexts within the translation collide in a fruitful way—Carroll's expression tends to be more humorous and *nonsensical*. The translator effectively finds the—his—cracks in the original, and deploys them to expand, unfold and "correct" by means of his transposition. The expansion and proliferation of the writing, and therefore, sense, or the capacity to signify, provides evidence of the inherent movement, expansiveness and plurality of the literary, and more specifically, of Panero's writing—paradoxically, to Zeno of Elea's probable disgust.

In this first translation of Carroll, per-version exerts an oft-contained expansion in expression. By doing so, it preserves the analogy between texts. In the next example, a further translation of Carroll's writings, containment is definitely discarded. "*La caza del Snark*" (1982) was the last book published by Panero which was entirely devoted to translation. Per-version now seems to become an all-encompassing destructive/creative force that grows in a chaotic and untamed way, even to the point of confronting its own theoretical origins. The comprehensive per-version in the book begins even before the text *strictu sensu* makes its appearance: in the preface, Panero makes "his" Carroll discuss "la nefanda y perversa intención de traducir. Porque traducir es pervertir, es, de algún modo, crear monstruos" (8). In order to analyse one of the horde of "monsters" that populate this volume, the first lines of Carroll's pinnacle of *nonsense* "The Hunting of the Snark", are quoted below and followed by Panero's perversion. The additions in the translation are underlined.

FIT THE FIRST

THE LANDING

"Just the place for a Snark!" the Bellman cried,
As he landed his crew with care;
Supporting each man on the top of the tide
By a finger entwined in his hair.

"Just the place for a Snark! I have said it twice:
That alone should encourage the crew.
Just the place for a Snark! I have said it thrice:
What I tell you three times is true" (3).

PRIMER ESPASMO

El desembarco

Aquí el agua llora; aquí mi rostro
encuentra su velo, y el can
no puede lamerme: "Éste es
el mejor sitio para un Snark" eso dijo el Hombre
de la Campana, amenazando al lector con el puño
antes de mostrar la sangre: y puso en tierra
a toda su tripulación con ternura
pasándolos por encima de la ola
con el dedo perdido en sus cabellos:
"Aquí no llora el mar: éste es el sitio
Aquí no llora el mar: éste es mi rostro.
Éste es el sitio, éste es el aroma del Snark,
estas palabras lo llaman, moviendo la cola frágilmente,
la cabeza bajando y subiendo los ojos para en ellos
no mirar: ésta es la guarida, dos veces lo dije,
en que el Snark se desnuda, incitando a la cópula
a todos los otros Snarks:—también nosotros
gemimos por el sexo del Snark—éste es el sitio húmedo
ya tres y cuatro veces lo dije, y cinco lo diré sin duda
y lo que digo cinco veces es verdad" (12).

At first sight, it seems rather evident that Panero would not need to apologise for his prudishness or containment in this per-version. Leaving aside the obvious obliteration of the musicality and the rhyme in the original, what surprises the reader in this translation is the drastic increase in the poem's materiality: eight lines in the original become twenty in the adaptation. What appeared in former translations as a—more or less—subtle expansion has become an explosion. Blesa, when commenting on this translation, uses the term *amplificatio* (*Último* 88)—deployed elsewhere in this thesis—to refer to its technique. *Amplificatio*, though, is not the only site of the per-version. Indeed, the perverse transposition carried out in this poem affects both the "new" lines that proliferate in an ostensibly unbridled way and the lines that could be regarded as "analogous" to the original. Thus, the translation of lines 2-4 in the original may be perceived as "unfaithful"—and as such, already a re-creation of latent contents. Furthermore, most importantly, the three identical "Just the place for a Snark!" in the original are not only rendered by four—scattered and broken—translations, but also the possibility of a fifth is opened by the penultimate line of the per-version. This proliferation no longer responds to any explanation as "meaningful" device, but to mere excess, the overflow of signs that float in the text's tide without an anchor to any possible core meaning. Analogy is no longer a feasible justification for the three lines that open the poem. Before the first line of "The Landing" there is nothing, only the vacuum of the blank page, silence. With this emptiness, the per-version begets three monstrous lines, three lines without an "original" author that, in turn, provide the poem with an "authorial" narrator's voice in the first grammatical person. This voice metaphorically conveys the veiling of the alleged author's voice, trapping authority in a labyrinth of mirrors, and precluding the possibility of an authoritarian presence—in a way which is exceedingly characteristic of Panero. In Panero's lines 5-6 the "Hombre de la Campana", that caring Bellman in the original, threatens the reader with his fist before showing him the blood. Yet again, two totally unmotivated lines, two passages that Panero finds and that open in the core of the *nonsensic* original in order, paradoxically, to let sense spill, escape and proliferate in a liminal sea of uncertainty and impossibility. Hence, perhaps, the ominous threat of the new Bellman: maybe his threat is trying to protect the reader

from the dangers of per-version, the translation that opens the gate of the multiple, the absolute uncertain that lurks behind the open gates of (a)signification.[15]

The *amplificatio* in lines 12-18 is equally "unmotivated" by the original. The translator simply reads, interprets and creates. He fills the crack that he finds in the original with a completely new text that only vaguely resembles its alleged source by mentioning the Snark. Panero's Snark, however, is a dark and lascivious creature that incites the universe—other snarks, the sailors, the reader—to the copula. The Snark is a monster that mirrors the monstrous nature of the per-version. Discussing Carroll's creature, Deleuze argues "'Snark' is an unheard-of name, but it is also an invisible monster. It refers to a formidable action, the hunt, at the end of which the hunter is dissipated and loses his identity" (*Logic* 67). Panero's empowered Snark, is both hunter and prey, the monster made of disjointed and opposed limbs, the shadow of unrecognisable form that signals the point where the contraries cannot be united. Yet, as an alchemist, the Snark bridges the gap with(in) the endless possibility of meaning, generating a sort of "fourth" dimension of meaning, that is, sense. This sense signals the vacuum within itself and, conversely, the endless multiplicity of infinitude. As Deleuze claims, "In truth, the attempt to make this fourth dimension evident is a little like Carroll's Snark hunt. Perhaps the dimension is the hunt itself, and the sense is the Snark" (*Logic* 20). The threatening Snark, and its hunt—the hunt for meaning—is what Panero would call "un imposible real" (*Matemática* 16).

The self-begotten voice that opens "Primer espasmo" seems to preclude the possibility of an author. Perversion does make the author disappear, or, at best, lead a precarious and liminal existence as a monstrous bicephalous creature. The Spanish translation of one of Harold Bloom's recent bestsellers, *Genius: A Mosaic of One Hundred Exemplary Creative Minds*, provides a superb example. In the translator's note, Margarita Valencia Vargas writes "Para llevar a cabo esta traducción fue necesario ubicar los libros de donde provenían las innumerables citas que ilustran el texto, con el fin de buscar después las traducciones más idóneas al español" (*Genios* 13). Therefore, according to the translator, in the chapter devoted to Carroll, Panero's per-version—which is reproduced in the volume—seems to be the most adequate

[15] In an article where he likens translation to a metaphorical process, Gregory Rabassa claims "the matter of choice in translation always leaves the door open to that other possibility. We cannot be sure of ourselves. Translation is a disturbing craft because there is precious little certainty about what we are doing" (12). In the case of Panero's perversion, the adjective "disturbing" appears to be embedded in the text, equally affecting craftsmanship and readership.

translation of the opening of "The Hunting of the Snark". It is not known what Vargas' motivations for such a choice were—whether unawareness or sheer provocation—but the fact is that the introduction to the poem in the "Spanish Bloom" goes as follows: "Las obras maestras de Carroll son los libros de Alicia [...] y La caza del Snark, cuyos espléndidos primeros versos dicen así", and then the extract of Panero's perversion quoted above is reproduced in its entirety (860-861). A reference to Panero takes the form of a modest footnote, in which, after an explanation of the portmanteau nature of the term "Snark" and its possible interpretations, the translator adds "versión de Leopoldo María Panero" (860). In the endnotes of the book Panero is further erased, he becomes an almost invisible and mere four-lettered "trad." (937). In this sense, it could be said that Panero has been destroyed, silenced by Carroll. But the text that the Spanish reader of Bloom's volume confronts is purely and solely of Panero's creation. From this perspective it is the Spanish author who has colonised, penetrated and corrupted Carroll. Panero, thus conceived, represents a perverted Pierre Menard who literally constructs a new Carroll with his translation. As the Snark, the author is a two-headed creature, the product of an act of reciprocal cannibalism, a liminal marriage that, yet again, declares authorship to be an impossibility.[16]

The analysis of Panero's adaptation of Carroll demonstrates how per-version becomes a literary force that challenges its own theoretical presuppositions. Regardless of Panero's claims about fidelity—which constitutes an extremely subjective notion, the idea of perversion as a technique that allows the creation of analogous effects between the original and the translation that produce "en el lector el mismo *efecto* estético que le produciría la lectura del original" (*Matemática* 18) implies a certain dose of ingenuousness. Within a Deleuzian framework, "*efecto* estético" may be understood in terms of *affects* and *percepts*. As discussed in Chapter III in this thesis, *affects* and *percepts* are imbedded in expression "that precedes contents, either in order to prefigure the rigid forms into which they are going to flow, or in order to make them take off along a line of flight or of transformation" (Deleuze and Guattari, *Kafka* 85). The violent deterritorialisation of expression exerted by any translation, and, even more so, by Panero's practice of per-version, opens multiple lines of flight for the creation of thoroughly original and unforeseen sets of effects and affects, that is, a whole plethora of necessarily different aesthetic effects. Following

[16] For an alternative analysis of another extreme case of per-version, see Túa Blesa's discussion of Panero's version of Robert Browning's poem "Childe Roland to the Dark Tower Came" (*Último* 83).

the expansion of expression, sense becomes not only reversible, but also rhizomatic and multiple. The cracks Panero pretends to discover and "seal" in the originals cannot be sealed or filled (*Matemática* 18). The "correction" is far from finished; the "correction" is the crack, open to new fractures for sense to leak in an endless textual proliferation. In this sense, analogy becomes mere subjective hermeneutics.

3. Palimpsestic per-versions (perverted palimpsests)

The enormous destabilising and creative energy that drives Panero's per-version is comparable to that of the palimpsests his oeuvre generates. Both techniques, indeed, can become almost indistinct literary procedures—and as such, carry the possibility of creating similar effects. For example, the assemblage and deployment of the Carrollian Snark hypertexts in "El canto del Llanero Solitario" does not differ much from the presence of the Snark in Panero's per-version of Carroll (*Teoría* 17-18).

As discussed in the previous chapter, a plethora of poems "properly" ascribed to Panero are merely "faithful" transpositions from alien poets' texts, or, most commonly, heavy intersected by translations of foreign works by recurrent authors. Canonically, translation and palimpsest may be regarded as closely related literary modes performed via the deployment of different techniques. The key difference foregrounds the fact that in the palimpsest the erasure of expression in the original should not be complete, whereas in translation, this erasure must be complete. Nonetheless, from a structural point of view, both techniques can be regarded as forms of textual transposition and transformation. In Panero they proliferate and become almost indistinct in their relentless production of new and "perverse" sense. Furthermore, and most surprisingly, intertextuality and translation can fuse in an extremely fruitful exercise of creative "palimpsestic per-version". The following text, which is a short story entitled "Medea" included in *El lugar del hijo*, may be used as an example to discuss the occurrence of such intertextual linguistic transposition.

"Medea" is an adaptation of "Mother of Pearl" (1860) by the nineteenth century Irish author Fitz James O'Brien.[17] In O'Brien's account an unnamed wealthy and sophisticated narrator tells a disturbing family story in the first grammatical

[17] In *El lugar del hijo* the reader finds another translation of a story by O'Brien, "La visión", which adapts the original entitled "The Diamond Lens". Fitz James O'Brien is commonly regarded as a "minor" author and a forerunner of science fiction.

person. On one of his trips to the East, he meets his languid, uniquely beautiful and mysterious wife, Minnie. After a period of romantic bliss, their daughter, Pearl, is born. When the family decides to conclude their travels, they return to the protagonist's mansion in Maine. A life of leisure is spent between the country and New York where the couple rejoices in the dazzling cultural and party life the city provides. Soon afterwards, however, Minnie's behaviour becomes erratic and eccentric, and her moods drastically vary from episodes of lively activity to moments of sombre lethargy. After an evening at the theatre where the couple enjoys a mesmeric representation of "Medea", Minnie's attitude worsens. Soon afterwards we read that she tries to kill her husband, and finally, succeeds in taking their beloved daughter's life. The secret of the story is then unveiled: Minnie's unexplainable deeds are a result of her addiction to hash, and were ultimately triggered by the deep impression caused by the performance of the play. At the conclusion of the story, Minnie has been committed to a mental institution, and the narrator haughtily admits that he has embraced the obscure and incomparable pleasures of hash, a substance he invokes in the following fashion: "O hasheesh! demon of a new paradise, spiritual whirlwind, I know you now! You blackened my life, you robbed me of all I held dear; but you have since consoled me […] Bend, all who hear me, to his worship!" (O'Brien)

Panero's per-version of the story works predictably by amplification. Through the translator's reading and interpretation, expression is expanded, and as such, new senses unfold and leak from the original. Once more this amplification partially "derives" from obviously latent meanings. The transposition of the original is plagued by dark and horrid "explanations" and obscure metaphysical ruminations, so typical of Panero's writing. From these, the most surprising revelation appears towards the end of the text. When discovering Minnie's addiction, we are presented with "a little silver box containing what seemed to be a greenish paste. 'It is hasheesh'" (O'Brien). The substance in Panero's box turns into a "pasta negruzca, así como de hojas verdioscuras, y de restos de hojas del mismo color nauseabundo. Se trataba de opio, pero que ella consumía mezclado con hojas de beleño negro" (*Lugar* 109). The original "hasheesh" has metamorphosed into a nauseating cocktail of opium and black henbane. This change allows the translator to embark on a lengthy dissertation on drugs that concludes with a connection to Eastern and Western ancestral practices of witchery. Nevertheless, Panero's "corrections" by amplification in this translation—of

which many more examples could be offered[18]—are counteracted by interpretations that involve the suppression of explicit contents in the original, omitted from the adaptation.[19] Translation, then, not only opens new points for the flow of sense to pass through, but also discards and blocks several original potentialities.

Once again some additions are obviously "unmotivated". The first alteration is the dedication that opens the story, "A Mercedes una vez más dejando que caiga una gota de sangre de mi mano" (83). With this inscription the translator makes his imprint explicit, claiming the authorship of the story and therefore challenging the notion of authorship, as mentioned above. This concept is further entangled in a second totally new addition, which, as in "La caza del Snark", emerges from the nothingness of the blank page that precedes the original text: "(Comienza el relato que se cree formó parte del diario de Mr. Gerald Brown Esquiré)" (83). The unnamed narrator in the source text is not only given a—suspicious—identity,[20] but also introduced as the writer of a diary, that is, the author of the pages we are about to read. Yet another "author"—plus an editor—are summoned in the text. The translator, faithful to his maxim to correct and strengthen "weak" endings (*Matemática* 19), turns the final short invocation of hash by the unnamed protagonist into an elongated "Nota del Editor". In this note the alleged "editor" discusses how the invocation contained in Gerald Brown's diary was lost long ago, and how he has rescued it as a quote in Edward White's book *Spirit of the Time* (111). This "editor" may be referring to the American occultist Stewart Edward White, but we do not know; of the alleged book, we know nothing.

This brutal attack on authorship, and the subsequent liberation of the literary flows, is carried out not only through the exercise of translation as per-version, but also by the intersection of a final intertext, regardless of its status as imaginary or real—in other words, via the construction of a palimpsest.

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[18] One of these examples that should not be left unmentioned is provided by the "unmotivated" addition "utilizando la palabra 'espíritu' en el sentido físico en que lo hacían Cavalcanti y los demás adeptos de esa doctrina secreta que era en realidad el *dolce stil nuovo*" (97), which takes the reading, in an implicitly palimpsestic way, to Panero's favourite, Cavalcanti.

[19] For instance, the description of the types of oysters, "the Mill Ponds and Blue Points and Chinkopins" (O'Brien), apparently irrelevant for the translator, and some metaliterary cogitations, such as the epigrammatic "A good critic never yet made a good actor, and, viceversa, an actor, good or bad, never yet was a good critic" (O'Brien), as well as a lengthy dissertation on elocution, are omitted in the translation.

[20] As suggested elsewhere in this thesis, the names of the characters in several of the stories in *El lugar del hijo* are imbued with colour symbolism. Several "Browns" and "Blacks" populate its pages, as in, for example, the story "Mi Madre" analysed in Chapter IV.

The palimpsest, however, had been imbedded in the translation—or, perhaps, the other way round—long before, in the first word of the perversion, its title "Medea", and the subtitle, "Adaptación del relato del mismo nombre de Fitz James O'Brien" (83). The perversion both alters the original's title ("Mother of Pearl") and furthermore, reinforces its own perverse nature by, using its "authoritative" voice, attributing the new "perverted" title to O'Brien himself. The interpretation and re-writing of the title may be both motivated and an expansion—in this case, a contraction—of the original "latent" title.[21] "Medea", indeed, inhabits the source text as an implicit palimpsestic trace. Not only does the Classical myth of Medea inspire the events in the story, but also an implicit mention of Euripides' play is inserted in the narration as *mise en abyme*.[22] The innovative and unique play the protagonists enjoy in the theatre is entitled "Medea", and it will be this play that triggers the murderous actions of Minnie. By transforming the title, the perversion makes the palimpsestic trace obvious, and opens the subsequent text to the possibility of a plethora of new significations. The collision between source, translation and the myth brought about by the palimpsest generates extremely powerful repercussions, not only for authorship and meaning, but also for the conception of writing itself. As Jean-Pierre Vernant—following Schelling—explains, myth is not an allegorical composition, but rather tauto-gorical, that is, repetition in a different way. The myth does not say something "hidden", something "else", but says what is impossible to say in different ways. Its paradoxical existence depends on being transported and transformed by languages and cultures (203-208). The importance of the myth, therefore is its structural proliferation, its ability to signify *deferring* and *differing*. The palimpsestic perversion—or perverse palimpsest—is grafted to the already complex, fluid and multiple translation, thus reinforcing the protean nature of the multiple text, and the endless impulse towards the construction and destruction of sense. As Blesa posits, "el sentido es un no espacio, sino un impulso al movimiento en

[21] Co-textual relations provide a further "motivation" for Panero's title, since the story is inserted in a section of Panero's book entitled "Cuatro variaciones sobre el filicidio", "Medea" being one of the traditional epitomes of filicide.

[22] Medea has proved to be an extremely productive and seductive myth. In Greek mythology she was the daughter of King Aeëtes of Colchis, granddaughter of Helios and wife to Jason. Medea carries several archetypical meanings, chiefly passionate love and revengeful filicide. The story has proliferated through the centuries from Euripides or Seneca the Younger, Pierre Corneille to modern accounts by Pier Paolo Passolini or Lars Von Trier. One of the forerunners of the "femme fatale", Medea has been perceived as a ruthless and crazed assassin, but also as a champion of women's rights. In modern psychology a "Medea complex" is occasionally used to describe parents who have murderous impulses towards their offspring.

cierto sentido tras el sentido, que nunca se detiene, sino que merodea, avanza y retrocede, se entrecruza con otros sentidos, recorre el laberinto de las palabras del intérprete y aún continúa errante" (*Último* 87).

4. … and Peter Pan

La Caza del Snark has been previously analysed as the last of Panero's per-versions. However, if we refer to the list of translations provided at the beginning of this chapter, we see that *Peter Pan* was published several years afterwards. There is no mistake here, as *Peter Pan* was not translated by Panero. This judgment is supported by Túa Blesa's veiled suspicion in the endnotes to his introduction to the poet's *Cuentos Completos*, where he comments "De todas estas traducciones la menos paneresca es la de Peter Pan, tanto que casi hace sospechar que no sea suya" (24).[23] Nevertheless, regardless of who actually translated Barrie's masterful novel, the fact is that a brief analysis of the Spanish text contradicts both Panero's theories and practices of translation, and the naturally increasing progression of per-version in his earlier production. *Peter Pan*, as was claimed at the beginning of this chapter, is an orthodox and classically "faithful" translation, that, despite some "necessary" interpretation, aims at the impossibility of the sheer linguistic conversion between two languages. In spite of the normal and limited proliferation of sense brought about by mere linguistic transposition—which constitutes an obviously unavoidable chasm—the Spanish *Peter Pan* boasts a manifest refusal to (re)create. Almost no cracks are signalled in the original, no expansions and no textual proliferations are generated, no evidence exists of a perverted process of translation. "Panero's" *Peter Pan* is a silent text that does not even mark the cracks where silence may reside in the original; it is a dead translation. Its perception of the source is that of a fixed text with a fixed reading, a readerly text in Barthesian terms. And as such, the translation pledges loyalty to the source, a loyalty only attained by limiting and hiding its own

[23] Panero himself denied his authorship of *Peter Pan* in an interview: "No es verdad que yo hiciese esa traducción de Barrie. Yo hice el prólogo, pero lo de la traducción lo puso Huerga & Furcia (sic) para ganar más dinero" ("Leopoldo"). Linguistic and textual aspects of *Peter Pan* also corroborate the poet's words. For instance, the nomenclature used in the supposed translation (names of the Darlings, names of the pirates, some the boys, certain places as Neverland, etc) does not coincide with the names Panero uses throughout his oeuvre (for instance, whereas the translation renders the Darlings as "Señor y Señora Gentil", Panero always keeps the originals). It could be added that Panero's prologue to the Spanish adaptation of *Peter Pan* does not discuss translation theoretically, as the poet does in all his other translations. Panero also confirmed his lack of involvement in the translation to the author of this thesis in an informal meeting that took place in Las Palmas de Gran Canaria in March, 2008.

existence, its own life as an independent text. Therefore, considering Blesa's affirmation that "Panero es radicalmente consecuente en su práctica con sus teorías de la traducción" (Último 83), it should be admitted that *Peter Pan* does not form a part of Panero's writings.

Peter Pan, however, seems to lure the crocodile of Panero's per-version throughout the poet's oeuvre. Panero's assemblage of enunciation has indeed been revisited once an again by the boy who refuses to grow up.[24] Of his numerous appearances, "Unas palabras para Peter Pan" (*Completa* 61-62) and "Hortus Conclusus" included as an appendix to *Peter Pan* may actually be regarded as quintessential and *real* perversions of Barrie by Panero, inasmuch as they "correct", unfold and discover "cracks" in the original, following the mechanisms of per-version.[25]

"Hortus conclusus (Propuesta para un guión de cine)" is structured like a short film script. Panero the "translator" chooses to return, as far as genre similitude is concerned, to the original *Peter Pan, or The Boy Who Wouldn't Grow Up*, Barrie's play first staged and performed in 1904. The basic text, however, is "basado en Peter Pan" (*Hortus* 273) and intersected by both Walt Disney's reading of *Peter Pan*—mainly in the characterisation of Peter—and, most importantly, by Vernon Lee's supernatural tale "A Wicked Voice".[26] Panero's script corrupts the original *Peter and Wendy* in a manner similar to the translation of O'Brien already discussed. It erases parts of the text regarded as superfluous by the "translator"-interpreter, and

[24] The following list is intended as an illustration of Barrie's *Peter Pan* presence in Panero, but does not claim to be exhaustive by any means. The "Poetica" that opened Panero's first publication *strictu sensu*, in *Nueve Novísimos poetas españoles* consisted of a spurious monologue by Captain Hook. Explicit references to Peter Pan are made in the titles of such poems as "Llueve, llueve sobre el País del Nunca Jamás" (*Completa* 56), "Unas palabras para Peter Pan" (*Completa* 61), "Peter Punk" (*Completa* 388) and "Captain Hook" (*Completa* 451). Apart from these titles, Panero's poetry is rich in explicit references to Barrie's novel, for instance in *Poesía Completa* (pages 38, 39, 57, 103, 110, 64, 85, 219, 490, 496 and 508 among others), *Teoría del miedo* (67), *Erección del labio sobre la página* (109), *Los señores del alma* (113-115) and *Papá, dame la mano que tengo miedo* (51). Barrie's characters' influence is such that it even expands to books co-written by Panero such as *¿Quién soy yo?* (with José Águedo Olivares, 28) and *Los héroes inútiles* (with Diego Medrano, 142, 157, 208, 212), for example. Some of the poet's essays are also affected by the presence of Pan, like "Peter Pan, el asesino". Furthermore, in *Los señores del alma* we read "Toda mi vida me habían obsesionado los niños. Leí obsesivamente las páginas de *Peter Pan*" (113). The obsession with Pan in the assemblage of enunciation Leopoldo María Panero is such that it has ended up affecting one of its subsidiaries, Panero, the "real" man himself. For example, in the film *Después de tantos años*, the poet's awakening in his bed is watched over by a little figurine of Tinker Bell that looks at him from the bedside table.

[25] Túa Blesa comments how some of Panero's first writings could be read as "los capítulos perdidos de [...] *Peter Pan*" ("Destruction" 14).

[26] A perversion of Vernon Lee's story by Panero entitled "La voz maldita" was included in *Visión de la literatura de terror anglo-americana*. The title of Lee's book, *Hortus Vitae: Essays on the Gardening of Life* (1904), might also have inspired Panero's "Hortus conclusus".

locates the cracks in the text in order to amplify, expand and unfold "latent"—motivated or unmotivated—senses. Thus the amplification of the family scenes in the first pages, or the episode of Peter and his shadow as retold on page 275, may be regarded as pure per-version. A further clear example "explains" the latent sense of the original in the scene in which Wendy is attacked by the arrows of the Lost Boys upon her arrival in Neverland. This time, however, she does not carry Peter's "kiss" to save her: in the per-version we see Wendy's stomach "tendida en el suelo, y en el que hay una flecha clavada en torno a la cual la sangre fluye como un río, exageradamente" (276).[27] Vernon Lee's palimpsestic trace is introduced as an explanation as well. Mr Darling is characterised as Magnus, the protagonist of "A Wicked Voice", a musician that experiences an ambivalent attraction to and fear of the specter of Zaffirino, the dead castrato singer who haunts him and "perverts" his music. This intertext is deployed in order to account for Mr Darling's insanity—which is only suggested in Barrie's novel. His madness has been caused by the horrifying and haunting music of Peter Pan become Zaffirino (288-289). The effects of Lee's intertext in Panero's "per-version" also underlie a further essential aspect only subtly suggested in Barrie's original. By making Pan-Zeffirino a musician who can produce captivatingly perilous music, the perversion links both itself and the original to Pan's mythological origins. Barrie's Peter suggest such origins: not only he is partially characterised as the Dionysian faun—hence the pipes, but also Peter is the reckless and unaware giver of life: Neverland comes to life only with his arrival. The violent, negative aspects of the mythological Pan, however, are played down by Barrie. Death and murder are mere childish games devised for the entertainment of the always-triumphant Lost Boys. Panero "corrects" this unbalance by making his frightening "perversion" lean to the opposite side. Therefore Panero's "perversion" of Barrie creates the exact effects that he claimed for his translation of Carroll. When explaining his translating procedure, the poet writes: "he suprimido a la odiosa felicidad, ya que el humor no es feliz, pero tampoco […] trágico" (73). As Panero states in his prologue to *Peter Pan* "El sueño de Peter Pan no es dulce y la literatura de L. Carroll *da miedo*" (12). Perhaps, as we read "Hortus conclusus" we understand

[27] Many other expansions of latent contents in *Peter Pan* can be found in "Hortus Conclusus", such as the characterisation of the Lost Boys as demented beasts (276-277), the suggestion of the homoerotic attraction between Hook and Peter (282) and the crucifixion of the sirens (259).

that Panero may indeed have attempted a further translation whose original title, "perverted" by the translator, may have been *Peter Pan*.

The perversity involved in every relational reading generated by the hypertextual practice that Genette refers to (*Palimpsests* 399) should be understood literally in this case. Like the palimpsest, perversion is a self-proliferating structural force that attacks origins, authorships, and meanings. In a literature where translation and palimpsest become mere interchangeable signifiers that reveal a common compositional technique, translating becomes a "minor", risky and frightening enterprise, the burrow down which Quine's "gavagai" disappears.[28] The proliferating text, freed from the chains of meaning and *auctoritas*, leaks and escapes, destroys and creates in an endless Dionysian whirl, always threatened by the crack which could, eventually, swallow the possibility of the literary, or, perchance, explode into the infinite. In Panero's—perhaps Barrie's—words "Todos tememos la llegada de Peter Pan en nuestras habitaciones cerradas, de aquel que echa a volar, demonio travieso, los papeles para recogerlos después formando una nueva y sorprendente figura" (*Peter* 14). In Panero, the proliferation of the literary, like the arrival of Pan, is whimsical, recurrent, energetic and violent. Like life itself, it comprises Eros, the creator, and Thanatos, the destroyer. It is in this way that Panero's writing becomes a risky enterprise, the risk of total loss, the supreme loss of sense. It is that risk, however, that makes Panero's re-creations teem with the powers of a newborn living—perhaps, monstrous—creature. As we already know, "a poem always runs the risk of being meaningless, and would be nothing without this risk" (Derrida, *Writing* 90). One thing is certain: Peter will come back.

[28] For a key reference to the radical indeterminacy of translation see "Translation and meaning" (26-79), the second chapter of Willard Quine's *Word and Object*, originally published in 1960. The analytic philosopher uses the paradox of the "gavagai" (a word that *might* be related to "rabbit" in an imaginary indigenous language) to exemplify the essential (im)possibility of meaning in translation.

Chapter VII: Other(s)

Je est un autre.
Arthur Rimbaud

Al otro, a Borges, es a quien le ocurren las cosas. [...] Sería exagerado afirmar que nuestra relación es hostil; yo vivo, yo me dejo vivir para que Borges pueda tramar su literatura y esa literatura me justifica. [...] No sé cuál de los dos escribe esta página.
Jorge Luis Borges, *Borges y yo*.

I am
(je suis)
Soy…
Leopoldo María Panero

Hablemos, pues, de esa triste ficción del 'yo', lugar de lo imaginario.
Leopoldo María Panero

Panero's palimpsestic and per-version practices enact a structural and compositional mode of expression that entails radical consequences for the understanding of the text and subjectivity within—and allegedly "behind"—it. Both practices, indeed, involve an unrelenting process of textual overflowing and de-centring that demands, in a rather explicit way, a drastic summoning of the—textual—Other. The overwhelming incidence of the Other entails, in turn, a remarkable set of implications that affect not only the notion of the subject, but also the generative capacities of Panero's literary machine regarding selfhood. This chapter focuses on the identity flows that traverse Panero's production.

The discussion starts with a brief introduction to some of Panero's most relevant critique regarding the central topic of self and othering. These critical approachs often present an unstable, de-centered and fragmented subject that recurrently endeavours to find a solid and centered selfhood, and continuously fails. The contention in this thesis, however, moves a step further by maintaining that, in Panero, such ideal(ised) subjective center—the cogito—may simply fade away to the poing of a "joyful" non-existence. In order to support such claim, an analysis of the two main tendencies of Panero's textual subjectivity is provided. These tendencies are labelled as Oedipal and Narcissistic, depending on whether they lean towards

centrifugal or centripetal identity proliferations. Furthermore, both trends interact and overlap, thus generating a sense of textual selfhood that is inherently liminal, malleable and multiple.

1. Identity, alterity... "buggery": a conundrum

The understanding of the literary, and, more specifically, overtly intertextual literary practices, as an incessant opening to the Other, regarded as a possible provider of ontological certainty, is not an original feature in Panero. Octavio Paz, from an epistemological perspective, regards the poetic act as a way of self-knowledge via the mechanisms of alterity. Paz considers the poetic image itself—the core of poeticity—as otherness: "la poesía no dice: yo soy tú; dice: mi yo eres tú. La imagen poética es la otredad" (*Arco* 167). According to Paz, translation offers, not only the possibility of experiencing the collective substance of poetic creation, but also, and more specifically, the prospect of the encounter with the other. The Mexican writer often perceives the workings of textual otherness in terms of eroticism. As Graciela Isnardi claims, for Paz "la traducción, por todo lo que implica de tentativa de acercamiento, de puente tendido a través de la otredad para llegar al conocimiento del extraño, presenta puntos de contacto con el erotismo" (721). Textual "eroticism", however, should not be deemed the sole manifestation of Eros. The "perverse" effects that textual alterity can bring about—usually perceived as the workings of Thanatos—are also a connatural consequence of textual subjectivity becoming other.

In this perverse "erotic" sense, Deleuze describes his own readings and re-creations of previous philosophers in more complex—and quite shocking—terms, when he announces his notion of "the history of philosophy as a sort of buggery or (it comes to the same thing) immaculate conception. I saw myself as taking an author from behind and giving him a child that would be his own offspring, yet monstrous" (*Negotiations* 6). Slavoj Žižek has criticised Deleuze's "against the grain" readings of some of the great philosophers. According to Žižek, Deleuze, in his interpretations of Plato, Descartes and Kant "tries to enter the enemy's territory and twist, for his own ends, the very philosopher who should be his greatest enemy" (46). Žižek, however, claims that one of the key flaws of such an exercise arises from its naivety:

> it is […] crucial to perceive how the proper attitude toward propositions like 'taking a philosopher from behind' is not one of an obscene, condescending, and dismissive sneer but one of completely

> naïve seriousness: Deleuze is not trying to amuse us by way of generating a shocking effect. (46)

Žižek's criticism of Deleuze's "buggery" offers an apt starting point for the discussion of subjectivity and alterity in Panero. The Slovenian philosopher's dismissive remarks are supported by a particular conception of the subject-author and imbued with a highly subjective interpretation of Deleuze's texts. Regarding the accusation of "seriousness", it is pertinent to note that it may be one of the many "affects" that inhabit Deleuze's writings, as "playfulness" or "irony" or "laughter", and as such, it may open one possible "affection" in an actual reader-interpreter—in this case, Žižek. Nonetheless, Deleuze's assemblage of enunciation does not allow for any global assertion about its "naivety" or "seriousness", quite on the contrary. Most importantly, Žižek's apparent identification of Deleuze, Plato, Descartes, and Kant as stable and well-defined—sometimes opposed—entities, endorsed with distinct and identifiable agendas and subjectivities, appears to be rather naive. The abundance in the occurrence of first person pronouns in Deleuze's quote may have obfuscated Žižek momentarily. Teleological interpretation, together with a confusing amalgamation regarding the notion of subjectivity—caused by the overabundance in the textual presence of the self and the other—are precisely the perils that plague any disquisition on Panero's textual identity.

The vast majority of Panero's commentators have devoted substantial parts of their critical production to the issue of subjectivity and otherness.[1] A brief analysis of some of the major contributions is needed as a general background to our discussion of this topic that may well be the most fruitful theme of academic criticism of the poet's work.

Alyssa Hogan, in her impressive study of the configurations of masculinity in the poet's oeuvre, stresses the "hollowness of the poetic subject's inner self" (51). Deploying a distinctly Lacanian theoretical framework, Hogan states how "the poetic subject, failing to fully integrate into the realm of the Symbolic as a 'phallic male,' remains in a chaotic state of being" (51). According to the critic, Panero's poetic subject can be understood in terms of a Dionysian figure, and as such, victim of consumption, and subject to abjection in Lacanian terms. In this sense, he

[1] Splendid pages on the subject can be found in Blesa (*Último*, "Epitafio"), Saldaña ("Amorosa", "Más allá"), Navarro Albadalejo, Medina, Hogan, Fernández-Vegue, Martínez Domínguez, Peinado, Picconi and Barella, among others.

"relinquishes ownership of his physical being and consequently, his consciousness, to a superior external force, an Other. His self-identity compromised, he becomes an outsider of society, an unintelligible being within an incomprehensible existence" (56). Panero, in Hogan's discussion, constantly strives to get his own self together, despite the relentless fragmentation of his body in his oeuvre, but "he remains unrecognizable and worthless by any Other" (58); lacking the Other, no self can be created. Subsequently Panero "brings to light the contingency of identity, how subjectivities are in constant motion and experience constant transformations. Any reflection of them produced by an Other will inevitably be blurred or distorted and exhausted" (129).

Alberto Medina stresses Panero's apocalyptic attempt to re-construct his self upon the remains of his own death. Death becomes the liminal locus where the poet manages to create a precarious self-being in a continuous struggle with the Other: "Leopoldo María vive y escribe representando interminablemente su propio cadáver y, a través de él, creándose un espacio en el mundo, a pesar del Otro y para el Otro" (159). The poet's labour, however, becomes a paradoxical and unyielding task, and hence "Toda la obra de Panero no es sino el laborioso e infinito intento de poblar ese lugar a partir de una estrategia paradójica, su meticuloso despoblamiento" (159).[2]

Zulima Martínez Rodríguez considers the centrality of Panero's "death" in slightly different terms. The poem is regarded as therapy for the poet considered as a sort of demiurgic founder of a new universe made of pure and original logos. This new poetics of the Apocalypse comprises fundamental implications for the notion of the self. Martínez Rodríguez remarks on the futility of any attempt of separation between poetry and life in Panero.[3] In his literature, the poet destroys reality in order to create an alternative space for himself. This destruction, however, is flawed from its very origins, since "su obsesión por aniquilar todo lo dado, no es otra cosa que una

[2] Regarding the possible effects of this understanding of Panero, Medina understands the poet's "death" as redemptory and prophetic, as well as a rebellion against any symbolic and social system. Nevertheless, the conception of death as liberation and plenitude of sense is rather paradoxical, since in the absence of certainty of the self and the Other, death becomes a "gesto utópico de liberación [que] amenaza en convertirse en un callejón sin salida, una pura aniquilación del yo para nada y para nadie" (175).

[3] According to the critic, Leopoldo María "escribe sobre sus obsesiones. Sus experiencias vitales, sus vivencias psicóticas son fuentes de sus poemas y, por lo tanto, poesía y vida del autor se identifican" (Martínez Rodríguez).

destrucción ficticia, pues, en principio, sólo puede llevarse a cabo desde la misma literatura: durante y en el acto creativo"(Martínez Rodríguez).[4]

Navarro Albadalejo provides a further perspective on Panero's subject. His oeuvre constitutes, according to the critic, the schizophrenic poet's attempt to re-erect his annihilated identity, "Panero [...] ve en el texto su propio espacio desde el cual llevar a cabo el intento de reconstrucción de su subjetividad" (55). The insistence on alterity is the privileged method deployed by the poet in order to understand his own subjectivity, since "la apreciación del Otro como portador de verdad es una idea que Panero manifiesta de diversas formas en su producción ensayística, y que se materializa textualmente en la necesidad de un lector" (68) The interplay of the self and the other, according to Navarro, can only be articulated in the field of writing, where authorship becomes a function that carries the attempt to re-construct the fragmented identity of the schizophrenic poet.[5]

Gian Luca Picconi also analyses Panero's identity in terms of self-destruction. Panero's poetry is the corpse of a constant autobiography (410). The equivalence of the poem with the corpse, according to Picconi, "posee una significación más profunda: autoriza el continuo desliz desde lo inanimado hacia lo animado y orgánico y viceversa. La poesía es el cuerpo, pero apagado, muerto; la existencia sin sujeto" (410-411). Furthermore, poetry both de-legitimises and permits the possibility of the text and the poet, even if it is under the precarious existence of the Lacanian *manque-à-être*. The poem is further conceived as a liminal fetish: "el poema se convierte en fetiche, al desviar hacia otro objeto, cuya función es sustitutiva, las energías dirigidas hacia la vida imposible, al negar al cadáver la posibilidad de pertenecer tanto al reino de la vida como al de la muerte" (411). The poetic text understood as fetishist entity

[4] Martínez posits that literary destruction affects the poet himself, "el objetivo del poeta es dejar de existir; disolver su figura en y por el verso. Hazaña que conseguirá tras negarse como hombre, como 'hombre normal', mientras que, al negar también la realidad dada" (Martínez Rodríguez). The man ceases to be in order to become text. The poem becomes the site of the man, the other, and the whole Universe. This locus, however, is a precarious and unstable one. Writing becomes a risky, paradoxical and difficult task that enslaves the writer.

[5] In Navarro's words,

> Si la identidad, que según Panero es una estructura utópica pero deseable (*Luz* 31) se articula en el juego del otro, y para él ese juego sólo puede articularse en la escritura, es claro que este autor tiene necesariamente que proyectar en la posibilidad textual una función. Esta función es lo que configura la vía de la reconstrucción de la restitución de su subjetividad, esa restitución que Kovel mencionaba como necesaria en el esquizofrénico. (71)

objectifies both the author and the other, the reader, giving way to the fetishism of the poetic voice.[6]

These key readings of Panero's identity all illustrate the extreme complexity that the question of subjectivity and alterity seems to pose on his oeuvre. The necessarily liminal issue of identity renders a conundrum that critics have felt compelled to disentangle. The main question, however, remains unasked: what do we mean when we refer to Panero's subjectivity? For some authors Panero's identity seems to reside in the shadowy figure of the author—a figure rarely specified in its nature. Furthermore, in most of these critics' opinions, this poetic subject, as a kind of Sisyphus, appears to be doomed to push the undecipherable stone of his own identity up the hill of the Other to finally fall and start anew. The locus and ontological nature of this subject, however, is typically taken for granted: there *must* be a core, no matter how fragmented, rotten or empty.

We revisit here the classical question about the distinction between the subject of the statement and the subject of enunciation. In the majority of the aforementioned studies the line that separates both subjects appears to be excessively diffuse—let alone the one that differentiates the writings from the man. Some of the discussions on Panero's selfhood appear to view his texts as an example of lyric poetry in the Aristotelian sense, in which the alleged subject(s) "behind" the text and the subject(s) in the text seem to share the same identity anguish—hence the references to schizophrenia, vital obsessions or phallic traumas, for example. Notwithstanding the necessary—and extremely problematic—connection between the several layers of subjectivity, certain disentanglement is required.

Within the theoretical framework of this thesis, it would be extremely naive to understand Panero's convoluted subjectivity in his oeuvre as a faithful autobiographical account of Leopoldo María Panero—that is, a mere effect of an inclusive identity between poet and poem in the Goethian fashion. Since the theorisations and practices of Symbolism, the poetic subject—or the poetic voice—was gradually understood as separated from the empirical writing subject or author, who, in turn, has further been differentiated from the "real" person who lies "behind" the author. Leaving aside the likeability of a relationship between the

[6] In this sense, Helen Cixous writes: "The ideology underlying the fetishization of 'character' is that of an 'I' who is a whole subject, conscious, knowable; the enunciatory 'I' expresses himself in the text, just as the world is represented complementarily in the text in a form equivalent to pictorial representation, as a simulacrum" (305-307).

different "subjects" of the discourse in the poem and their relation to centrality or meaning,[7] it is essential to ascertain what sort of subjectivity constitutes the problematic identity that inhabits Panero's poetry.

Within the understanding of Panero as assemblage of enunciation, the "real" man Panero, as discussed in Chapter II, constitutes one mere element of the literary machine. His experiences may enter Panero's writings, upon becoming discourse, but can in no way serve to ascertain any meaningful aspects of expression—they are not expression as such. Therefore Panero, the man, and his supposed identity issues, cannot be the key focus of our considerations. Nor can the closely related aporia of the author, despite its functional implications for the assemblage of enunciation, be the only centre of attention of our discussion on textual selfhood and identity.[8] If the author has been discarded as the bearer of the Cartesian cogito—by Barthes and Foucault among many others, the name of the author becomes a mere discursive function. Therefore, if, as Foucault claims, the author has become the name that serves to "characterize a certain mode of being of discourse" ("Author" 107), the author's identity or subjectivity cannot be an issue in expression strictu sensu. Panero regarded as a name—and only a name—may have some denotative and connotative implications for the literary machine—let alone economic ones—but, as a name or signifier, its key characteristic is full, unarguable and "meaningless" presence in the endless chain of signification. In Lacan's words, "a signifier is that which represents the subject for another signifier" (316). As a result, the principal focus of the study of identity—subjectivity and alterity—in Panero should necessarily revolve around the so-called "poetic voice". This voice is channelled through expression—both in form and content—which, in turn, can be identified with the texts.

In Panero's expression, indeed, there is an obsessive recurrence of Leopoldo María Panero—the alleged man and his experience made discourse, the author Panero, formal and structural aspects that relate to the question of self and other, and contents that signal explicit discourses on identity. The compulsive recurrence of

[7] Many theorists refuse to acknowledge such possibility, for example, Martínez Bonati when he claims "La visión de la estructura y naturaleza de la obra poética, no permite establecer relaciones lingüísticas entre la obra y la persona del autor en aspecto alguno de su ser; poesía no es discurso del poeta en cuanto hablante, ni en función práctica ni en función teórica" (15).

[8] Manuel Asensi has commented on the parasoxical nature of the author: "se trata de una aporía: por una parte la posibilidad de la venida del autor sobre la que se funda la relación de éste con su escritura [...] nos impide prescindir de la figura del autor al enfrentarnos con un texto. Por otra parte, al ser una posibilidad traducida en ausencia tampoco nos permite apoyarnos en la figura del autor para determinar el sentido de un papel escrito" (24).

these elements in expression creates the "problem" of identity and alterity in his oeuvre.

In Panero's expression, indeed, the poetic subject appears to consist not only of an overabundance of first person pronouns and "biographical" episodes, but also of a plethora of alleged subject voices that systematically elude a definite answer to the ever-present question of identity. The poetic voice, not so much fragmented as pliable and mobile, seems willingly to renounce any stable identification with the self or the other. The understanding of Panero's subjectivity in terms of the recurrence of identity aspects in expression helps the discussion on the topic overcome the riddle of the binary oppositions and the logocentric notions of selfhood. The aforementioned studies on Panero's identity are legitimately based upon a series of basic oppositions: poet/poem, life/poetry, real life/artificial life and most importantly, self/other. Interpretation in these readings appears to point at a dramatic failure in the desperate attempts by Panero to re-construct his fragmented self in literature. Nevertheless, despite the fact that most of the commentators acknowledge the essential liminality involved in the question of identity, the centrality of the binary operations they deploy may "create" more than explain the issue. The chief opposition, i.e. self/other, is generally perceived in terms of "self *or* other" and "self *against* other". It is the emphasis on the dichotomy that actually generates the positions of self and other in Panero as somewhat stable—though problematic—and solid loci. When that presupposed stability and solidity does not conform to the reality of expression, one tends to think in terms of fragmented identity and failure to construct the self by and of the poetic voice. Yet, who or what is this subject or self that fails, once and again, to reconstruct its—fragmented—self? The answer to this question would possibly point to the Cartesian cogito, the old logocentric ideal that might provide unarguable presence, and hence, meaning.

The examination of the mechanisms of textual selfhood in Panero's expression will help a discussion of identity in his oeuvre that escapes the Cartesian ghost and its cargo of frustration and impossibility—notwithstanding the problematic nature of such analysis.[9] Once the analysis dispenses with the monolithic, albeit fragmented,

[9] The inherently paradoxical nature of the analysis in this chapter should be acknowkedged: any argument poses a centre that is denied by the fragmentation it also poses. Discourse about decentred language has, nevertheless, a centre, that is, denying the fundamental decentredness of discourse and of language. In this sense it could be argued that the self becomes an a priori logic of language.

subject and focuses on the assemblage of enunciation, fragmentation can be perceived in terms of mere expansion and dissemination, and the cracks on the mirror of otherness become lines of flight in the literary machine. In this way, and in a very Wittgensteinian fashion, if the premises that generate the puzzlement are reconsidered—or removed—it could be said that the "problem" of Panero's self and identity, may simply disappear.

2. (an)Other

It must be acknowledged that in Panero's expression there exists an overtly manifest tendency to otherness—of which palimpsestic and translation practices are a prime example. As is well known, at least since Lacan, identities are supposed to be created in relation to one another, and textual identities are no exception: "How does this politics of identity manifest itself in texts? The most important way in which this is done has come to be known as 'othering', or self/other relations" (Fuery 145). Identity created in this way generates two types of selfhood, the self and the other, that is, the identifying self and the identified other. The poetic subject and the author's selfhood are created by the text and within the text, as Fuery puts it, "authors define themselves by occupying the position of selfhood that an already established textual politics offers them […] the nature and identity of the author is constructed within the text" (145). Panero's insistence on the self and the other, as well as the self-awareness of his expression regarding the interchangeable nature of reader and writer positions amplify the consubstantial instability of the self and the other. Both loci become exchangeable and almost undifferentiated. The usual textual power politics by which the writer is given pre-eminence as insider, as the self, and the reader becomes the outsider, the absent other, do not operate as neatly in Panero's palimpsestic technique and even less so in his per-versions. As will be discussed later, the sites of identity are challenged even further in Panero's expression.

The Freudian *Ichspaltung* image—the split subject—that Lacan deploys in order to testify to the multiple system of ruptures that define the self, is taken by Panero's expression at face value. In his literary machine the inherently split self incessantly mutates and becomes other selves or other variations of itself, to the point that, as Talens claims,

> La posibilidad misma de un yo que otorgue unidad a ese fluir inconexo de imágenes que se superponen sin ilación aparente queda en

> entredicho. No hay una voz que busque subrayar su centralidad, sino la asunción cada vez más explícita de su misma vacuidad, de su carácter mestizo, en tanto resultado de otras muchas voces. ("Sub(b)versión" 47)

Panero's expression makes the absence of the self explicit via its own persistent recurrence, which voices the aporia of selfhood: "Lo subjetivo no puede eludirse (no se puede no decir 'yo'), pero tampoco ser dicho (el 'yo' no puede decirse). Sólo queda construir un lugar donde el yo, es decir, la falacia que lo constituye, no tenga cabida" ("Sub(b)versión" 47). The poetic voice that inhabits expression is not the voice of an individual, but an ever-changing location, within the flow of intensities and power in the assemblage of enunciation. This flow of identities, "tan consistente como esquizofrénico" ("Sub(b)versión" 47) appears to challenge the Lacanian *manque-à-être* at least in a partial way. The impulse of alterity does not seem to focus on the Other as the site of that impossible which the self wants or lacks. Otherness is understood in terms of pure flow and desire, becoming the Other the tendency of that desire, though, in a way, the Other is irrelevant as ultimate "inexistent" object. The Other is affected and recalled because textual desire overflows, and as such, created by desire rather than the other way round. Alterity can thus be understood as one of the main reflections of the workings of desire in Panero, the assemblage of enunciation: identity loci are created by the flux of expression in the literary machine. As Deleuze and Guattari claim

> the only subject is desire itself on the body without organs, inasmuch as it machines partial objects and flows, selecting and cutting the one with the other, passing from one body to another, following connections and appropriations that each time destroy the factitious unity of a possessive or proprietary ego. (*Anti-Oedipus* 80)

The question of subjectivity and alterity in Panero thus understood is splendidly qualified by Milagros Polo's phrase "erotismo maquínico" (*Cuarteto* 254), or the an-organic and de-structured impulse that exceeds the self. Panero appears to share a similar conception of eroticism:

> otro de los imposibles objetivos del erotismo, junto con la negación de toda naturaleza humana, la abolición del Otro y del vínculo social-otro imposible objetivo que es la destrucción del cuerpo, fuera vínculo social, su re-envío al Cuerpo Fragmentado que es lo que se reconvierte

> el cuerpo de la víctima, hecha volver a fuerza de latigazos a su infancia para preservar la pureza-esto es, el vacío-del cuerpo del libertino, que se mantiene gracias a esa tensión como un "cuerpo sin órganos" ("Sade" 20).

In Panero, the Other, and hence, the self, are willingly kept in their connatural state of fragmentation in order to shield them from the threat of social and symbolic closure. As such, they are kept in the permanent tension of the body without organs, the field for desire to be generated, enjoyed or suffered.

If comprehended in this way, Panero's question of identity can be perceived as a protean tendency in expression. The alleged self overflows in order to find the oscillatory complementarity with an alleged Other. Nevertheless, the virtue and power of Proteus is that of the metamorphoses, that is, becoming-other where the Other is "el Otro es mi posible (y no realizado) ser-otro-modo" (Moreno 45), the experimental ego that is desired and embraced. The desire for the other, however, is not the desire for unity and oneness, but, rather, the compulsion to diversity and multiplicity that encompasses a—perhaps painful—renunciation of the hypothetical self. In the perpetual becoming of Proteus there are no answers to the essential questions of mankind; there is no fixed and stable "meaning" to be, perhaps, fragmented, only desire and drive. The metamorphoses of the self entail the absolute risk of uncertainty. As César Moreno affirms, "la experiencia literaria es, entonces, experiencia concreta que deleita, angustia, o incluso atemoriza [...] porque su protagonista no es Yo u Otro, sino lo que se gesta 'entre Yo y Otro'" (49).

3. Oedipus AND Narcissus

The dilemma of identity and alterity in Panero and the recurrence of Otherness as an essential feature in his expression understood as pure overflow and becoming—without any stable subjective substance or center—can be paradoxically allegorised with the tropes of Oedipus and Narcissus. The significance of these figures—which were already present is Barella's seminal article in 1984—in the discussions of Panero's oeuvre has been argued in previous chapters. Identity in the assemblage of enunciation Leopoldo María Panero may, indeed, be finally analysed in terms of Oedipal and Narcissistic flows—even if we dispense with most of the interpretative cargo traditionally implied in both metaphors. The protean identity that inhabits the oeuvre displays an utter desire to overflow its own precarious boundaries

in two main different directions. The "othering" compulsion often drives expression "outwards", in a sort of Oedipal twist, since the Oedipal defines the self in relational terms to an-Other. At times, however, the subjective move aims at the "inner" other, the image of the uncertain alleged self in the mirror, that is, the narcissistic "othering" by which the subject overflows in an obsessive search for the self "inside" the self. Both tendencies materialise in expression, and construct the pervasive structural identity tension in Panero. Notwithstanding the metaphorical nature of the trope, and the insurmountable intricacies involved in clearly discerning the Oedipal from the Narcissistic—both notions constantly overlap and mingle, the two images prove valuable in order to determine a basic structure in the analysis of subjectivity flows in Panero's writing.

3.1. Oedipus

In Panero's literary machine, Oedipal identity flows can be regarded as the "outward" impulse by which expression spills selfhood in a centrifugal movement that encounters—creates and is created by—the other(s). Panero's palimpsestic compositions, as well as his per-versions are prime examples of this tendency. The outward impulse of selfhood is embedded in these structural practices all through the poet's oeuvre.

The figure of Oedipus has traditionally been linked to problems of self-identification. Since Classical times Oedipal individuality has been regarded as an incarnation of the dichotomy between essence and appearance and, therefore, a privileged trope concerning the question of true selfhood. In his analysis of alterity in Sophocles' *Oedipus the King*, Alberto Díaz Tejera points out the paramount significance of the myth as the manifestation of the obsessive search for the self: "Sófocles pone a Edipo en la búsqueda de quién es y de quién no es. Él y sólo él y con sus propios medios [...] Él es a la vez sujeto y objeto de análisis y es en él donde se produce lo aparente y lo real, o en términos psicológicos, la alteridad de su yo" (34). Finding the elusive self, however, appears to be a logical impossibility. As Tiresias warns Oedipus in the Sophoclean tragedy, the day he finds himself will be the day that he will lose himself: "Este día te dará tu verdadero ser y te lo quitará" (quoted in Díaz Tejera 31). Nevertheless, the key element in Oedipus' search for identity is provided by othering. Not only is Oedipus' uncertain selfhood given by his occupation

of shifting categories of self—father, son, husband, king, etc.—but also his search and its improbable outcome are shaped by the words of others—the soothsayer Tiresias and Jocasta being prime examples. Psychoanalysis identified and stressed the relational nature of the Oedipal. Both in traditional psychoanalytical accounts and in later reformulations—Lacan's Oedipus as access to the Symbolic, for instance—the Oedipal provides ontological certainty via the acceptance of a position within the social field granted by association with an-Other, or to the Other. The "3+1" scheme of the Oedipal triangle is supposed to warrant a certain sense of identity and univocal presence—identity triangulation resulting in the "one" self. In Panero's expression, however, Oedipal identity can be better understood in terms of the Deleuzian and Guattarian antiOedipal "4+n". The force that drives expression towards the "exterior" other becomes a shifting energy that constantly traverses both the alleged self and the possible others, challenging the authority and the certainty provided by their location in the literary assemblage. Once the vertexes of the triangle are destabilised, the univocal "1"—the logocentric vessel of presence, identity and meaningful truth—becomes the "n" of endless chance and subjective multiplicity.

Apart from the structurally consubstantial palimpsestic and per-version procedures, the "outward" impulse in Panero's assemblage of enunciation is made explicit in three key features that will be discussed now: co-written books, heteronyms and the apparition of the Doppelgänger. These recurrent aspects are vital for the perception of selfhood in Panero as an inherently unstable, mutable and multiple notion.

3.1.1. Co-"authorship"

It is essential to point out that after the waning of the occurrence of translation/per-version in Panero's oeuvre in the decade of the 1980s, a different, though equally evident, incidence of othering takes place. In 1992, *Cadáveres exquisitos y un poema de amor* is published. The book is signed by Leopoldo María Panero and José Luis Pasarín Aristi, and opens a trend of collaborations with other authors that continues up to the present.[10] The mention to the "cadáveres exquisitos"

[10] Leaving aside the numerous and rather literary interviews that regularly appear in Spanish and international media, co-written works *strictu sensu* constitute a significant part of Panero's recent production, for instance: *Tensó* with poet Claudio Rizzo; *Visión*, *Apocalipsis de los dos asesinos*, *Presentación del superhombre* and *Jardín en vano* with Félix Caballero; *¿Quién soy yo?* and *Me amarás cuanto esté muerto* with José Águedo Olivares; and *Los héroes inútiles* with Diego Medrano.

in the title of the first book co-written by Panero is extremely meaningful for this discussion. The technique of the "exquisite corpse" is obviously charged with Surrealistic undertones. In the *Dictionnaire abrégé du surréalisme*, André Breton and Paul Éluard offer their already canonical definition of the "cadavre exquis": "jeu de papier plié qui consiste à faire composer une phrase ou un dessin par plusieurs personnes, sans qu'aucune d'elles puisse tenir compte de la collaboration ou des collaborations précédentes" (Breton and Giraudy 36). In *Cadáveres exquisitos y un poema de amor* the notion of the "exquisite corpse" functions as an allegory for the literary machine and the compositional process.[11] Whereas the understanding of the poem as "jeu" precludes the notion of meaningfulness, the composition by "plusieurs personnes" prevents the idea of a stable subjectivity behind the poems, that is, the constant poetic voice and the univocal author—as guarantor of presence and meaning.[12]

Adolfo Marchena, in the prologue to the collection, claims that: "En esa mentira de dos hombres existe un claro indicio de traspasar esa nada que envuelve y acaricia al verso. Si tras la lectura de los poemas alguien es capaz de decir esto es de uno y esto es de otro, ese alguien habrá roto el encanto del verso" (15). The "two men" are, indeed, a lie, an impossibility signalling the shifting nature of—authorial—identity. Trying to identify their respective voices would not only be futile, but also counterproductive. In his prologue to *Tensó*, a book co-written with Claudio Rizzo, Panero maintains that "La muerte del autor lleva a esa poesía colectiva que es, entre los surrealistas, el cadáver exquisito, entre los provenzales la *tensó*, entre los japoneses el *renga* y entre los chinos la *lien-tsu*" (9).[13] The collective creative process involved in the co-written text entails dramatic consequences for authorial identity. The notion of univocal conscience disappears, leaving room for the practice of pure alterity, that is, pure literary flux in which subject or self locations are mere conduits for desire to flow: "la poesía es una alteridad, una perversión de la

[11] Panero has deployed the metaphor in several occasions. In an interview by Francisco Véjar, the poet was asked about his current projects, to which he answered "[Estoy escribiendo] un libro con Félix Caballero; un cadáver exquisito" ("Matemática"). Panero must have referred to either *Visión* or *Apocalipsis de los dos asesinos*. In *Los héroes inútiles*, Panero acknowledges the "exquisite corpse" technique as central for the whole book (265). In this volume we find a "cadáver exquisito" written together with the young poet Sebensuí Álvarez Sánchez (222-223), who also appears as co-writer of some of the texts in *Gólem* (55-62).

[12] Regarding the "exquisite corpse" technique Blesa has pointed out the impossibility of applying, for example, a psychoanalytical interpretation to the co-written text ("Pez" 188).

[13] "Tensó" was a form or Provençal poetry in which troubadours engaged in verbal "disputes" on a wide range of topics.

conciencia, si es verdad que ésta existe como conciencia pura y no como inmediatez del saber, es decir, percepción o sensación" (Panero, *Tensó* 13). This process stages in an explicit way the death of the author—of both authors—by the creation of a text in which "desaparezcan los dos" (*Tensó* 10). The "exquisite corpse" technique signals in an obvious way the disappearance of the author and the subject. Foucault points out how "The author allows a limitation of the cancerous and dangerous proliferation of significations within a world where one is thrifty not only with one's resources and riches, but also with one's discourses and their significations. The author is the principle of thrift in the proliferation of meaning" ("Author" 118). Freed from the anchors of authorial identity, poetry becomes rhizome, and the arborescent structure that supports any claims of unambiguous meaning is discredited by the unlocatability of voice, a kind of radical ambiguity. The constant flight taken by the self and the subject stages the endless displacement of sense that becomes itself a metaphor of the flight "por cuanto un sentido reenvía a otro sentido, y un concepto a otro concepto [...] el sentido es un ciervo, metáfora de la huida" (Panero, "Sobrevolando" 23).

Adolfo Marchena's remark that "Sin duda, queda la expresión, la verdad concentrada, la nada diluida, y sin que por ello se sufra una pérdida de identidad" (15) can therefore be understood in terms of the supremacy of expression over authorial subjectivity. Identity, as the critic claims, may not be lost, but it is definitely deprived of any substance. It becomes an empty and threatening authorial phantasm that challenges the reader from its unstable locus. If, as Panero claims, "el nombre del autor es el exorcismo para neutralizar lo que detrás de él subyace" (*Matemática* 12), the absence of the author can only produce a vague sense of fear—of the subsequent uncontrolled and revolutionary proliferation of sense in the absence of a meaning.[14]

A succinct analysis of *¿Quién soy yo?*, a book composed with José Águedo Olivares and published in 2002 will show how these ideas permeate Panero's co-written texts. The two main reasons for focussing on this book are, firstly, that it is one of the few examples in which the poems are preceded by a prologue signed by both authors, and secondly, the fact that title seems, in quite a playful way, to draw

[14] Blesa discusses the revolutionary powers of the "exquisite corpse" in terms that resemble Deleuze's notion of minor literature: "su escaso éxito entre los escritores y el cierto desprecio o, al menos, desinterés con que es mirada en general desde los estudios literarios es la prueba más palpable y definitiva de su extraordinario poder revolucionario" ("Pez" 189).

the potential reader's attention to the issue of identity.[15] The title of the prologue clearly voices the theoretical assumptions embedded in the poems: "Poesía de la miseria y miseria de la poesía (Acerca de una poesía sin autor)" (7). In the framework of an authorless poetry, "el poeta, que si no es nadie es un hijo de puta [...] es una cita de sí mismo, un referente de lo que no debe existir ni existe, esto es, en sí mismo" (7). The absence of the author entails the absence of the Cartesian cogito, guarantor of presence and truth: "no hay *cogito* sino cogito de dos conciencias, el doble contrapuesto, en busca del verdadero rostro" (7-8). Nevertherless, the search for the Other, or the "true face" in the mirror of alterity is regarded as pure meaningless impulse, since, there is no truth, only function of truth—in Wittgenstieinian terms. Therefore the only possible face is the impossible face of madness, which silences any human pretensions of certainty, "ese rostro es el rostro de la locura, el pan tortuoso que abrasa el fin de los fines donde se ahoga todo anhelo humano" (7-8). In both the prologue and the poems the reader may succumb to the temptation to try—as Foucault mentions in several parts of "What is an author?"—to assign an authorship to each text, and even to every individual line. One could suggest, for example, that paragraph three on page eight is not Panero's, and claim that paragraph four on the same page definitely is his.[16] The schism between both authors' texts might be productive in terms of sense generation. Identity, however, remains an aporia. Even if we are sure of the attribution of a certain text to a certain author, there is no means of being positive that Olivares is not quoting or parodying Panero, or vice versa, not to mention the considerations in previous chapters of this thesis on the impossibility of authorship in Panero's conception of textuality. Finding authorial identity in the co-written text, therefore, is a totally futile task. Nevertheless, the text and its structural composition forces the reader to embark on a search that is doomed to failure. Identity is enhanced then as an affect—in Deleuzian terms, embedded in the text, even as an unattainable goal.

[15] "¿Quién soy yo?" is also a question that Panero has imposed on his readers on numerous occasions all through his production. In *Narciso en el acorde último de las flautas* (1979), we find a prime example: the mysterious author of the prologue, Johannes de Silentio chooses to end his text, which is chiefly concerned with the question of identity, on the prime question of selfhood (*Completa* 143).

[16] The lexicon in the paragraph is easily recognisable as Panero's (with one of his favourite quotes of Freud). The use of the imperfect form of the subjunctive, "dijera" also denotes the poet's voice. Finally, the adversative conjunction "ahora bien" that opens the paragraph is one of Panero's expressions of choice, as the poet himself acknowledges in *Prueba de vida. Autobiografía de la muerte* (33, 74).

The issue of—authorial—identity in the book is further complicated and intensified by the deployment of a blatantly palimpsestic structure, so typical in Panero's expression. A plethora of intertexts of "familiar" Panerian authors traverses the poems in the co-written book.[17] Among these authorial subjectivities—whose mere presence already makes the author a logical impossibility, the reader finds the persistent incidence of one Other author called Leopoldo María Panero. If we follow the internal logic of the bicephalous text, that is, the impossibility of ascribing any specific text to either of the authors, the continuous presence of Panero's blatant intertexts entails a further dissolution—rather than a concentration—of poetic identity. In *¿Quién soy yo?*, expression, indeed, is plagued by Panero's "voice". The book is not only inhabited, as already indicated, by the names and words of Panero's recurrent authors, but also populated by remarkably Panerian themes such as madness, vampirism, poetry, psychiatry, death, fear, identity, and so on. Lexicon and grammar are also tinted in Panerian colours: words such as "Narcisos", "rosas", "Apocalipsis", "poema", "heces", "decapitados", "labios", "falo", "estantigua", "azul", "ciervo" and "locura" are found in the poems, structured around a series of simple sentence constructions, plural imperatives and interjections—fundamentally "Oh" and "Ah"—so emblematic of the later Panero. Of these, several lines and syntagms seem to be quotes from previous Panero's texts. Thus, "dientes de Berenice" that appears twice in the poem entitled "Poe" (15) and in "Jamás, Jamás" (57) duplicate the same occurrences in "Poe" (21) and the poem that begins with the lines "Soy una mujer barbuda" (27) in Panero's *Teoría del miedo* published two years before, in 2000.

The persistent practice of "self"-quotation adds another layer of complexity to the issue of identity in the co-written books. Such a practice, which might be understood in a different context as a device to re-enforce the presence of the centered subject, becomes an instrument of deterritorialisation of identity. In the absence of a certain author, self-quotation becomes simply quotation. Panero, then, must be conceived as just another—shifting—author within the overabundance of citations in the poems. The poet is not only the voice quoting himself and others, but also his own Other, that is, a separate Other. This notion is also highlighted by the introduction of numerous cross-references, shared quotes and the like. This is patent even in the titles

[17] Amid these intertexts we identify some extremely recognisable Panero's favourites, for instance: Trakl (19), "Blake *dixit*" (36), "Pound *dixit*"17, "Dante *dixit*" (21), "Carroll *dixit*" (44), Mallarmé (21), John Donne (24) Nietzsche (33), Beckett (34), Lautréamont (40), "Eliot *dixit*" (49), Rilke *dixit* (42), Nerval (46) and Kafka (52) among others.

of the poems. Thus the title "Psicosis del fin" (62) appears also in *Me amarás cuando esté muerto* also co-written with José Águedo Olivares (40). Other titles in this book, such as "Remake" (33), "Palimpsesto" (57) and "Rilkiana" (33) previously appear on several occasions in Panero's oeuvre.

The prologue to *Jardín en vano*, a volume co-written with Félix J. Cabalallero is entitled "La escritura a dúo o acerca del misterio del águila bicéfala". This co-signed short text that precedes the poems claims: "Dicen que Deleuze utilizó a Guattari para salvarse del cansancio, del cansancio de escribir, que es siempre el mismo" (7). Perhaps the tiredness the text refers to may be conceived as the exhaustion the search for identity may cause in the alleged author. Co-writing, indeed, dispenses with the need for authorship and authorial presence—and, as such, any possibility of a logocentric meaning—in the text, opening the linearity of the poem to the multiplicity of the rhizome. Authorship as othering becomes a labyrinthine path that expands its own restrictions and its own presuppositions, an ever shifting impossible and deterritorialised locus, totally insufficient to limit the "cancerous and dangerous"—to use Foucault's florid terms—tide of multiple sense. The search for the author, a discursive connatural tendency in us, readers, represents then a chase that is doomed to fail, a need to follow the vital flux of selfhood in the literary machine.

3.1.2. Heteronyms

If the co-written texts put authorial identity at stake by projecting it onto a literal "real" authorial Other, the Oedipal "outwards" flux is additionally enhanced by the presence in Panero of the "literary" authorial Other provided by the appearance of heteronyms that split the responsibility of the poetic voice into two or more authors.[18] Despite the obvious narcissistic stamp involved in the outward search of heteronyms—it may be argued that the creation of authorial *alter egos* entails a high level of specular reflection—heteronymy constitutes a further instrument of othering, regarded as "outward" flow by which poetic selfhood pours out of the urn of the univocal self to meet—and in this case, generate—the Other.

The prologue to Panero's *Narciso en el acorde último de las flautas* was signed by a mysterious author, Johannes de Silentio. De Silentio tells the story of an

[18] The term "heteronym" is deployed here to refer, not to the linguistic notion, but to the expression created by Fernando Pessoa by which a poet creates one or more "authors" for his or her writings (usually contributing to the appearance of different "styles").

unnamed dead man, his devotion to the art of writing, and the problems created by his own name:

> no narro mi historia [...] Narro la historia únicamente de un escritor imaginario que, pongamos, soñó no sólo haber escrito, sino incluso haberse defendido de su nombre en entrevistas, artículos y otros números circenses por los que se alejaba de toda tentativa de una banal idolatría a la que sabía, a la postre, siempre perjudicial para su cuerpo; que soñó que el arte es largo, y trabajo y no sueño, que soñó, en definitiva, haber escrito. (*Completa* 141)

From the information provided by De Silentio, one can infer that this deceased writer bore a surprising resemblance to Leopoldo María Panero and his referential figures: "No es tal vez un héroe imaginario: es Ezra Pound, acaso, sólo que con menos años, más impaciente y menos culto" (*Completa* 142). Apparently the tragic writer never succeeded in possessing an identity, because "cuando estaba [...] a punto de 'realizar su sueño', y de ser cierto, de ser un hombre al fin, la muerte vino de nuevo a desterrarlo" (*Completa* 142). The prologue ends with a query that compels the reader to question identity, and in particular the identity of the author of the book and the prologue, who asks "¿quién soy yo?" (*Completa* 143).

In what could be regarded as an astounding coincidence, Johannes de Silentio shares his name with the "author" of Søren Kierkegaard's *Fear and Trembling* (1843). In fact, a number of Kierkegaard's texts were written under heteronyms, as a contribution to his concept of indirect communication. According to several passages in *The Point of View of My Work as an Author*, Kierkegaard deployed differentiated author names and voices in order to prevent his works from being treated as a univocal philosophical system. In Kierkegaard's opinion "Pseudonymity or polyonimity has not had an arbitrary basis in my *personality*" and therefore there is "in the pseudonymous works not a single word which is my own, I have no opinion of them except as third party, no knowledge of their meaning except as a reader" (quoted in Garff 78). As in Panero's palimpsestic and per-version practices, the heteronymous voice produces a discourse that is and is not Panero's. This voice echoes and impersonates multiple others, who, at once, penetrate and impersonate Panero. His oeuvre thus signals the endless loci where selfhood does not exist as identity, but rather as the line of flight for identity to become multiple. In Kierkegaard's words, this consubstantial absence seems to be "*essential* to the nature of the production itself"

(quoted in Garff 78). This question, given the convoluted context, seems to involve a masquerade, both as game and pretence.[19] As Túa Blesa points out, referring to Panero, "De ninguno de sus heterónimos se conoce ninguna obra íntegra [...] y son muy escasas las noticias—en algún caso inexistentes—sobre estos escritores" (*Último* 74). Some of these authors, however, seem to have passed on a significant legacy to the poet. Of them, English author Leopold Von Maskee constitutes the most notorious influence. An alcoholic and perverse 18th to 19th century poet, essayist and philosopher, Maskee has not been translated into Spanish (despite the fact that the titles of most of his known works are in Spanish) and he is, according to Panero, "injustamente desconocido en España" (*Matemática* 44). We know some of the titles of his works, among others, *Escritos Póstumos* published in London in 1824 (*Matemática* 47) and *Diarios 1824-1824* ("Thomas" 11). The most relevant is perhaps "My Mother", a short story that, according to Panero, anticipated Ambrose Bierce and Lovecraft, and in which "el narrador se sabe al final cómplice de su propio filicidio por parte de la madre" (*Visión* 19-20). The scarce information available about Maskee's "My Mother" may actually indicate that Panero's story "Mi madre" in *El lugar del hijo* could be a per-version of Maskee's narrative. Furthermore, the lines belonging to Maskee's *Diario de una no-vida* as read in a lengthy quote in the prologue to *Matemática demente* (27) appear as an intertext in Panero's prose poem "Destruktion ficticia" (*Teoría* 12). Other lines by Von Maskee seem to have also heavily influenced Panero's.[20] Another heteronym, Leopoldo del Vuoto, seems to be an expert in "anapsicoanálisis" ("Thomas" 24) as well as the author of some rather Nietzschean epigrams, such as "el orgullo es la humildad suprema" ("Thomas" 40). Furthermore, he is the author of an "extraordinario prólogo a la 'Matemática demente' de Lewis Carroll" ("Sade" 40), a book that surprisingly shares its title with Panero's per-version of Carroll. Two other minor heteronyms, the critic Leopoldo d'Assenza, and the early 19th century Polish monk Ladislaw Lubicz Wholesilenz should be named in this list. Finally, one of Panero's quotes in *Visión de la literatura de terror anglo-americana*, "el terror se presenta en toda su Belleza: 'La belleza que causa horror'" (20) sends the reader to a note that attributes the citation to a Modernist Peruvian author and one of his books:

[19] "Máscaras", in fact, is the title of the splendid chapter 5 in Túa Blesa's book on Panero, in which he discusses the presence of heteronyms in the poet's oeuvre (*Último* 73-78).
[20] For a full explanation of such "influence" see Blesa (*Último* 74-76).

> Me refiero al libro 'La ley de la caída de los cuerpos', del tempranamente muerto—para dejar más por medio de ese suicidio, mayormente escrita esa otra vertiente de la literatura que es la *ausencia de obra*—Leopoldo María Panero, al que no sé por qué rescato aquí del Olvido que él quiso fuera el espacio secreto y clausurado de su obra. (*Visión* 20)

Here Leopoldo María Panero becomes an orthonym that testifies to the circularity of authorship and the ungraspable nature of poetic identity. The masquerade of authorship involves the creation of identities that are mere "Máscara, vacío, ausencia, silencio absoluto, y cruzándose, la mentira total" (Blesa, *Último* 77). Identity is a relentless repetition of the vacuum behind the mask, the locus without substance, an "eterna repetición de Lo Sin Nombre […] el sentido del arte impugna la identidad" (Panero, *Matemática* 12).

Despite the precarious data that we have about Panero's heteronyms and their works, it can be safely suggested that they share a great deal of similarities and coincidences in their writings—and even in their names and lives. The few lines that we preserve from these authors read as perfectly Panerian in their expression. This fact appears to contradict one of the key principles of the heteronym. In an interview with Julián Ríos, Octavio Paz signalled the difference between Antonio Machado and Fernando Pessoa by claiming that in the Spanish author's work one sole voice can be heard, whereas in Pessoa we are able find real heteronymy, a true poetic plurality of voices: "Machado pensó la pluralidad; Pessoa la vivió, la padeció" (Paz and Ríos 63). In Panero, the deployment of a plurality of voices for the heteronyms seems to be redundant. In fact, within the conception of literature as overtly palimpsestic exercise, and the pure comprehension and recognition of the disappearance of the author in this type of textual practice, the plurality and instability of voices is understood as a given, grafted in every line of every text. If literature is one universal assemblage of enunciation, to which all the particular works are connected without the need or the pertinence of *auctoritas*, an effort to provide the heteronyms with "their" "personal" voices may be futile.

Therefore the issue at this stage may be that of why considering heteronyms at all. Firstly heteronyms testify to the structural operations of the self as expanding desire within the palimpsestic machine: they appear because they proliferate, by being available in the universal literary assemblage of enunciation. As Panero claims, "Me

digo que soy Pessoa, como Pessoa era / Álvaro de Campos" (*Completa* 220). Secondly, they mark the sites for identity to collapse and expand, as well as the circularity of writing and the infinitude brought about by such circularity. Panero's texts, for instance, create Von Maskee and his "My Mother", a 19th century short story. This author influences Panero who, in turn, becomes writing and "written" by Maskee, and, as such, a part of the endless proliferation of the literary. The dissemination of identity enhanced by the heteronym both annihilates and generates the author as an atemporal liminal literary function. In this sense, Panero remarks in *El tarot del inconsciente anónimo***,** "La muerte no existe / a alguien le dijo Pessoa" (95). Finally, Panero's heteronyms are endorsed with a positive dose of humour. Most of the authors seem to be given a first name that points at the poet's identity—Leopold or Leopoldo—in what it could indicate a certain desire for unity. Their surnames, though, seem to underline the impossibility of this self-harmony in a rather palpable fashion, and to give evidence, once more, to the (im)possibility of the same, differing. Both "Silentio" and "Wholesilenz" appear to highlight the inability of the subject to speak or communicate: "Maskee" may allude to the mask that both signals and hides the self and the Other from each other and themselves—in French "masqué" means "hidden" or "masked"; "Vuoto"—in Italian both an adjective meaning "empty" or "vacant", and a noun which could be translated as "vacuum" or "void"—appears to refer to the emptiness of the self locus, the void behind the mask, as it does the last one, d'Assenza—Italian for "absence". The obviousness of these names may produce the possibility of a humorous effect. The acknowledgement of the loss of the self and the fragmentation of identity may be tragic, but Panero's texts seem to make fun of it.[21]

The loss of the self and the Other frees writing from the chains of any central *auctoritas*. The illusion of arborescent fields of logocentric sense is, once again, wiped out: if we think in terms of the old logic of textual meaning based on identity as the author as the signifier of a signified text, the unremitting and protean shifting of the signifier—let alone the signified—makes the miracle of the stable communion of the sign unattainable. The incessant propagation of authors may produce both fear of

[21] Kierkegaard may also have inspired Panero's humorous heteronyms. Apart from Johannes de Silentio, we find in his oeuvre other "*alter egos*" named in quite a hilarious way: Hilarius Bookbinder, editor of *Stages on Life's Way*; Inter et Inter, a writer responsible for *The Crisis and a Crisis in the Life of an Actress*; Johannes Climacus, author of *Philosophical Fragments* and *Concluding Unscientific Postscript*; and Anti-Climacus, who signs *The Sickness Unto Death* and *Practice in Christianity*.

the chaotic and the in-human, but also the joy at expansion and creative transmission in which self/other are no longer joined by disjunction, but by an endless conjunctive and metamorphic flow. In Milagros Polo's words, Panero's writing entails the "Centrifugación y diseminación de una escritura que rompe el 'sentido' y camina la noche y la sombra en la experiencia, cada vez de más hombres, del umbral del miedo y el desorden. Panero se adelanta ahora con pie inseguro, pero esperanzado, a lo porvenir, a lo imposible, a lo repetitivo imposible de unidad" (*Cuarteto* 258).

This relentless centrifugal force that obliterates meaning and "creates" selves can be finally signalled by what may be regarded as another "possible" heteronym that further problematises and distabilises the notion of the self. In *Papá, dame la mano que tengo miedo* we read a quote "El hombre solloza, solloza y solloza" attributed to "Leopold Segar Sengor, poeta adicto a las sombras" (94). This name may be interpreted in two ways. It is perhaps a mere case of misspelling [22] of the Senegalese symbolist poet and politician Léopold Sédar Senghor, and therefore his alleged "addiction to shadows" could be a—rather politically incorrect—humorous reference to Senghor's lifelong concern with the notion of Négritude. Nevertheless, the coincidence in the first name "Leopold" with some of Panero's authorial *alter egos* and the fact that the line attributed to Segar Sengor appears in other book by Panero—"Que solloza y solloza y solloza" in *Mi lengua mata* (12)—may signal the presence of a sort of an heteronym. Regardless of the "truth" of the quote and its attribution, this example has the unsettling effect of further blurring the already shadowy lines that separate the poetic self from the other(s) in a relentless and merciless machinic process of self annihilation and propagation.

3.1.3. The Doppelgänger

Up to this point, the question of identity in Panero's expression has been discussed as an expansion in an outward movement towards a chiefly authorial Other. In the case of the co-written texts, authorial identity constitutes a kind of para-textual phenomenon. Regarding the heteronyms, the split identity they embody is comprised

[22] Whether motivated or not, misspelling authors' names is a common occurrence in Panero. As a remarkable example, in *Papá dame la mano que tengo miedo* French 15th Century poet François Villon appears as "François de Billon: poeta asesino, asesino en la página, 'turba filosoforum'" (61). This misspelling, which is found throughout the book (pages 76, 89, 90 and 94) may be deliberate. Panero knows Villon's poetry extremely well, and he has claimed the French poet as one of his inspirations, as we can see, for example, in Panero's untitled poem that starts with the line "Yo François Villon" (*Completa* 436).

both within the texts—if we understand them as creation—and behind the texts—if understood as creators. The first subject category may be regarded as subject of the statement, whereas the second inhabits a kind of interregnum between statement and enunciation.

A third category of "Oedipal" or outer identity flux in othering is introduced now. This category is more evidently textual, and perhaps fits more neatly into the notion of the subject of enunciation, or the "poetic voice" identity. This third type, while obviously related to the previous two as a tributary of the issue of identity in the assemblage of enunciation, is more explicitly connected to the side of content in expression, and may be explained using the figure of the Doppelgänger. This image constitutes one of the most powerful means of discussing—rather than answering—the central question of self identity and alterity that traverses the Panero's oeuvre, from his very early poems to recent works. For example, in *Mi lengua mata* (2008) the line "'¿Quién soy yo?', digo al oído del espectro" (36) still echoes Johanes de Silentio's vital inquiry made thirty years earlier (*Completa* 143).

The Doppelgänger has been conventionally understood, *latu sensu*, in terms of othering via the splitting of the self, and the subsequent apparition of the self-other.[23] The consubstantial liminality of the Doppelgänger provides an essential tool to analyse identity in Panero's expression since the other as double also bridges the Narcissistic and Oedipal tendencies towards othering in his oeuvre. One of the key forms of appearance and manifestation of the Doppelgänger is the mirror. The mirror is the surface where Narcissus seeks for—and loses—himself in the other that is and is not himself. That is, the locus where the outward and inward tensions of identity meet in an "imagen esencialmente ambivalente", in Túa Blesa's words (*Último* 52). Panero's narcissistic gaze does indeed construct an immense and labyrinthine room of mirrors.[24] Nevertheless, whether or not this phantasmagoria is designed to trap a glimpse of the slippery self—and hence provide a definite answer to identity—one cannot tell. Yet its failure is certain.

[23] Even though "splitting" seems to be the key generative modus operandi of the Doppelgänger, it is not the only one. The malleable nature of this figure and its structural behaviour is exemplified in Juan Bargalló, for instance, when he refers to the three mechanisms by which the Doppelgänger is generated: fusion of two selves in one, fission of an individual in two personalities and metamorphosis, which can also be reversible (17).

[24] "La obra poética de Leopoldo María Panero puede ser vista como una galería o 'Salón de los Espejos', expresión esta que tomo de su poema 'Ann Donne: Undonne'" (Blesa, *Último* 46).

The constant reflections that Panero's mirrors provide at the level of content of expression constitute a puzzling plethora of images. The playful specular surface returns a portrait of the self that challenges not only gender identity—"No me engaña el espejo: / esa mujer soy yo" (*Completa* 244)—but even human selfhood: "las serpientes del espejo, de las serpientes de la vejez / [...] / y de mirar en el espejo / en donde sólo se ve un sapo, / bello como la muerte" (*Completa* 544). Seldom does the mirror appear to bounce a metaphorical image of the self-other, "Si en el espejo me miro / otro ser blanco descubro (*Completa* 518), yet in most cases, it seems to constitute a rather deceptive tool. The specular image may not be produced—"que no refleja mi imagen, / espejo del vampiro (*Completa* 433); the instrument may actually be literally broken—"me / arrastro entre los vidrios dispersos de tu espejo, entre los / harapos de ti que aún quedan" (*Completa* 342); or, perhaps, the mirror eventually becomes a trap for the onlooker: "O bien alguien perdido en las galerías del espejo" (*Completa* 221). Panero's expression, however, appears to unveil the specular need in the search of the self—"¿Quién soy yo sin el otro, sin el espejo de la noche" (*Lengua* 34)—despite its clear acknowledgment of the futility involved in a search where the poet discovers himself and others "persiguiendo ciegos la ilusión del espejo" (*Completa* 256). The mirror, therefore, seems to constitute the precarious instrument in which the unknown self strives to find the impossible answer to identity. The reflected image is always a chimera that the self is forced to confront as his self, and an open interrogation that Panero contemplates over and again in his "Sisyphal" search for identity. In the poem "Vaso" we read "y veo, en la copa un rostro / grotesco de algún monstruo / [...] / una interrogación tan sólo que se mira sin duda / con certeza, perdida al fondo de ese vaso" (*Completa* 253-254).

The split of the self in the mirror, and the subsequent appearance of the other self, according to critic Juan Bargalló, "no sería más que el reconocimiento de la propia indigencia, del vacío que experimenta el ser en el fondo de sí mismo y de la búsqueda del Otro para intentar llenarlo" (11). It should, however, be emphasised that Panero's need for othering may not be understood in terms of the Lacanian *manque* by which the self searches in the impossible Other what he/she feels he/she lacks in a desperate attempt to recover an allegedly lost univocal entity. The mirror as a structural operation of the gaze in Panero cannot be perceived as either the communion of the *coincidentia oppositorum*, or the affirmation of the dichotomic existence of contraries. Both conceptions would focus on the self—the arguable

product—rather than the generative process. In the absence of the possibility of a stable self, the movement implied in the search for identity embedded in Panero's expression involves a radical and revolutionary set of implications for subjectivity. Where that movement takes the literary machine is irrelevant—and a matter of pure interpretation by the reader. Commenting on Panero's *Dióscuros*, Túa Blesa claims that in the book it is not the characters' subjectivity, but "es la pura dualidad lo que se destaca" (*Último* 53). In Panero's expression as a whole, the focus actually overflows duality and embraces the movement towards the absolute multiplicity of being as the only answer to the persistent and "demonic" question of—poetic—identity: "El Infierno pregunta / de quién es la mano que escribe" (*Completa* 486).

A further look at the Doppelgänger can help us partially unlock the mechanisms of the flux of identity in Panero's expression at the level of content. German writer Johann Paul Friedrich Richter first deployed and defined the term Doppelgänger in 1796 in the following way "So heissen Leute, die sich selbst sehen" (242)—which may be translated as "so are named the people who see their own selves". Therefore Doppelgänger—a term which can be both singular and plural in German—does not originally focus on the existence of two identical selves, but rather stresses the process by which people see an Other. The dichotomic—and as such, hierarchical—object/subject opposition that might arise from the nature of the gaze, however, is problematised by the very liminal nature of the Doppelgänger phenomenon.[25] As Milica Živković claims, the appearance of the double "obviously puts in question unities of character, time and space, doing away with chronology, three-dimensionality and with rigid distinctions between animate and inanimate objects, self and other, life and death" (122). According to the critic, the double becomes the perfect "device for articulating the experience of self-division" (122). The vehicular function of the gaze, however, and its necessary structure of subject and object seen, should not mislead the discussion into a hierarchical understanding of the

[25] Milica Živković has aptly summarised the canonical view of the liminal nature of the Doppelgänger:

> As an imagined figure, a soul, a shadow, a ghost or a mirror reflection that exists in a dependent relation to the original, the double pursues the subject as his second self and makes him feel as himself and the other at the same time. While its imaginative power springs from its immateriality, from the fact that it is and has always been a phantasm, the psychological power of the double lies in its ambiguity, in the fact that it can stand for contrast or opposition, but likeness as well. (122)

These features, as well as the resistance to precise definition, make the Doppelgänger an extremely valuable tool for criticism: "Indeed the 'value' of the double has seemed to reside in its resistance to definition" (122).

Doppelgänger. In Panero, the double cannot be understood in terms of utterly Narcissistic Jungian projection, by which the unconscious self tries to satisfy its sense of lack by creating an Other that may allow for the—necessarily false—stability of the self and his/her identity that in turn leads to further isolation and lack.[26] Despite the apparent Jungian twist of the projections in Panero's expression, the gaze does not generate the bridge that connects the self with the Other, and, as such, makes impossible either the construction of self positions, or the isolation of the projector of the gaze. In fact, the Doppelgänger in Panero should not be regarded as self-division at all in view of the fact that self-division involves a self to be divided.

In his excellent article on the Doppelgänger and Freud's "uncanny", Dimitris Vardoulakis states how

> The subjective ontology that the Doppelgänger introduces should not be seen as positing an originary substance or essence. On the contrary, its formal openness allows for its own interruption. At the same time, that openness is impossible without the interruption. (100)

The specificity of the Doppelgänger, the feature that makes it a formidable challenge to any established notion of subjectivity, is that it "is a form of relationality that is not only a condition of possibility, but also a reflection of and on that condition" (100). Panero's insistence on the possibility of the self testifies to the recurrent presence of the Doppelgänger in his oeuvre. In his texts, however, the gaze, the main condition of the double in Johann Paul Richter's seminal definition,[27] is endowed with peculiar characteristics.

Alyssa Hogan has rather comprehensively analysed the problem of the gaze in Panero—or its lack. Hogan remarks how "blindness in Panero's poetry is often emblematic of a more abstract and equally complex problem—the poetic subject's inability to perceive for himself a genuine self-construct or gendered identity" (97). She goes on to discuss how Panero's inability to see prevents him from entering the

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[26] According to Jung,

> The effect of projection is to isolate the subject from his environment, since, instead of a real relation to it there is now an illusory one. Projections change the world into the replica of one's unknown face […] they lead to an autoerotic or autistic condition in which one dreams a world whose reality remains forever unattainable. The resultant sentiment d'incomplétude and the still worse feeling of sterility are in their turn explained by projection as the malevolence of the environment, and by means of this vicious circle the isolation is intensified. (116)

[27] Andrew Webber in his already classic study *The Doppelgänger: Double Visions in German Literature* regards the gaze as the first premise for the occurrence of the Doppelgänger (3).

Lacanian realm of the Symbolic, and, as such, to constitute a proper identity: "Lacking the power of the gaze, the fragmented male speaker of Panero's poetry is incapable of participating in the harmonious exchange" with the Other, and therefore, "He reverts back to the mirror stage, seeking confirmation of a coherent bodily existence and identity through external bodies" (98). Despite the pertinence of such a reading, the mechanisms of the gaze as analysed in Hogan draw attention to the incomplete identity closure that takes the poetic subject projecting the gaze for granted, regardless how imperfect and fragmented it is. Nevertheless, Panero's insistence on "blindness" problematises the subject/object hierarchy in further complex ways. It is undeniable that in Panero "sightlessness becomes emblematic of metaphysical uncertainty" (Hogan 111). However, it is also patent that sightlessness allows for the appearance of the multiple possibilities of the self. By systematically disavowing the possibility of the gaze, Panero's expression interrupts the hierarchy of the subject and the object, and, as such, the duality involved in the specular dynamic. Blindness then becomes a far more productive mechanism for both the negation of the subject and the creation of the infinite possibility of the subject. It is not the subject that projects the gaze to fulfil an alleged need for its consubstantial *manque*, but the flow of the gaze, driven by desire, that is interrupted by blindness, thus, creating innumerable and indefinite loci for the unstable appearance of the self. Therefore the spectral subjects "appear" and challenge, or take over, the poetic voice, adopting a life of their own.

Blindness regarded in this sense seems to be a universal organizing power. Thus, in the poem "Da-Sein 2ª (versión)"—a blatant reference to Heideggerian ontology, which the text appears to mock—God is blamed for the poetic voice's sightlessness: "La llave, la llave oscura / del fuerte dios, del pardo / dios cierra / mis ojos con su fuerte llave" (*Completa* 177). Full sight, or the unattainable ideal of the self can only be found in death, that is, in nothingness: "inalcanzable ideal de la muerte / allí están mis ojos vivo / vivo allá sin hilo a otro, como / interruptor exacto / de la luz del mundo" (*Completa* 177-178). Death, the ultimate blindness, rises as the precise device to interrupt the world's light, that is, the definite process to access pure identity, once the flow of desire is stopped. Life only offers flow and the mobile and partial interruptions of sightlessness that create subject positions. This pure selfhood, however, is only an "unattainable ideal", a belief the poetic voice clings to in a rather precarious way. While the poetic voice waits for the mysteries of death, it can only

testify to the blindness of "tus ojos / que nada saben" (*Completa* 178). The hallucination of the eye, or the inability to perceive the other, however, is the decisive instrument to interrupt the molar flow of subjectivity and give birth to the molecular multiplicity of a myriad of subjects and subject positions. The blindman may insist on his being self, "aquel a quien los ojos / le alucinan y a todos dice 'soy'" (*Completa* 178-179), but this affirmation only marks the empty site of subjectivity that is submitted to a relentless deterritorialisation and reterritorialisation by a multiple potential subjectivities that cannot know each other:

> el que no es, el Único
> el caballero idéntico a su vanidad, el esclavo
> de mi propio ídolo, el adorador de Otro, el Yo sin ley y todo
> hombre animal o luna me es al filo del Destino
> desconocido: y quizá Dios es también esa tortura,
> si me padece: quizá es, si sabe al menos, si se sabe,
> también un No perfecto y puro. Soy
> virgen de los hombres y no tengo
> sexo, como la nada, como el tiempo (*Completa* 179)

Panero's oeuvre as a whole operates as a gaze/blindness machine.[28] Like Oedipus, the assemblage of enunciation blinds itself in order to be freed of the hierarchical gaze that is supposed to reveal the impossible self. This deterritorialisation of the eye affects, not only the "I" that speaks in the poems, ("las cuencas vacías de mis ojos" *Completa* 430), but any living creature ("No busques ojos al sapo / que no tiene" *Completa* 344) and even their physical materiality, "no hay nada en los ojos sino algo que cae" *Completa* 253). Germán Labrador Méndez comments that, once the eye is deterritorialised, "el cuerpo poético cuerpo sin órganos, cuerpo diseccionado, cuerpo no articulado, cuerpo que ha salido de sí mismo para no volver, cuerpo cuyo cada miembro su propia vida tiene—muta en formas novedosas. Los órganos fluyen y las membranas generan funciones imposibles. Allí donde la espalda pierde su nombre se abre una boca y luego un ojo" ("Eye"). Identity in the body without organs, made possible by blindness—the deterritorialisation of the eye—is freed to flow and to peak in unstable self formations. Thus the "I" does not mean being anymore, but rather constantly becoming an impossible other. Therefore

[28] Germán Labrador Méndez refers to the construction of Panero's "poema como una máquina de visión –o de invisión" ("Eye").

the poetic voice will be projected from countless selves that could be ascribed to any of the traditional metaphysical categories of being. Indeed, the textual "I" can be a plethora of humans of different gender, dead or alive, famous or infamous, known or unknown: "Yo soy alguien que miente en la tarde" (*Completa* 440), "Yo soy un hombre muerto al que llaman Pertur" (*Completa* 291), "soy una princesa" (*Completa* 183), "Yo François Villon" (*Completa* 436); any kind of animal: "yo soy el tigre" (*Completa* 543), "soy un pez" (*Completa* 430), "Yo soy un gato" (*Completa* 292); plant: "La rosa, la rosa, la rosa / que soy yo / pues soy un hombre nacido de rosa" (*Completa* 471); literary characters "Yo soy un lamed wufnik" (*Completa* 356)—from Borges's "Los Lamed Wufniks"; inanimate material entities: "la casa abandonada que yo soy" (*Completa* 342), "¿Querías saber mi nombre? Soy el Fuego" (*Completa* 292); or even divinities: "yo soy el Diablo" (*Completa* 543), "soy Jesucristo" (*Cerebro* 19), un-formed creatures: "soy un monstruo" (*Papá* 68), or simple unnamed objects to be used by an Other: "Ya no soy yo sino *eso* que torturas" (*Completa* 292). The ego multiple self-attributions not only de-populate the subject to generate loci for the numerous selves but also signal actions, such as in the line "soy sólo un disparo entre los juncos" (*Completa* 293) or even the pure process of becoming-other, in this case, becoming-animal: "Yo soy el hombre que va a morir en el lago / yo soy el hombre-ciervo que habita y muere en el lago / y no me busquéis más, pues soy el ciervo" (*Completa* 542-543).

The insistence on the protean qualities of the notion of the subject encompasses an obvious degree of excess and therefore, self-reflexivity, that is occasionally made explicit, "oh, qué soy" (*Completa* 161). A further example taken from "La canción del croupier del Mississippi" offers a full picture of the rhizomatic and relentless proliferation of the multiple subjective attributions of the poetic voice, which even laments the "lost" subjective potential possibilities that have not been actualised:

> y unos días soy Caín, y otros
> un jugador de póker que bebe whisky perfectamente y otros
> un cazador de dotes que por otra parte he sido
> pero lo mío es como en “Dulce pájaro de juventud”
> un cazador de dotes hermoso y alcohólico, y otros días,
> un asesino tímido y psicótico, y otros

alguien que ha muerto quién sabe hace cuánto,
en qué ciudad, entre marineros ebrios.
[...]
Y otras veces
soy Abel que tiene un plan perfecto
para rescatar la vida y restaurar a los hombres
y también a veces lloro por no ser un esclavo
negro en el sur, llorando
entre las plantaciones! (*Completa* 221)

The double as a means to challenge subjectivity had already quite explicitly appeared in the very first manifestations of Panero's poetry. Thus, for example, the utterly palimpsestic poem "Anne Donne: Undonne" in *Así se fundó Carnaby Street* (*Completa* 71-73), where the poetic voice is forced to confront a William Wilson, who is one of the most celebrated Doppelgänger in Edgar A. Poe's production. In the first lines of the text the poetic voice addresses Wilson: "Tantas veces tus pasos he creído escuchar / William Wilson, tus pasos, detrás de mí, a lo largo de los interminables Corredores / Desnudos como el Invierno / Como el invierno propicios a fantasmas y a Ecos, / Tantas veces, tantas veces tus pasos he creído escuchar / William Wilson, detrás de mí" (*Completa* 71). The reader is made aware of the recurrence of the Doppelgänger that seems to appear from nowhere, in a ghostly atmosphere. As Webber points out, "As an enduring revenant, the *Doppelgänger* returns to haunt subjectivity" (1). The gaze, however, is not the privileged mechanism by which the poetic subject recognises the other. Indeed, the evidence about the existence of the Doppelgänger is provided by the sound and the echo of his steps. The gaze, if anything, is an unreliable instrument, a true mirror that can only be understood as feverish mirage—"Espejismo nacido de la fiebre" (72)—or labyrinth of mirrors—"o la lejana visión del Salón de los Espejos" (72). Nevertheless, despite dismantling any hierarchy between self and other, the poetic voice recognises his self in the other: "Tantas veces tus pasos, William Wilson, / Tantas veces tus pasos he creído escuchar / Estos pasos que son el Eco de mis pasos, / Esta Sombra que es la sombra de mi sombra" (72). The division between self and other—brought about by the use of first and second grammatical persons—is therefore blurred by the interplay between the I and the you, both the same and different. The truth of identity, however, is further problematised: "Y no es verdad que yo escuche tus pasos, / Que yo los haya

escuchado alguna vez, / William Wilson, tus pasos, tantas veces, / No es verdad que ahora los escuche, / No es verdad William Wilson, / WILLIAM WILSON NO EXISTE" (73). The poetic voice attempts to deny the truth of the other, the possibility of his existence as an other both the same and different, that is, a reversal of the self. This poor attempt at negating otherness, however, proves to be rather ineffective. Despite Panero's claim in an interview that "William Wilson [...] simboliza […] el doble que tratas de buscar pero que no existe" (*Turba* 20), William Wilson does "exist", since the locus for his shadowy identity has been opened by the use of the second person in the poem and the repetition of his full name that echoes a sort of exorcism doomed to failure—let alone the fact that the character had already been made possible by the literary assemblage of enunciation as a whole via the palimpsestic proliferation. His existence, however, is far from absolute, stable or "real", as it is that of the poetic voice. Yet it is also "meaningless", due to the fact that no progressive dialectics are to be expected from the doubling of the double.[29]

The poetic voice purposely mystified with the name of the author and the "real" subject Leopoldo María Panero—via the introduction of some well-known biographical data—is additionally convoluted in three related prose poems published in *Tres historias de la vida real*: "La llegada del impostor fingiéndose Leopoldo María Panero" (*Completa* 267), "El hombre que se creía Leopoldo María Panero" (*Completa* 268) and "El hombre que mató a Leopoldo María Panero (The man who shot Leopoldo María Panero)" (*Completa* 269). In the first poem, the poetic voice, which we assume belongs to Panero—the name that signs the book, tells the story of an impostor who arrives at its door pretending to be Leopoldo María Panero. His shyness, inability to quote properly and embarrassment when reciting Pound betray him. The next morning he is executed. In the second poem, one De Kooning's son—we assume the character is abstract expressionist painter Willem de Kooning—loses his sanity and considers himself to be Leopoldo María Panero. Then "pasó a creerse Eduardo Haro, una ligera variante de la primera figura. Luego se puso a cojear y a toser y afirmó ser Vicente Aleixandre" (*Completa* 268). In the third poem

[29] Webber comments how "In the case of the *Doppelgänger* the dialectic is rarely a progressive one, as the contradictory terms of the subject's 'Aufhebung' resist resolution […] The element of misrecognition which inheres in the relationship between host and double ensures that the *Doppelgänger* literature always leaves the dialectical work in the reconnaissance of identity open ended" (5-6).

the poetic voice shoots and kills Leopoldo María Panero, a sinister character who had been terrifying city residents.

In this series of prose poems, the Doppelgänger manifests itself through excess of the reversal of the same. Within the contents of expression of these poems—leaving aside the supposed author behind them—there are, at least, six Paneros: the hypothetical poetic voice in the first poem, who "challenges" the impostor—second—Panero; the poetic voice in the second poem—this time made explicit by the allusion to "los porrazos de mi padre"— and de Kooning's mad son; finally, the "real" Panero who is shot by the poetic voice in the third poem, who, paradoxically, also provides a biographical reference that suggests he is another Panero—"Mi querido amigo Javier Barquín" (*Completa* 269). At the level of the logic of the contents of expression, the possibility of the subject Panero is called into question. Indeed, if the "real" Panero has been shot, who is the voice behind the poems? And secondly, all the Paneros in the poems seem to have solid reasons—mainly biographical—to claim their legitimacy. Therefore, who could guarantee that the "real" Panero was not the one shot in the first poem, or the artist's son committed in a mental institution in the second? These questions are, obviously, impossible to answer in a definitive way. Nevertheless, it is the structural operation of the Doppelgänger that condemns any attempt at a clear ontology of the self. Dimitris Vardoulakis explains this procedure in the following terms

> The reversal performed by the Doppelgänger counteracts absolutism by making "excessive" what seeks to become absolute. Excess undoes occlusion. The limits of the conceptual immediacy producing the absolute *I* are exceeded through meaning's dependence on particularity […] The upshot is that the *nothing* has been transformed. The *nothing* no longer draws sharp limits. Instead, the excessive *nothing* of the Doppelgänger constantly transgresses limits. (*Its compulsion is its insistence on transgression*). (104)

In Panero, the excessive proliferation of selves challenges the pretensions of the occlusion that a fixed locus for the self would produce. The different Paneros in the abovementioned poems depend on their particularities. Nevertheless, the nothingness implied at the core of identity shifts differing and deferring meaningful selfhood, which is transgressed in its supposed boundaries. Therefore, Panero's self is

overflowed by its own nothingness, giving way to the possibility of becoming multiple.

In Panero, the mask, indeed, often becomes the only possible trace of selfhood.[30] The notion of self-emptiness occupied by shifting and uncertain identities has been allegorised by the poet with the image of the mask on countless occasions: "detrás de la máscara no hay nada" (*Prueba* 81). The recognition of the poetic voice of its own futility and emptiness is also made obvious in such lines as "Soy una máscara que se llama Leopoldo María Panero: Que imita mi ser y mis palabras y mis dichos de aquel tiempo / de aquel tiempo en que me creía Jesucristo" (*Héroes* 22). Nonetheless, the acceptance of the mask as the only—unreal—reality appears to be a painful process in most of the contents of expression all through Panero's oeuvre: "Me estremece el espejo: la persona, la mascara / es ya máscara de nada" (*Completa* 440). The Doppelgänger, indeed could be understood, in a way, as the announcer of the death of the self—by ontological deprivation or "starvation". In fact, as Bargalló points out, "en la literatura moderna, la aparición del Doble es el indicio de que la Muerte está próxima" (11). In the back cover of *El lugar del hijo*, we read a sentence that unmistakably manifests Panero's feelings towards the mask and the vacuum behind it: "El terror es la carencia de un rostro, a la hora de arrancar las máscaras".

The double's liminal position in the shifting empty locus of identity may, to a certain extent, represent the two faces—familiar yet alien—of the monstruous, the sinister or the uncanny.[31] Hence the numerous readings of Panero that discuss his oeuvre as a painful—and doomed—attempt to reconstruct his lost identity, as previously analysed. Nevertheless, it could also be argued that, at least in Panero, "la aparición del Doble sería, en último término, la materialización del ansia de sobrevivir frente a la amenaza de la Muerte" (Bargalló 11). The counterpart of Thanatos, the excessive and rhizomatic identity, which fails to provide even the healing of any possible dialectical resolution, testifies to the unstoppable and mocking vitalistic flow in the literary machine. As Živković claims, "By drawing attention to its relative nature, the double shows the concept of character as an ideological construction, mocking the blind faith in psychological coherence and in the value of sublimation as

[30] In this sense, Panero seems to agree with his admired R. D. Laing, when the latter remarks that "'A man without a mask' is indeed very rare. One even doubts the possibility of such a man. Everyone in some measure wears a mask" (95).

[31] In fact, Freud chose the short story "The Sandman" by E.T.A. Hoffmann—where there is a clear example of the occurrence of the Doppelgänger—to explain his theory of the *Unheimlich* in his 1919 essay *The Uncanny*.

a civilizing activity" (127). Rhizomatic identity becomes the vehicle and expression of desire, and a revolutionary force inasmuch as it embodies constant deterritorialising striving and becoming at the very core of one of our most cherished valuables—despite all theorisations: our self.

3.2. Narcissus

This chapter has analysed up to now the volatility of a search for an identity that is dominated by the—chiefly—outward projection of identity flows. This general tendency has been understood as an Oedipal inclination inasmuch as identity seeks to find a locus for itself by creating a system of relationships with an Other within different levels in the assemblage of enunciation—be it the double authorship, the heteronym, or the unstable specular reflection of the double. Nonetheless, this movement towards othering is further complicated by a most definitely introspective twist that may be understood in terms of purely narcissistic look.

As discussed in Chapter IV, Panero has been recurrently analysed in terms of narcissistic theoretical pressupositions—highly influenced by several psychoanalytical trends—that go as far as Benito's claim that "Narciso es Leopoldo María Panero" (251). Leaving aside possible psychoanalytical and biographical interpretations, the last part of this chapter focuses on the implications of the narcissistic tendencies of subjectivity and identity flows as reflected in Panero's writings. These tendencies involve the (auto)biographical search for the image of the "self" in the unreliable mirror of expression, and the final death of the possibility of the self, swallowed, once again, by the muddy waters of expression.

3.2.1. (Auto)biography

The narcissistic gesture in Panero forces the gaze of expression onto its own self, both at a structural level and at the level of content. Numerous critics have discussed the explicit and recurrent presence of the biographical in the author, often focusing on the impossibility—and, perhaps, futility—of attempting to discern the experiential from the literary.[32] The occurrence of Panero's "life"—or better, biography—in the poet's oeuvre constitutes, indeed, a persistent element in the

[32] In much of Panero's criticism the poet's life seems to acquire a more central role. Eugenio García, for example, claims that Panero's writing "reproduce la interioridad del poeta" (7), whereas Benito maintains that "poesía y vida del autor se identifican" (29). A further example is provided by Polo, when she posits that the poet "aúna vida-obra en un mismo compás" ("Lugar" 19).

assemblage of enunciation, not only in his poetry, but also in narratives, essays and interviews. The vainness of an interpretation of the biographical, however, does not entail totally dismissing the presence of the autobiographical as a prime element to analyse subjectivity in Panero. Due to the extreme abundance of the biographical in his oeuvre, the following analysis will be restricted to Panero's *Prueba de vida, Autobiografía de la muerte* (2002) and *Papá dame la mano que tengo miedo* (2007), two eminently autobiographical texts and prime examples of the narcissistic tendency in the search for the subject's identity.[33]

Autobiography has traditionally been perceived as a key instrument for the creation and transmission of identity. Expression in the autobiographical genre frequently reflects an alleged first grammatical person that is usually perceived to be a confessional voice that investigates and expresses the personal and the intimate, that is, the author's "true" life, feelings, dreams, problems and ideas. Despite the fact that these features are shared by different genres and sub genres—confessional poetry being a prominent example—autobiography is regarded as the specific literary form in which the author is both the producer and the referent of the text. In one of his studies on the topic, Romera Castillo explores how in autobiography the writer's self is captured in the text as a referential sign of his/her own existence. Furthermore, according to Romera, the narrator/hero embodied as the subject in discourse is understood as a sincere narration passed on to the receptor of that discourse (14). From this perspective, autobiographical writing may be interpreted as a unique tool to create a stable self by and for the author, that would be, in turn, transmitted to an Other, that is, the potential reader. This notion of the genre was summarised by Philippe Lejeune in his seminal essay "The Autobiographical Pact" where he defined autobiography as a "retrospective prose narrative written by a real person concerning his own existence, where the focus is his individual life, in particular the story of his personality" (4). The "autobiographical pact", indeed, would refer to the convention of the genre by which the narration is consensually understood as an agreement between writer and reader that creates a stable self for the writer in a retrospective way. This

[33] The epistolary book *Los héroes inútiles* (2005) would be equally revealing of the autobiographical in Panero. The fact that is written with Diego Medrano has compelled this study to regard it as an item of analysis secondary to the aforementioned two.

retrospective self, which *must* have "originated" from the author's real person and self, suggests in turn the possibility of identity.[34]

Nevertheless, the recurrence of the biographical in Panero, far from alluding to a stable sense of identity—and as such, to a sort of homunculus behind the Cartesian cogito—further destabilises the notion of a constant of univocal self. A perfect product of a post-Nietzschean and post-self ontological framework, the key convention of truth in which the "autobiographical pact" relies upon is broken in both *Prueba de vida, autobiografía de la muerte* and *Papá dame la mano que tengo miedo*. [35] In *Prueba*, indeed, the "truth" embedded in expression is highly questionable. Thus, at the level of content, several "real" episodes also appear in Panero's biography written by Benito Fernández: endless nights of alcohol and sexual excesses, the poet's dissolute life in Paris, the violent incident in Majorca, suicide attempts, troubled family relationships and so on. Throughout the book there are also references to "real" others, such as friends, teachers, lovers, family members and even Panero's current psychiatrist, Dr Segundo Manchado (37). Nonetheless, *Prueba* also abounds in allegedly biographical data that can hardly be assumed to be true. The truthfulness of some events is, indeed, difficult to accept, such as certain revolutionary heroic deeds, the murderous conspiracy against Panero orchestrated by the C.I.A. and the Spanish government—chiefly by the Spanish ex-Prime Minister, Adolfo Suárez—his mother's assassination by the King of Spain and the poet's acceptance of his own guilt regarding the deaths of others, both unknown and conspicuous people: "Yo he matado a Jean-Paul Sartre [...] a Dámaso Alonso [...] a Jacques Lacan [...] a Roland Barthes [...] a Herbert Marcuse [...] también a Roland D. Laing" (84). [36] In *Papá* one discovers a similar trend regarding the truth of the contents of expression.[37] Furthermore *Prueba* also challenges the truth that generates

[34] Many critics, however, have challenged the "reality" of this self. Not only extreme theoretical developments, such as Derrida's or De Man's, but even one of the least radical experts on the topic, Paul John Eakin, has called into question the obvious issue of what the nature of "a real person" is in the autobiographical text (2).

[35] In this sense, Picconi refers to Panero's oeuvre as an "empresa anabiográfica" (413), whereas, in a most explicit manner, Blesa qualifies *Prueba de vida* as "autobiografía delirante" ("Ah" 137).

[36] In a further typically Panerian inconsistency, we find numerous texts in which the poet exonerates himself from any murderous charge. For instance, in *Los ojos de la escalera*, Panero, regarding the concept of murderer, claims quite taxatively "no lo soy ni lo he sido nunca" (74). In other texts, the poet even acknowledges his, otherwise quite serious, claims to be a murderer are a mere game: "No soy un asesino, aunque a veces juegue a serlo" (*Papá* 85).

[37] Mentions to real people, events, and even current political affairs are interspersed with such claims as "Alguien me tiene pensado matar, lo sé desde hace años" (19) or "Cada vez que mato a alguien, créeme, hago justa penitencia" (20).

"autobiographical pact" at the level of the form. Thus, the conventional first grammatical person is replaced by the third person in several instances through the book, as in "hubo aquí alguien que existió y se llamó 'Panero'" (29), or when the poet refers to himself as "un loco mirándose al espejo, y diciendo: no soy, no existo, nada soy, nada mirándose al espejo" (53). Generic conventions are also disrupted, since many of the pages in *Prueba* are written as prose poems, traversed by tropes and typically Panerian images, as well as marked by a strong sense of poetic rhythm.[38]

Regarding the truth of the autobiographical text, it is necessary at this stage to allude to Nietzsche's autobiography *Ecce Homo*, which was concluded in 1888, just before the philosopher's mental breakdown. Like Panero's, Nietzsche's text is embedded with megalomaniacal and mystifying pronouncements—such as his references to his arguable Polish patrician ancestry—and both writers construct visions of themselves that allegedly aim to help generate their identity for readers and themselves alike. The revaluation of "truth" and "lying" is one of Nietzsche's central concerns. In his essay "On Truth and Lies in a Nonmoral Sense" (1873), Nietzsche develops his now-classic argument that "truth" as a notion by which the intellect construes the world is always already generated by language, a façade of images, tropes, and masks, that is, lies (86). In response to the question "What is the 'correct perception?'", he responds: "Between two absolutely different spheres, as between subject and object, there is no causality, no correctness, and no expression; there is, at most, an *aesthetic* relation" (86). Panero, whose texts are often traversed by Nietzsche's, is aware of the illegitimacy of any claims to truth: "La verdad no existe, existe sólo lo que llamara Wittgenstein 'la función de la verdad'" (*Papá* 63). In the absence of the possibility of truth, we can only accept lies as the principle behind language and thought, "la palabra es mentira, y el concepto no es más que una mentira, y la filosofía huele como la mentira a punto de ser copulada" (*Papá* 53). The assumption of the consubstantial flaw in the truth that is involved in perception—by which subject and object cannot be related in any ascertainable manner—has dramatic effects for the notion of selfhood in autobiography, the writing in which subject and object of scrutiny overlap. Nietzsche, in a rather Blakean way, offers a clue: if one could "escape the prison walls of this faith" regarding the truth of language, then "'self-consciousness' would be immediately destroyed" ("Truth" 86). Identity as

[38] In one of his famous texts on autobiography, De Man asks "Can autobiography be written in verse? Even some of the most recent theoreticians of autobiography categorically deny the possibility" (920).

selfhood, therefore, is a fiction, an image designed to trap and fix a multiplicity of behaviours and events. The relationship between that multiplicity and the univocal metaphor of the self cannot be causal, or "true" or "false". Consequently, the writing self in the autobiography is always an "artistically creating subject" according to Nietzsche ("Truth" 86), and, we may add, an artistically created one.

The implications of this notion regarding the ontology of the self in Panero's (auto)biographical texts are paramount. If the subjectivity of the biography is a mere artistic construction, then no "true" identity is to be found either by the reader or the writer in the autobiographical enterprise. De Man understands autobiography in terms of rhetorical structure, in which the self proposed as a referent is a mere trope, the result of the narration. In De Man's words,

> We assume that life *produces* the autobiography as an act produces its consequences, but can we not suggest, with equal justice, that the autobiographical project may itself produce and determine the life and that whatever the writer *does* is in fact governed by the technical demands of self-portraiture and thus determined in all its aspects, by the resources of his medium? (920)

In this sense autobiography embodies the aporia of the self: the impossibility of establishing reliable links between thought, language and objects. In Panero, then, as Talens claims "La autobiografía es un efecto de sentido, y nada más, el resultado de hablar *desde* pero no *de* sí" ("Su(b)versión" 48). Nonetheless, Panero's extraordinary insistence on the biographical, the Other(s) and the question of selfhood—rather explicitly[39]—in his autobiographical writings, commands a further analysis of how these writings work and what effects they may produce for the understanding of the identity "behind" the texts.

Derrida understands the origin of the autobiographical gesture as a paradoxical acquiescence to the spectral and liminal logic of the other. According to Derrida, his own work begins by responding to some demand, invitation or signature, and therefore is determined from "some others who have no identity in this cultural scene" ("Madness" 352). As we read elsewhere in *Spectres of Marx*, the other, a revenant or liminal figure without actual presence prompts our immediate response, without

[39] The old question about self-identity echoes troughout the pages of both *Prueba* and *Papá*, for instance "Y otra vez la conga: quién soy yo qué significa la palabra Yo" (Prueba 53) or "'¿Quién soy yo?', pregunté al viento" (*Papá* 117).

delay, and without presence, to a singularity. The result, a further singularity, can be called "confession" or "autobiography". The autobiographical experience resists "ontological, transcendental, or philosophical comprehension" ("Madness" 352) carrying the text beyond identifiable generic boundaries, and, most importantly, ascertained lines of essential selfhood. According to the logic of the spectre, autobiographical response to the spectral others involves the embrace of the ethical imperative that comes before the self. Considered as such, the question of selfhood is supreme in autobiography, since the text represents a true pledge to the liminal other, and its result is a liminal self, which does not exist as ontological certainty, but which "is given by writing" ("Madness" 347).

Derrida's otherness is presented in terms of occasions that call forth his responses. When asked about important references in his oeuvre, he replies "There is always someone else, you know. The most private autobiography comes to terms with great transferential figures, who are themselves and themselves plus someone else" ("Madness" 353). In Panero's autobiography, countless "transferential figures" demand his response, generated by a text traversed by a plethora of palimpsestuous traces and explicit quotations, so typically Panerian.[40] Transference accounts for the liminal presence of the other, even if the other is unnamed. Nevertheless, transference does not generate a self-centered and self-identical subject. Rather, the multiple external provocation of and by the other makes stable selfhood an impossibility by expropriating and occupying the self before it can recognise or contemplate itself. The autobiographical gesture is spawned by the trace of the other, dead or alive or dead/alive, and subsequently the others are there before the "I am", in an endless chain of textual selflessness.

Autobiography, then, is the text that makes explicit the impossibility of selfhood, not gathering itself in a signature, but forever signing itself "+R",[41] as self plus someone or something else. Consequently, autobiography is the text that most

[40] In *Prueba*, the reader finds, apart from self-quotes and implicit references, explicit mentions to Pound, Spinoza (15), Poe (17), Blake, Freud (18), Burroughs, San Juan (19), Bataille (21), Benjamin, Baudelaire (22), Bob Dylan (23), Foucault (24), Chestertom (sic.) (27), Lacan, Pilatos (30), Chesterton (38), Sade, Gottfrit Benn (sic.) (32), Einstein (33), Artaud (34), Rimbaud, Rank, Nietzsche (39), Spinoza (40), Jean Paul Sartre (41), Lorca, Trakl (43), Marx (44), Jung (45), Dante, Hegel, Pedro Salinas (55), Scott Fitzgerald (58), Fray Luis (60), Bartolomé de las Casas, Nostradamus (67), Carroll (72), Eliot (73), Montaigne, Jhonn Donne (sic.) (75), Pessoa (78), Jacques Rigaut (83) and Hermann Broch (85), among others.

[41] "+R (Into the Bargain)" is the title of Derrida's dissertation on Valerio Adami. The essay deals with the notions of representation, excess and signatures in drawing.

explicitly denies the *autos* "the self does not exist […] It is given by writing, by the other: born […] by being given, delivered, offered, and betrayed all at once" ("Madness" 347). Panero's autobiographical self presents and thrives on multiplicity. A multitude of ego attributions surface in the pages of *Prueba*. These incarnations liberally traverse ontological categories: real historical beings, such as Jesucristo (50), Rasputín (25), Trotsky (31) and François Villon (79); mythological characters, Anticristo (21), Caín (33), Kullervo and Adamas (37); literary characters, like Gregor Samsa (32); parodic resemblances of authors, as in Constantín Pedo Fotiadis Cavafis (53) (we guess, Konstantinos Petrou Fotiadis Kavafis); inanimate matter in a state of becoming, such as "piedra que se convierte en pedo […] esencia de la inesencia"; or even the menu of a restaurant: "Soy acaso un bocadillo, una patata frita, un pincho moruno, un terrón de azúcar en el café del camarero?" (79).

The utterly free and rhizomatic identity transfusion can be best exemplified by the following fragment, in which multiple self attribution comes, in turn, given by quoting two others:

> Como decía Nietzsche, yo soy Napoleón, yo soy César Borgia, yo soy Madamme Bovary, yo soy Flaubert, todos los nombres de la historia soy yo; bien como diría Pound: I thought I was villon, I was Arnaut, but just an instant and the flame was gone, "yo soy todos los nombres de la literatura, yo soy la literatura y yo soy san Juan" (83).[42]

These ego attributions, not only make explicit the transferential figures that demand the response of the text. In a prodigious step further, the transference is made rhizomatic. Panero's autobiography is no longer a mere receptacle of the spectral others' injunctions and commands. His expression makes the "I" self become others, and, by doing so, the multiplicity and the utter impossibility of selfhood is made unambiguous.

[42] Pound's presence in Panero has been often discussed in this thesis. It is revealing quoting the poem in which Panero's reference seems to be implied. Pound's poem entitled "Histrion" in *Provença* undoubtedly appears as an intertext in Panero's conception of auctorial identity: "No man hath dared to write this thing as yet, / And yet I know, how that the souls of all men great / At times pass athrough us, / And we are melted into them, and are not / Save reflexions of their souls. / Thus am I Dante for a space and am / One François Villon, ballad-lord and thief, / Or am such holy ones I may not write / Lest blasphemy be writ against my name; / This for an instant and the flame is gone. / 'Tis as in midmost us there glows a sphere / Translucent, molten gold, that is the "I" / And into this some form projects itself: / Christus, or John, or eke the Florentine; / And as the clear space is not if a form's / Imposed thereon, / So cease we from all being for the time, / And these, the Masters of the Soul, live on" (46).

3.2.2 The (im)possibility of death

A further characteristic of expression in Panero's (autobiographical) writings, and, indeed, in the general body of his oeuvre, involves steady repetition and circular temporality. As in Nietzsche's *Ecce Homo*, *Prueba* offers no chronological progression of Panero's life. Furthermore, the same topics, similar rhetorical structures, tropes, images, quotations, and wonderings about his identity surface over and again in the text in endless reiteration.

In Derrida's philosophical system, writing generates self-presence, a precarious type of identity, from repetition. The structural possibility of death, however, breaches any claim of univocal selfhood. The complex relationship between repetition, death and selfhood is illuminated by Derrida in the following passage:

> To think of presence as the ultimate form of transcendental life is to open myself to the knowledge that in my absence, beyond my empirical existence, before my birth and after my death, the present is […]. The relationship with my death (my disappearance in general) thus lurks in this determination of being as presence, ideality, the absolute possibility of repetition. The possibility of the sign [whose identity must be ideal for it to be reproducible and recognizable] is this relationship with death. […]. If the possibility of my disappearance in general must somehow be experienced in order for a relationship with presence in general to be instituted, we can no longer say that the experience of the possibility of my absolute disappearance (my death) affects me, occurs to an I am, and modifies a subject. (*Speech* 54)

In Panero, death and repetition occasionally seem to guarantee a precarious form of multiple selfhood as presence.[43] Repeatability, or the production of the self-same—deferring and differing—identity would not be feasible if self-sameness is not breached by the structural possibility of absence. References to death are patent and abundant in Panero's *Prueba* and *Papá*. If, in Derrida's words, "*I am* originally means *I am mortal*" (*Speech* 54), that is, death as self-recognition and self-presence, then Panero embraces this possibility in his typical excessive way: "ya estoy muerto" (*Prueba* 58). However, the recognition of his own death, not as structural possibility, but also as a fact that has already taken place, forces even further the liminality of

[43] For an alternative discussion of Panero's identity and its relationship with death, see Medina (153-177).

selfhood as presence. Panero's manifest eternity, provided by the fact his voice keeps on being generated after his alleged death, seems to prohibit even an unstable recognition of presence as "being here and now". When Panero, after stating his death, claims "es absolutamente imposible mi muerte" (*Prueba* 59) or "Estoy muerto y resucitado desde hace siglos" (*Prueba* 80), the negation of the structural feasibility of absence breaches the apparition of presence. Repetition then becomes infinite echo, which, in the absence of a death that discriminates the poet from the other, from Literature, from time and space, makes self-identification unattainable, a mere aporia. When the poet says "Mi número de destino es la inmortalidad [...] yo soy la fuente de la eterna juventud" (71) *no one can be* speaking.

If every autobiography is an autobio*thanato*graphy, that is, a parable of the death (as impossibility or un-existence) of the subject behind the text, Panero's voices his own in a rather obvious way. Juan José Lanz corroborates this impression: "cada poema escenifica la muerte de ese personaje que sólo puede ser lenguaje, que sólo puede existir en cuanto poema es, ese personaje que succiona y asesina […] a su propio creador" (10).

Nonetheless, mourning for the loss of the self in the poet's self-biographical accounts is not the only effect that the poems generate regarding selfhood. The impossibility of death and the subsequent recurrence of endless repetition enhances the mutability of self positions and the presence of Eros in the proliferation of textual selves that die to be reborn, and an endless chain of becomings that testify to multiple selves and selves' positions. Therefore the mourning for the loss of the Cartesian self is counteracted by laughter, "Reírse mucho es la cabeza cortada pero también la curación completa", a laughter that is also founded in repetition "Reírse sin límites de la vida, donde yo estaba y donde volveré a las ocho y media sin retraso. 'Ver caer a la Naturaleza y reírse, eso es salud', lo dijo Nietzsche" (*Papá* 39-40).

In the absence of self-truth and self-essence, the only authenticity to be discovered in Panero's autobiographical writings is a fictional and multiple aesthetic truth for each of the individuals that inhabit Panero—or that Panero inhabits. In *Ecce Homo* Nietzsche reveals the creation and unfolding of a self experienced as an aesthetic phenomenon. "Ecce Homo" echoes Pilate's legendary introduction of Jesus to the crowds at the moment of his judgement. Beyond good and evil, outside the categories of ethics that are often linked to the creation of individuality, Nietzsche offers a vision of himself as the "Antichrist". His self, however, harbours all the

possible selves. One of the final letters from Nietzsche to Strindberg in Turin was signed "Nietzsche Caesar" (Klossowski 177). In the final piece of correspondence, he signed "the Crucified" (178). Accrording to Klossowski "In his double apotheosis as *Dionysus* and *the Crucified*, Nietzsche revealed his face as the Christ. His euphoric state thus had two perspectives that stemmed from the confrontation established in *Ecce Homo: Dionysus versus the Crucified*" (179). Panero, who also quotes Pilate in *Prueba* (30), assumes the two possible poles of the ethical self in Western civilization: good and evil, victim and perpetrator, that is, Christ and Antichrist. The poet, however, takes a step further, bridging the distinctions between both poles and opening them to the possibility of both a conjunctive and disjunctive—that is, entirely free—relationship, best exemplified in the lines "A pesar de todo mi vida continuó, inexplicablemente. Y ya con la marca de la Bestia en la frente, que era Jesucristo y/o el Anticristo" (*Prueba* 27). The bridging of the ethical self brings about the beast, the unformed, the liminal, monstruous—impossible—self for the "I" and the other: "fuera de Cristo y el Anticristo, ya ni estoy yo ni esta nadie" (*Prueba* 23).

3.2.3 Amor Fati

Panero's ontological selflessness can be a revolutionary force. The self-less creature constructed by his repeated presence—his performative "being"—mirrors an aesthetic image that accepts and generates life, and keeps on existing. Panero's autobiographical writing renders a life and embraces it by repeating it and making it present once and again. This aesthetic act could be understood in terms of Nietzschean *amor fati*:

> My formula for greatness in a human being is *amor fati*: that one wants nothing to be different, not forward, not backward, not in all eternity. Not merely bear what is necessary, still less conceal it—all idealism is mendaciousness in the face of what is necessary—but *love* it. (*Ecce* 258)

The *amor fati* that asserts that "Nothing in existence may be subtracted, nothing is dispensable" (*Ecce* 272) has no link to an individual purging error and pity, or celebrating achievement, but with life passing through changeable positions of subjectivity and begetting, with its unbridled might, endless new becomings. Selfhood does not involve stagnation, "being", but pure "becoming", "the eternal joy of becoming […] which includes even joy in destroying" (*Ecce* 273). Panero's

meticulous destruction of the possibility of (his) self and the other(s)' creates the lines of flight for the transition of "being" into the multiple category of becoming.[44] As Polo states, Panero's lines "ya no son ni pueden ser las del 'sujeto', la del individuo, la del hombre. Él es camaleónico porque ha dejado de ser *hombre*. Es materia que grita, vivero de formaciones en tránsito" (*Cuarteto* 254)

The hand that writes "Ha muerto Leopoldo María Panero, descanse en paz" (*Papá* 118) is compelled to continue, to find the joy of destruction and write "Una página más para continuar la destrucción del mundo, sin la mínima interrupción o extravío" (119), and with this destruction creating the endless possibility of becoming. *Papá, dame la mano que tengo miedo* ends its testamentary tone with "FINIS CORONAT OPUS" (120). But we already know that the end may not be a structural possibility.

[44] Panero's *amor fati* as destructive—and hence creative—force can be further traced back to Nietzsche. In *Los héroes inútiles*, Panero claims "NO SOY UN HOMBRE: SOY DINAMITA" (44), which echoes Nietzsche in one of the Spanish translations of *Ecce Homo* "Yo no soy un hombre soy dinamita [...] Tengo un miedo espantoso de que algún día se me declare *santo*: se adivinará la razón por la que yo publico este libro *antes*, tiende a evitar que se cometan abusos conmigo" (123). In fact, the reasons the German thinker provides for his autobiography have also been often offered by Panero as an attempt to legitimise his interpretations of his own oeuvre and life.

Killing Panero… and laughing (conclusion)

"Ha muerto Leopoldo María Panero,
descanse en Paz"
Leopoldo María Panero

"JA, JE, JO, JU"
Leopoldo María Panero

Killing

If Panero's words were to be taken literally, one would be led to believe that the poet enjoys the doubtful privilege of being the Spanish "Dreyffus" (sic.) (*Luz* 33). A large-scale conspiracy has supposedly been hunting him down for decades. The schemers—among them, his late mother, several Spanish governments, medical and religious institutions, the C.I.A. and the king of Spain—are united by a crucial goal: killing Panero and erasing his memory from the face of the earth.[1] This plot has passed largely unnoticed in Panero criticism, being generally perceived, where it is noticed at all, to be the product of the poet's paranoia, an allegorical claim, or a mere recurrent joke. The attempts on Panero's life, however, are as real and constant as they are ineffective.

It has been argued throughout this thesis that the assemblage of enunciation Leopoldo María Panero constitutes a relentless writing machine in which the mechanisms of minoritarian expression evidence its existence through and as an array of writerly texts. Concurrently, the outcomes generated by its machinery testify to the impossibility of meaning, authorship and subjectivity, which become mere functions of expression. As a result, Panero generates a formidable and utterly vitalistic literary corpus that defies the reader with its insurmountable ongoing readability. If Panero is conceived of in these terms, every reading amounts to a killing—of its virtual multiplicity—and every potential reader becomes an assassin, given that "la lectura destruye la escritura" (*Cerebro* 96).

Actualisations of Panero may indeed be, regarded as killings. Readers, however, should not be considered guilty, since every reading entails decision. Derrida established the connections between deciding and murder in *The Gift of Death*. For Derrida, the only real "ethical" option remains within the deconstructive

[1] Abundant traces of Panero's "conspiracy theory" can be found throughout Panero's essays, prose and interviews. One of the most outstanding examples is to be found in *Prueba de vida. Autobiografía de la muerte* where the poet devotes numerous pages to the attempts on his life and other wide-ranging plots to destroy him.

realm of open and suspended choice; it is a product of deferring and reluctance to close possibilities, rather than taking sides. Decision, however, is the supplement to the "categorical imperative" of undecidability. Drawing on Kierkegaard, Derrida understands decision as an unjustifiable leap that goes beyond prior preparations undertaken for that decision (77). Once undecidability is posited at the core of the Logos, decision becomes an act of madness (65), or, a—closely related—matter of faith (80). Consequently Panero, the Dionysian champion of undecidability—the allegedly "mad" literary machine—forces madness onto its readers, who are left with only one option, to decide, thus sacrificing the ethics of multiplicity and undecidability.

This sacrifice is allegorised by Derrida with the biblical episode that narrates Abraham's choice to slay his son, Isaac (*Gift* 71). Decision as ethical sacrifice is intimately related to the concept of responsibility. Derrida's exploration of Abraham's ethical responsibility towards God and the community (as well as his betrayal of the social ethical order) problematises any notion of responsibility located exclusively in the sphere of generality. The irrational leap involved in decision is therefore marked by a drastic degree of singularity. Judgement should thus be left aside, since the individual deciding "is at the same time, the most moral and the most immoral, the most responsible and the most irresponsible" (*Gift* 72). Singular readings of Panero, therefore, constitute an "unethical" yet necessary sacrifice of its ongoing readability. It is impossible to remain within any undecidable: the undecidable locus boasts superb views, but offers no accommodation. Nevertheless, "I can never justify this sacrifice […] What binds me to this one or that one, remains finally unjustifiable" (*Gift* 70). In this sense, the hands that type these lines are covered in blood.

The consummation of the sacrifice, however, constitutes a vital condition for resurrection. Actually, writing parasites the reader that performs its execution. In the poem "Lectura", published in *Piedra negra o del temblar*, the poetic voice characterises reading as an act that "no refleja mi imagen, / espejo del vampiro / de aquel que, desde la página / va a chupar tu sangre, lector" (*Completa* 433-444). The Dionysian qualities of Panero's writing are thus confirmed: the body of his writings becomes the object of killing and consumption, but also the supreme transmitter of "divine" madness. The renunciation of the self and the subsequent ecstatic celebration engenders resurrection, thus generating an endless cycle of death and re-birth, which ultimately constitutes an utterly vitalistic manifestation.

According to the Nietzschean notion of the Dionysian body, the "resurgimiento del cuerpo va inseparablemente unido a la muerte de Dios" (Echeverría). Panero's healthy and deformed body displays its filth and scars, its blindness and stuttering. By doing so, it demands and performs the death of God, the Logos, that is, any pretension of verticality to meaning or authority. God—Logos—repeatedly dies so that the birth—affirmation—of the glorious deformed body of Panero can be made possible, once and again. This body, however, is only created by its own dismembering: "El aspecto fundamental del mito de Dioniso respecto al tema del cuerpo era el que se refería a su despedazamiento por los Titanes. Lo que se celebraba en las fiestas dionisíacas era este despedazamiento y la reunificación anual de todos sus miembros en un único cuerpo" (Echeverría). Panero's reader indulges in the Dionysian cannibalistic orgy by "digesting" some of the scattered limbs that form its body—corpus—and generating the illusion of a unified body. By doing so, every new reader, every new novice in the initiation rite, destroys and creates the Dionysian body, and testifies to its fluidity, its plurality, and its horizontal multiplicity. A body without organs, Panero's corpus lacks structure, meaning or organisation; it constitutes an open and intensive field to be impregnated by the reader's drive. This copula generates *sense*, and eventually, meanings.

As a Dionysian figure (to continue with the Nietzschean undertones) Panero has often been read as a prophet of the Apocalypse and the *Übermensch*. The poet himself—*El último hombre*—has suggested his prophetic status in the preface to *Y la luz no es nuestra* (9-11), among other texts. In that regard, Francisco Sierra claims that

> el profeta que es Panero '*habla*' del hombre nuevo, del Superhombre que nos lleve a la anti-historia, hacia la tierra de nadie, al otro lado de los sistemas de forclusión, poniendo fin al reino del espiritu en pos de una totalidad denegada socialmente [...] Dionisos contra Apolo en un rito 'salvífico' de afirmación cotidiana del cuerpo-conciencia natural. (47-48)

Panero appears to corroborate Sierra's assertion when he states that he constructs "la palabra plena es la que *nadie* dice [...] la lengua total y *pura*—extensa e intensa, tónica, y, a la vez, monótona, sensible y significante, imaginaria y simbólica, muda y elocuente—, la lengua que dice Nadie, la lengua del Superhombre" (*Matemática* 27). Nevertheless, regardless of Panero and Sierra's "digestions" of Panero's corpus, a

critical reading should not be affected by "truth" embedded in the construction of new super-stratifications in the Dionysian body. In the body of the *Übermensch*, "tal y como lo describe Nietzsche, difícilmente aparecen elementos dionisíacos. El mismo aspecto de embriaguez, de exaltación, de afirmación pura y plena de sí mismo en el despedazamiento del sí mismo, que caracterizaba las danzas dionisíacas, ha desaparecido cuando se habla del superhombre" (Echeverría). If "Panero es un Umbral" (Polo, *Cuarteto* 286), it is as a gateway to multiplicity and flight, and nothing more. No superhuman metaphysical reterritorialisations can be expected or legitimated by a corpus that merely testifies to its proliferation and unyielding vitalism. The "nueva posible condición humana que puja por salir" (Polo, *Cuarteto* 284), is not concerned with the new verticality promised by any idealised Superman.[2] This novel condition is utterly horizontal and rhizomatic and may be regarded as the "Extrahombre" (Panero, *Matemática* 65), the inhuman and virtual endless set of possibilities and becomings that leak, escape and overflow the human through the scars of Panero's relentless literary machinery. In his autobiography, the author affirms "A pesar de todo mi vida continuó, inexplicablemente. Y ya con la marca en la frente, que era Jesucristo y/o el Anticristo" (*Prueba* 27). The Dionysian body resists reterritorialisations: the apocalypse announced by Panero is marked by conjunction and disjunction (y/o) that not only nullify contraries, but also carry on the chaotic dispersion of the real, an unstable locus of undecidability. If Panero is the Antichrist, he is only so as the "Príncipe de las modificaciones" (*Matemática* 64). An idealised Apocalypse is, after all, only a dream, even if "De todos los sueños [...] el apocalipsis es el mejor de los sueños" (Panero, *Luz* 10).

The chain of death and resurrection legitimised by the copula of writing and reading Panero mirrors the a-temporal effects embedded in his literary machine. These effects ultimately enhance the dissolution of both meaning and identity. In Nietzsche "Un eterno retorno de los cuerpos, una resurrección de los cuerpos sólo tiene sentido [...] a partir de una disolución de la identidad personal, de una desaparición del espíritu aparición, como dice Bataille, de una disolución del yo" (Echeverría). In Panero's intensely intoxicating corpus, the spirit disappears, reduced to silence, the "I" is annihilated and the body resurrects. The Dionysian body is liberated of guilt or responsibility, as it demands its own dismembering as a unified

[2] Polo describes how in Panero "el *dinamismo* es imparable, y el cielo de las ideas queda obsoleto" (*Cuarteto* 284).

corpus. Once freed from the chains of the responsible ego, it opens itself to resurrection. This is the ultimately vital being of Panero's poetry, a poetry where life and death, Eros and Thanatos, merge and explode in permanent proliferation. As the poet writes, "El acto del amor es lo más parecido / a un asesinato" (*Completa* 244). In Panero's oeuvre, apparent lexical and syntactic entropy is counteracted by a structural negentropy that makes signs proliferate and cease to signify, both becoming inhuman and radically alive. The cannibalising process of reading endlessly vivifies this cycle. In Panero's words, "soy la fuente de la eterna juventud" (*Papá* 71).[3]

Laughing

The last sentence of the previous section may contain certain humorous undertones. In a rather illuminating passage, Sierra states:

> El poeta-alquimista, penitente gustoso, encarna en el fango de la poesía el cuerpo-expresión mediante el lenguaje interjección, el lenguaje devenido habla, violencia que rompe el mito de la seriedad [...] Esto es, el pathos contra el logos y el ethos de la tragedia griega [...] pasión inútil y acto gratuito en una obra sin referente, nada más que un bello 'pensanervios'" (58).

Panero's seriousness is, indeed, a myth that should be discarded. In fact, the major effect to be deduced from his machinic writing is that of humour, which may even be a fundamental element embedded in expression. Polo, for example, posits that Panero's "letra emergente y vital" (Cuarteto 247), consists of "gritos, silbidos, muecas, risas" ("Lugar" 27). In this thesis, several references have been made to both irony and humour in the poet's oeuvre. Panero, the comedian, however, appears to be more concerned with humour than irony. Deleuze states in his analysis of humour and irony in Artaud and Carroll that

> The tragic and the ironic give way to a new value, that of humor. For if irony is the co-extensiveness of being with the individual, or of the I with representation, humor is the co-extensiveness of sense with nonsense. Humor is the art of the surfaces and the doubles, of nomad singularities and of the always displaced aleatory point; it is the art of the static genesis, the savoir-faire of the pure event, and the 'fourth

[3] A well-known quote by Panero en *El Desencanto* stresses his absolutely vitalistic notion of his writing: "represento [la vida] por excelencia" (Blanc 75).

> person singular'—with every signification, denotation, and manifestation suspended, all height and depth abolished. (*Logic* 141)

According to these notions, Panero's *corps morcelé* does not leave any room for irony.[4] In irony, the world seems to be inadequate to the haughty concerns of our concepts. Irony is a vertical flow of authority restricted by the narrow walls of the Logos.[5] If Panero appears to be ironical at all, it is because of the partial reconstruction of his humoristic body exerted by the reader, and the occasional subsequent assemblage of a temporary ironical organism. But yet again Panero resurrects and shakes off all organisation, and therefore any pretensions of "consubstantial" irony.

In contrast to irony, humour is the product of the disjointed limbs that cause sense and nonsense to join together, disavowing the "truth" of any representational logic. According to the poet, "El Humor [...] desconoce toda profundidad o altura, es un movimiento de superficie", a surface made of breakages and rhizomatic proliferations (*Matemática* 44). This space does not provide for vertical/Logocentric fantasies, "sin horizonte o luna, sin viento, sin bandera", in Leopold Von Maskee's words "quoted" by Panero (*Matemática* 44). This humour is the force that finds its voice in inhuman laughter.

Following Mallarmé and Lacan, Panero distinguishes between "palabra vacía" and "palabra plena". The former alludes to the word that has lost its capacity for multiple and intense signification due to its constant use and commodification within the everyday mundane trade of language. Conversely, the latter is the word that "rechaza toda comunicación *verbal*, la palabra que no habla, la palabra de un [...] elocuente Silencio, la palabra aparentemente vacía" (*Matemática* 23-24). Laughter and the "palabra aparentemente vacía" may be regarded as synonyms, since both are "artes de la forclusión" (*Matemática* 23), the arts of foreclosure, or the ultimate rejection of the Father and the Law, that is, Meaning. Panero's Dionysian body "nada significa [...] *Ríe*" (*Matemática* 24). Laughter is the voice of undecidability, the pathos and the joy of the dismembered body, as well as its healing and health in the (im)possible ecstatic ritual of communication, the celebration of "la muerte del ser

[4] Eugenio García Fernández states "Tampoco en su cosmovisión tiene cabida el humor como ironía suave o elegante cinismo distanciador. Es el sarcasmo y la comicidad de lo trágico: un humor siniestro" (25).

[5] According to Panero, "La ironía es un movimiento moral porque procede de arriba abajo [...] de las ideas a las cosas" (*Matemática* 42).

separado a la que nos lleva el éxtasis de la comunicación y de la risa: riéndonos de todos nuestros cadáveres, riéndonos también de la vida" (Panero, *Cerebro* 101).[6]

Irony satirises morals, society and language; humour ignores them. Essentially human, irony is structured and codified. Panero's humour is inhuman and bestial, the workings of the schizophrenic literary machine that forecloses meaning to produce sense in a relentless proliferation of signifiers: "El Humor es [...] la risa total y pura: libre de toda cadena, la risa *porque sí*, la carcajada del loco" (*Matemática* 47).[7] Ana María Moix refers to the "carcajada infernal del verbo de Leopoldo María Panero" as a "humor, más que negro, subversivo" (*Papá* 9, 12). Panero's eternal laughter may be subversive, not because of what it says but because of what it utters. This laughter that "says" nothing—foreclosure, indeed, may constitute the voice of undecidability, the sound of "la verdad del error, la incertidumbre de lo cierto, el hallazgo del Extravío" (*Matemática* 37). Panero's laughter, therefore, may have catastrophic implications for codified social reality. Its mandatory presence, deprived of the chains of signification and subjectivity, becomes self-sufficient and self-explanatory, that is, utterly irresponsible—possessing no responsibility towards God, Man or the Law. Laughter then constitutes a performative immanence contained in the scattered limbs of the Dionysian corpus. It does not mean, *it is*. And as such, it may be an apocalyptical roar, as the apocalypse entails not only destruction, but also revelation, even if that revelation posits the alchemic unfeasibility of the marriage of words and meaning, "la caída de las proposiciones explotadas sobre las cosas, sobre los cuerpos" (Panero, *Matemática* 64).

Regardless of (or precisely due to) its possible apocalyptic reterritorialisations, Panero's "demasiado larga obra poética" (*Cerebro* 93) continues laughing. As an immanent, asignifying and vitalistic sign, rhizomatic proliferation and machinic structure bare of metaphysical aspirations, Panero's corpus persists on inciting the reader to the copula that re-creates, once and again, the (im)possibility of the

[6] The poet has celebrated the healing properties of laughter: "Reírse mucho es la cabeza cortada pero también la curación completa, reírse *ad hoc* de cualquier posible sueño por cambiar el mundo. Reírse sin límites de la vida" (*Papá* 39).

[7] The poet expands "el Humor está más allá de lo Trágico y lo Cómico [...] En el Flujo Psíquico *Esquizofrénico* [...] para el cual no hay tristeza ni felicidad, sino una Pasión Única que lo mismo ríe que llora: el Grito ininterrumpido (por ejemplo, el grito de Antonin Artaud, que duró más de un cuarto de hora), el chillido monótono (y sin embargo, de múltiples valores *tónicos*), pero intenso, del loco (el loco es también un buen humorista), o del histrión" (*Matemática* 47-48).

communi(cati)on of Eros and Thanatos. This warm, sweaty, dirty and recklessly healthy body miraculously resists death, propelled forwards by its intrinsically vitalistic structure, enacted and re-enacted by reading: "querían quitarme la vida eterna y he aquí que estoy aquí para siempre, soy YO, YO EL SUPREMO, aquí para siempre, con una marca de mierda en la frente" (*Prueba* 86). Death, it might seem, is not a possibility.

The new and illegitimate body of Panero assembled by this thesis now laughs at the failure of its monstrous image. The killing exerted in these pages, however, may contribute to new resurrections. In the meantime an alien revenant's voice, arising from an unidentifiable place, disgorges a final and deafening roar of laughter:[8] "Y sigo escribiendo—desde las ruinas del mundo, ego escriptor" (sic.)

[8] This last quote, spelling "mistake" included, appears in Panero's *Prueba de vida* (74). This reference has been footnoted for stylistic reasons.

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