



STUDIES IN HISPANIC AND LUSOPHONE CULTURES 6

# The Art of Ana Clavel

*Ghosts, Urinals, Dolls,  
Shadows and Outlaw Desires*

Jane Elizabeth Lavery



LEGENDA

Modern Humanities Research Association and Routledge

THE ART OF ANA CLAVEL  
GHOSTS, URINALS, DOLLS, SHADOWS AND OUTLAW DESIRES

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JANE ELIZABETH LAVERY



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*I dedicate this book to Ana Clavel, to my husband Simon,  
and to my daughters, Sienna Catherine and Lucia Jessica,  
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A.C., Southampton University, December 2014

## INTRODUCTION



# Ana Clavel and the *Boom Femenino*: Continuities and Queer Disruptions

### Contexts

Ana Clavel, born in Mexico City in 1961, is an extraordinary writer of fiction, yet her works have received scant critical attention.<sup>1</sup> The aim of this monograph is thus to attest to Clavel's particular contribution to Hispanic letters, which arguably is as significant as that of more established Spanish American women writers. The study also demonstrates how Clavel continues the tradition of both her predecessors and contemporaries by focusing on questions of gender, but also how she queers the more conventional narrative themes and genres associated with some of the more 'canonical' writers of the *boom femenino* and actively resists the commodification of literature endorsed by market forces in Mexico today. There is a growing interest in Clavel in the form of a few articles, PhD theses and conference papers, but there are currently no major publications in monograph form on this author or studies which examine specifically the interrelationship between Clavel's different internet, artistic, and literary outputs.<sup>2</sup> Despite a general growing interest in art and literature using multimedia and digital technologies in Latin America, very few serious studies in the area have been produced to date.<sup>3</sup> There is thus a clear need for this study, as the analysis of Clavel's literary, multimedia, and cyber interventions will constitute an important contribution to the growing scholarly interest in the emerging 'canon' of Latin American artists and writers in these areas.

In order to situate Clavel's work within a broader Mexican cultural context, this introduction furnishes readers with a brief overview of Spanish American and specifically Mexican women's writing of the *boom femenino* produced from the 1970s onwards.<sup>4</sup> Clavel is a relatively unknown author who belongs to this wave which is characterized by the dramatic emergence of women's voices in the cultural sphere in Mexico and is due, in part, to a globalized cultural environment that has seen rapid change in all areas of women's lives.<sup>5</sup> It must be noted that the literary *boom femenino* is not a uniquely Mexican phenomenon as it is used to refer to the broader explosion in publishing by women writers throughout Spanish America. Furthermore, the term cannot be understood without, albeit brief, reference to the *boom* and *post-boom*.

The *boom* is a widely-known term used to refer to Spanish American literature and the explosion of literary activity after the 1960s, much of which was translated

and found an international public. Whilst some *boom* narratives have come to be associated with complex and inaccessible forms of writing, *post-boom* writing, which refers to Spanish American literary production after the 1970s, is described as a counter-project to the *boom* in its accessibility, less flamboyant experimentation, and focus on the quotidian rather than complex philosophizing.<sup>6</sup> The *boom* is invariably associated with male writers, especially with the so-called ‘big four’ — Gabriel García Márquez, Julio Cortázar, Mario Vargas Llosa, and Carlos Fuentes —, whilst women writers rarely feature as part of this elite group. However, as Irma López points out,<sup>7</sup> from the 1970s onwards, new spaces opened up for other writers, in particular women writers who came to be associated with the *boom femenino*.<sup>8</sup> According to Dawn Slack, while the *boom* is studied by international literary and cultural critics and even recognized, to an extent, by non-academics, the myriad of Mexican (and Spanish American) women writers publishing since the 1980s have received comparatively little critical acclaim, in spite of (or perhaps because of) their productivity and popularity.<sup>9</sup> The intention of this monograph is therefore, in part, to redress this imbalance and to give the urgent critical attention which Ana Clavel and more broadly the *boom femenino* authors deserve.

At the heart of the work by these contemporary women writers, there lies similar preoccupations with issues, for instance, of gender inequality, the socio-historical marginalization of women or other perceived minority groups such as gays or Jews, the (female) body, and sexuality. Many of the *boom femenino* texts are centred on the experiences of women and their identities (López, ‘The Will to Be’, pp. 32–33). Lorraine Kelly highlights shared concerns of the writers pertaining to the *boom femenino*, such as the fight for equity and equality, and their desire to draw our attention to women’s daily struggles to overcome the social, moral, and sexual constraints imposed by society.<sup>10</sup> In this way, she argues, this fiction becomes part of a theoretical meditation on the place of women in contemporary society. However, despite certain aesthetic and thematic commonalities, the *boom femenino* cannot be appraised as a unified literary ‘movement’. Indeed, it is characterized by diverse thematic concerns as well as a diversity of generic form generally. The principal literary genres associated with the *boom femenino* are the novel (Cristina Rivera-Garza, Ana García Bergua, Ana Clavel), and, to a lesser extent, poetry (María Baranda, Pura López Colomé), but the chronicle (*crónica*) (Elena Poniatowska, Guadalupe Loaeza, Cristina Pacheco), and theatrical productions (Sabina Berman, Carmen Boullosa) have also contributed significantly to the increased visibility of women writers. Alongside this has been a willingness to embrace new multi-media forms that incorporate new technologies of communication such as the work of Eve Gil and Ana Clavel.

Despite the rich cultural output of this literary ‘movement’, the *boom femenino* frequently carries derogatory connotations as it is invariably linked to ‘commercialism,’ the concept of the ‘best-seller’ and by inference, ‘light writing’. It is popularly associated with Mexicans Ángeles Mastretta, *Arráncame la vida* (1985) and *Mal de amores* (1996), and Laura Esquivel, *Como agua para chocolate* (1989); and Chilean Isabel Allende, *La casa de los espíritus* (1982). Notwithstanding the commercial success of their work, it is perhaps because of the Mastretta, Allende, and Esquivel

best-seller ‘phenomenon’ that until recently the Mexican and more generally Spanish American literary establishments have rejected much of the writing of the *boom femenino*, considered as unworthy of critical attention.<sup>11</sup> The negative connotations associated with the *boom femenino* can be understood in the context of wider changes within the publishing industry in Mexico and globally in the past three decades. In the 1980s the economic crisis afflicting the country led to the drastic reconfiguration of the Mexican publishing industry, most notably in the merging of local presses with large multinational publishing corporations, such as the case of Grijalbo, which was bought by the Italian publishing house Mondadori (now part of the Random House/Mondadori group).<sup>12</sup> Finnegan also notes that the trend towards the globalization of the publishing industry has had a deep impact ‘in the way texts are selected for publication’ and how ‘target markets for various authors and texts are constructed’ (p. 157). Mexican publishing houses like Grijalbo and Joaquín Mortiz had historically been associated with left-wing agendas and the promotion of so-called *literatura difícil* written by young, experimental writers, but following their merging with global publishing giants the original visions of these companies have virtually disappeared due to a need for profit via increased sales of books (*Ambivalence, Modernity, Power*, p. 165). Now the strategy of globalized presses is the creation of specialized publication lines in the form of best-selling series represented in the main by female writers and directed at female readers. Thus the ‘globalisation of publishing and the marketability of certain kinds of stories written by certain kinds of women seems to explain the dramatic rise in the “readable novel”’ (*Ambivalence, Modernity, Power*, p. 176). This point also helps us to understand the increased backlash against women-authored, women-centred literature at the heart of the *literatura difícil* versus *literatura light* debate.

Until the 1980s the methods of production, publishing, and distribution in Mexico had been controlled in the main by a literary elite represented by national presses such as Grijalbo, as well as critics and writers including amongst others, Fernando Benítez, Carlos Fuentes, and Elena Poniatowska, who championed ‘quality’ literature as epitomized in the Mexican literary output of the 1960s (*Ambivalence, Modernity, Power*, p. 168). The rise of the ‘readable’ novel was seen as an affront to those belonging to this closed literary circle, and Mastretta’s works, considered the epitome of *ligereza*, bore the brunt of their verbal wrath. Ironically perhaps, Elena Poniatowska — the figurehead of Mexico’s literary elite — is a staunch defender of women’s rights in her own novels and is also representative of the *boom femenino* wave,<sup>13</sup> but rather than praising the best-selling works of Mastretta, Allende, and Esquivel for giving voice to women’s experiences in a *machista* conservative society, as they clearly do, she dismisses them outright as examples of trashy ‘women’s literature’ serving as entertainment only: ‘entran en la literatura como fenómenos comerciales y hacen “literatura femenina”’ [in literature they are commercial phenomena and they write ‘female literature’].<sup>14</sup> Mastretta and Esquivel are reviled by the Mexican literary establishment for seeking to conform to the exigencies of the marketplace and for bowing to publishers’ pressures to produce ‘light’ entertainment that achieves high sales. Their best-selling novels are certainly attractive to a female readership for their portrayal of rebellion by strong

female characters who resist patriarchal oppression and traditional gender roles. But Mastretta and Esquivel have been critiqued for entertaining readers with romantic love formulas such as forbidden love, without challenging the bases of heterosexual gender relations or upsetting the status quo.<sup>15</sup> It is undeniable that Mastretta, Esquivel, and Allende are rather conservative in terms of their engagement with exclusively heterosexual gender relations, provide attractive images of women, and write in a way that is characterized by its accessibility. Other Mexican *boom femenino* writers who are perceived as transmitting conservative messages include Boullosa, Nissán, Loaeza, and Sefchovich.<sup>16</sup>

But these in themselves are not necessarily examples of ‘bad’ writing. It must be stressed that some of the limited evaluations of specifically Mastretta’s and Esquivel’s best-sellers as merely *literatura light* contrast sharply with the more nuanced standpoint in which some critics have examined the multifaceted and often ambivalent features of their narratives, frequently framed within postmodern play.<sup>17</sup> These more sophisticated critiques highlight the value of these writer’s novels, which lies in their ability to combine ‘writerly’ features in the form of narrative experimentation with other elements, including the enjoyment these works offer the reader, the use of the popular such as romance, and the ethical element in the form of consciousness-raising about the oppression of women.

With the publication of their best-sellers, Allende, Mastretta, and Esquivel were propelled into the literary limelight. Their best-seller status and their wider media popularity as literary celebrities have not only won them millions of fans across the globe but brought awareness to national and international markets of later *boom femenino* writers, including Clavel. The continued long-seller status and popularity of the best-sellers of Allende, Mastretta, and Esquivel have conceivably been fomented by their film adaptations, namely, *Como agua para chocolate* (1992, dir. Alfonso Arau), *The House of the Spirits* (1993, dir. Billie August), and *Arráncame la vida: el corazón no se gobierna* (2008, dir. Roberto Sneider). However, it could be argued that current global perceptions amongst the general public and certain members of the Spanish American literati of women’s writing of this region as ‘light’, marketable literature have been fomented in great part by the adaptation of these *boom femenino* best-seller novels for the big screen, as well as by the *superescritora* status of Allende, Mastretta, and Esquivel.

The term *literatura light* in reference to the work by some women writers in Spanish America has triggered heated discussions around concepts such as ‘women’s writing’ and the nature of literature and its place in a global world. In Mexico, there is wide dissension amongst scholars of women’s writing concerning the location of women writers within the Mexican literary tradition. There is also strong evidence of a questioning of traditional feminist classifications and renewed focus on the usefulness (and indeed theoretical difficulty) of the use of the category of the ‘woman writer’ or, even more problematically, ‘women’s writing’. The reliance on these two distinct categories is further complicated in the Mexican context by a paradoxical situation in which such labelling is actively embraced by some, whilst a widely articulated hostility towards such classification and labelling is similarly evinced. Though there is ample evidence to support the continued existence of

resentment towards women writers and often unchallenged assumptions about the content of their writing, it is also the case that many women writers actively seek recognition on the basis of their prose being written about and for women, and that their success as women writers frequently rests entirely on their gendered positioning within the Mexican literary sphere. Examples of this include work by Mastretta, Esquivel, Nissán, and Loaeza, who address an almost exclusively female readership. Yet quite a number of Mexican female writers are also reluctant to acknowledge that they are female writers or belong to the *boom femenino* for fear of derogatory pigeonholing. It could be argued that the defensive position adopted by many writers in Mexico is symptomatic of a continuing chauvinism, the legendary Mexican *machismo* that continues to relegate women writers to a kind of sub-category. María Luisa Puga has admitted, for example, to a dislike of labels and even to a fear of distinctions.<sup>18</sup> Ana Clavel is quite candid about her aversion to labels, because of the particularly negative effect that it has had on women's writing, and its reception, in Mexico.<sup>19</sup>

It must also be noted however that many writers, including Clavel, welcome the increasing scholarly attention paid to their work. At the same time, just as many contemporary writers are now repudiating the Mexican *boom femenino* altogether because of its association with the idea that women writers exclusively write *literatura light*, so too are many critics calling for fellow academics to start to look for alternative ways of discussing and writing about this group of writers and their works which move beyond labelling based on notions of agency and gender categorizations. There appears to be a division between some scholars (hostile in the same way as the writers they study) to the classification of women writers as a separate sub-category and others who insist on the political importance of the category of 'woman writer' and the feminist necessity to continue to study it as separate.<sup>20</sup> The divergent, even contradictory, positions and remarks on these issues reveal the complex web of meanings and attitudes that surround the terms 'feminine' or 'women's' literature, and the dilemmas women authors face regarding this classification. Yet, as Irma López points out, many:

agree that as changes in culture and mentality continue to take place in Mexican society there will be less of a need for such distinctions, they will eventually disappear, and the literary skill of a genderless 'writer' will be discussed instead. ('The Will to Be', p. 32)

It is in the context of such debates and the generalized perception of the *boom femenino* as the primer of light writing, or as conveying heterosexual conservatism in the works of especially the first generation of female writers such as Mastretta, Esquivel, Loaeza, or Nissán, that a second generation of writers associated with this wave are consciously writing fiction which seeks to set itself apart from their predecessors. Whilst second generation writers such as Clavel, Cristina Rivera-Garza, or Ana García Bergua, for instance, see their work as broadly convergent with certain strands of the Mexican *boom femenino*, for example their feminist principles which include notions of gender inequality, as well as their focus on sexuality, the body, and the voices of marginalized sectors of society, they consciously write works of fiction which are not of the best-seller type associated

with certain Mexican women's writing of the *boom femenino*. Clavel was particularly adamant on this point in our 2008 interview (unpublished), and such views are equally powerfully captured in the title of an article entitled 'Ana Clavel asegura que está al margen del "best seller"' [Ana Clavel affirms that she is on the margins of the 'best seller'].<sup>21</sup> Here Clavel tells us that she does not divert her attention away from writing literature in order to 'tomar el atajo y la ruta del "best seller"' [to take a shortcut down the 'best seller' path]. Clavel's desire to break away from formulaic forms of writing and her need to challenge certain stereotypical assumptions about the content of *boom femenino* writing is reflected in her queer aesthetics, as we shall discuss next.

### The Queer

In order to understand Clavel's queer aesthetics, as well as the development of her literary and multimedia output, a chronological approach will be taken to her work, beginning with an examination of her collections of short stories, *Fuera de escena* (1984) [Behind the Scenes], *Amorosos de atar* (1992) [Stark Mad Lovers], *Paraísos trémulos* (2002) [Quivering Paradises], and *Amor y otros suicidios* (2012) [Love and Other Suicides]; her short stories published in (online) literary magazines, and others which are unpublished.<sup>22</sup> Then will follow an exploration of her novels *Los deseos y su sombra* (2000) [Desire and its Shadow] and *Cuerpo naufrago* (2005) [Shipwrecked Body], followed by her novella *Las Violetas son flores del deseo* (2007) [Violets are Flowers of Desire] and novel *El dibujante de sombras* (2009) [The Shadow Artist].<sup>23</sup> All of Clavel's works are united by the themes of queer sexuality and desire which recur throughout these texts. By engaging with Clavel's particular exploration of variegated desire from her early work to her more recent output, this will provide the reader with an understanding of how her conception of desire permeates her literary trajectory. Thus, it will be discussed how whilst *Cuerpo naufrago* and *Las Violetas* deal almost exclusively with erotic desire, her other works, that is some of her short fiction as well as *Los deseos* and *El dibujante*, deal not uniquely with sexual desire, but also with other types of (non-) desire including, for instance, a desire for (self-) recognition or a desire for creative and ideological freedom. As will be demonstrated, Clavel can be seen to be driven by the need to highlight the way in which human sexual instinct, even as symbolic forces seek to control it, is irrepressible. Specifically, this study seeks to unravel how notions of 'compulsory heterosexuality' are both reinforced and simultaneously challenged through the texts' diverse forms of sexual desire. Clavel's interest in incest, paedophilia, homosexuality, lesbianism, transgender, transvestism, doll or urinal fetish, and other 'non-mainstream' themes which pepper her works, offers a decidedly fresh perspective than the more dour approach — some critics would argue — of various mainstream *boom femenino* writers such as Esquivel and Mastretta, who focus on heteronormative (sexual) relations. Clavel's exploration of non-heterosexuality is in line with other second generation *boom femenino* writers such as García Bergua or Susana Pagano.

Clavel's works are thus notable for their queerness and transgressive thrust. In

my study, the queer is used in relation to the author's work firstly as an example of 'outer-circle' sexualities.<sup>24</sup> Secondly, the queer refers to Kaminsky's understanding of the term, which according to the critic, not only 'serves to destabilize and denaturalize notions of sex and gender but also to unsettle notions of the normal'.<sup>25</sup> This particular reading of queer is also supported by David Halperin who remarks that 'queer' need not necessarily refer to sexuality, but also to anything which defies normalcy.<sup>26</sup> Thus as I hope to demonstrate, Clavel's queering stands, as Kaminsky notes, 'for that unbalancing act, the disturbance of the status quo that requires a re-visioning, in Adrienne Rich's words, of all our categories' (p. 210). Clavel disturbs conceptions of the normal not only by representing 'outlaw' sexualities and 'dark' desires but also by incorporating into her fictive world that which is at odds with normalcy as illustrated in the presence of carnivalesque viscosity, the fantastical, the shadow, ghosts, cyborgs, dolls, golems, and even urinals, all of which serve to question notions of the proper by verbalizing the 'unsaid' of rationalism. Clavel's works are linked by their need to queer certain 'givens', whether these be religious, moral, sexual, cultural, or historical, and by repeatedly seeking to transgress various 'taboos du jour'. It will be shown how Clavel's works as a whole create an illuminating portrait of (Mexican) society's particular fears, anxieties, and disavowed desires. In true postmodern spirit, Clavel can be seen as seeking to destabilize monological meaning, and general concepts such as 'essence', 'origins', 'authenticity', 'truth', and 'aura'<sup>27</sup> are queered via intertextuality and multimodality, or the exploration of notions, for instance, of replica, simulacra, and the 'liquidation of referentials'.<sup>28</sup> One feature which strongly emerges in all of her works in the context of the queer is the notion that texts, in all their variegated forms, resist the notion of singular authorship. At the same time Clavel's multimedia works in particular evince a tension in the sense that whilst they suggest the idea of art as collaboration, they also assert Clavel's authority as choreographer of the overall multimedia exhibits and in particular the creator of her literary works. Even though Clavel is influenced by the feminist thrust of Spanish American *boom femenino* writing, her adoption in some of her fiction of the male narrative voice represents an intentional queering of some of the early *boom femenino* writing where female writers often felt obliged to write about women and their experiences because of the prevailing second-wave feminist thinking, but in particular because of the pressures of the book publishing industry for women writers to produce marketable 'women's writing'. This move can be understood as a wider concern expressed by many contemporary Mexican female writers about the gendering of literature, and their particular hostility towards any form of classification or labelling.<sup>29</sup>

The queer also serves to highlight the various interlocking disruptions which are apparent in the author's works at the level of genre and the way in which she destabilizes disciplinary and discursive boundaries. Genre trouble in her *oeuvre* is predominantly suggested in the manner in which Clavel incorporates and plays with non-literary genres including (digital) photography, art in the form of sketches, and illustrations. What is particularly queer about Clavel's work is that, unlike many *boom femenino* writers who work exclusively with the literary written form, the author endorses both the literary form and multimedia. Clavel's works embrace

an array of hybrid forms including the audiovisual, internet-enabled technology such as YouTube or web pages, as well as other media such as art installation, (video) performance, and photographic exhibition which have been displayed in various public spaces and cultural centres in Mexico. Therefore the concept of multimedia is central to my analysis of her work. I use this term in both senses of the word provided by the *OED* to refer to Clavel's 'use of more than one medium of communication and artistic expression', as well as to the way in which she incorporates 'a number of media, such as text, audio, video, and animation' within individual outputs.<sup>30</sup> I also use multimedia in the way that the different media — text, sound, image, and video — are 'presented together synchronously yet remain distinct'.<sup>31</sup> Finally, intermediality, an extension of multimedia, will also be used to explore the manner in which Clavel draws on different media such as painting and photography, and contemporary media such as computer technology, and how it is through their interaction that a new artistic mediation emerges.<sup>32</sup> In terms of Clavel's trajectory, it will be shown how her interest in non-literary forms can be traced back to her early fiction, and how since then she has increasingly embraced other media such as cyber technology or installation art which extend beyond the textual form. Her literary trajectory thus follows a queer path in the sense that she has moved from singular modes of creative expression in the form of literary writing, a traditional print medium, towards other non-literary forms, which has the effect of queering but similarly enriching each distinct medium she draws from.

Clavel is part of a bigger wave of other Spanish American writers who have also used multimedia, such as Doménico Chiappe, Verónica Gerber, or Mario Bellatin. Like Clavel, writers often use different media beyond the printed medium, particularly cyber technology, to promote their works and media personalities and to broaden their reading public. Blogsites, for instance, are a particular popular medium for this. Mexican female and male writers such as Cristina Rivera Garza, Eve Gil, Dolores Dorantes, Ángeles Mastretta, Amaranta Caballero, and Jorge Volpi, are a few of the many existing Mexican authors who have been writing blogs for several years. These accessible online blogs range from merely text-based blogs to audiovisual formats combined with text. Clavel also has her own website (<<http://www.anaclavel.com/>>) which she uses to publicize her works and to assert her status as multimedia writer in the form of a blog. Clavel also uses Facebook and Twitter for this same purpose.<sup>33</sup> What makes Clavel's particular mode of multimedia innovative is its range and its interconnectedness, with its involvement of relatively large-scale exhibitions and the participation of artists, performers, or 'back-stage' helpers such as IT experts. *Los deseos*, *Cuerpo naufrago*, *Las Violetas*, and *Las ninfas a veces sonríen* have formed the basis of such wider multimedia projects. Three of Clavel's works (*El dibujante*, *Amor y otros suicidios*, and *Las ninfas*) have also been publicized in book trailer format on YouTube (to be explored in Chapter 10) and similarly assert the sheer range of multimedia mediums with which the author engages. An author who compares broadly with Clavel's multimedia endeavours is the Chilean Diamela Eltit (b. 1949) who exemplifies the writer who has straddled diverse fields, as we see in relation to her novel *Lumpérica* (1983), for instance. Many have described this piece as more of a multimedia performance than a novel

because of its appropriation of other non-literary techniques in the form of theatre, performance, video installation, and photography.<sup>34</sup> In an interview given in 1985, the author mentions that she does not seek to compartmentalize her visual and literary practices (Green, p. 25), which of course resonates deeply with Clavel's own aesthetics. Another Chilean writer and visual artist whose work has synergies with that of Clavel is Eugenia Prado who has written a number of multimedia works including *Hembros: novela instalación* which is underscored by its gender and genre bending thrust. The Guatemalan Regina José Galindo (b. 1974), though primarily known for her performance art, also moves in and out of various mediums including poetry, (video) performance, and cyber technologies in the form of blog writing which comprises essays, photographs, poems, and short stories. By examining Clavel's overall multimedia interventions, I will argue that Clavel is not merely a writer but a multimedia writer and, by extension, multimedia artist, whose engagement with the non-literary evinces a strong artistic sensibility and prowess. In exploring Clavel's multimedia endeavours, this study also seeks to establish whether, in an age when the transformation of culture in the twenty-first century is being fuelled with new technologies and different media, so-called traditional written cultures are being threatened or enhanced by such innovations. It will similarly be argued here that whilst Clavel is principally driven by a preoccupation with the conceptual intention behind her *oeuvre*, her overall multimedia efforts as well as her extensive media exposure also show a sharp sense for business and self-promotion of her public persona as (multimedia) writer. In this study I will discuss the relationship between queerness, multimedia interventions, and literature in Clavel's works and her multimedia public persona. In doing so, this study may be seen to contribute towards a possible theoretical framework within which to conceptualize the emerging 'canon' of (Latin American) writers and artists and their personas working with literature, cyberspace, and multimedia.

Having provided readers with an overview of Clavel's queer art, a brief chapter-by-chapter explanation of the study's contents and structure is needed. This monograph takes a chronological approach to Clavel's literary and multimedia output, from her earliest to more recent cultural production. It comprises ten chapters, each focusing on one or more texts or multimedia intervention by the author, and a conclusion. Thus, in Chapter 1 it will be argued how outlaw sexualities and (sexual) desire are a key motif in Ana Clavel's hitherto practically unexplored collections of short stories *Fuera de escena*, *Amorosos de atar*, *Paraísos trémulos*, *Amor y otros suicidios*, and other stories, either published or unpublished. In this respect, the short stories to be examined here encapsulate some of the concerns that come fully to the fore in the later works of Ana Clavel, as we shall see. Particular areas that will be explored in this chapter include Clavel's interest in 'no-deseos'. This term is one which Clavel often uses to refer to outlaw and forbidden sexual desires both in, and in relation to, her entire *oeuvre*. Non-desires also relate to repressed or unfulfilled desires, in the context of popular culture for instance, or to desires which are linked to, for example, feminism, motherhood, and writing and their particular relationship to life and death. Whilst Clavel's short stories do not engage extensively with non-literary disciplines such as photography or art, a number of them do nevertheless

incorporate images and evince an interest in cinema, thus signalling the early stirrings of Clavel's nascent interest in multimedia.<sup>35</sup> Here the links between the literary and the non-literary will be examined in order to expand upon the diverse themes of (non-) desire.

This study then centres on the novels *Los deseos* (Chapter 2) and *Cuerpo náufrago* (Chapters 3, 4, and 5), both in terms of their literary and multimedia dimensions. In *Los deseos* the defiance of notions of historical 'truth' and the reconstruction of alternative conceptions of national identity are inexorably interwoven with the creation of a non-patriarchal conception of female subjectivity. Here Clavel's exploration of the female subject is analyzed in the context of Kristeva's theories of subjectivity in relation to the *sujet en procès* (1977) and the abject (1982).<sup>36</sup> Central to Clavel's work are the tropes of (dis)embodiment, invisibility, and the magical, which are linked to the concept of non-conformism. Finally, this chapter will explore briefly Clavel's notion of 'poética de sombras' [shadow poetics] in the context of her book as well as the relatively small-scale multimedia intervention for the promotion of *Los deseos*.

*Cuerpo náufrago* (Chapter 3) explores questions of the self, the corporeal, and desire in the context of wider issues which are connected to (trans)gender construction and sexual politics in Mexico. What marks out *Cuerpo náufrago* as a queer text is seen in its fantastical dimension as well as in its scope of 'outer-circle' sexualities (Rubin, 'Thinking Sex') which serve Clavel as a vehicle to examine Judith Butler's discussions on the subject of 'doing gender' and performativity (1990) and the postmodern perception of the (sexual) self as inchoate.<sup>37</sup> The multimedia dimension of *Cuerpo náufrago* is then examined in Chapter 4. This chapter focuses on the notion of discursive and genre trouble by exploring the connections between text and image in the context of the Barthesian notions of 'plaisir' ('pleasurable reading') and 'jouissance' ('erotics of reading'), and Kristeva's abjection (*Powers of Horror*).<sup>38</sup> Image and text also work together as a means of sustaining and challenging conventional discourses of bodily control and cleanliness which are inherent in the 'civilizing process' in Western and non-Western cultures, as well as gender and sexual categories. Questions relating to the clean, civilized body, the role of sanitation, toilets, and gender, are explored in relation to a number of works such as those of Laporte on the role of 'shit', Kristeva on the abject (in *Powers of Horror*), Douglas on 'matter out of place', Bakhtin on the grotesque, Tenorio-Trillo on Mexico's civilizing project, and Gershenson and Penner on the manner in which toilets are shaped by concepts of hygiene, propriety, and the binary gender division.<sup>39</sup> Chapter 5 offers an exploration of the interrelationship between the literary and multimedia by looking at notions of intertextuality, intermediality, and hypertextuality and how they serve to challenge the category of the originary itself and concepts of 'authority', 'authenticity', and 'uniqueness' which traditional conceptions of art and literature sustain. Intermediality will be examined so as to highlight the manner in which Clavel fuses a number of historically incongruous media such as the traditional (painting, the sculptural, and photography) with the new (cyber digital technology) in order to create a fresh type of mediation which involves a self-reflective process. Given the close synergies between *Cuerpo náufrago* and *Las*

*Violetas* in terms of their hypertextual dimension, I will examine hypertextuality in this chapter in relation to both works of fiction. Finally, *Cuerpo náufrago*'s broader *proyecto multimedia*, which consisted of a mural and urban space intervention, an art installation, a web page, performance, and photographic exhibition, suggests troubling of various kinds.

I then provide an analysis of Clavel's *Las Violetas flores del deseo* (Chapters 6, 7, and 8). Chapter 6 will discuss how Clavel explodes sexual taboos in the form of incest, rape, or paedophilia in *Las Violetas*. By comparing the novella to Vladimir Nabokov's *Lolita* (1955), it will be argued that the reason why *Las Violetas* so intensely perturbs resides in the manner in which the narrative obliges the reader to become an accomplice and partner in crime. Julián's doll fetish, a prime example of the queer, and the central theme of substitution underpins the key notions relating to the real and the simulacra. It is in this context that I will explore the manner in which Clavel's *Violetas* are avatars of the Golem figure in Jewish Kabbalistic tradition and *Las Hortensias* (1949) by Felisberto Hernández. Clavel deconstructs the female Golem myth given that the (unruly and monstrous abject) maternal/female presence in the process of (pro)creation cannot be eradicated. Drawing from the cyborg and cyber theories of Donna Haraway and Rosi Braidotti, the fusion of the real and unreal *Violetas* and notions of disembodiment provides feminist renewal as it highlights possibilities latent in the posthuman which disrupt traditional patriarchal understandings of reality, identity, and the body.<sup>40</sup> The real/hyperreal, original/replica opposition gains relevance in relation to notions of 'aura' (Benjamin, 'The Work of Art'), uniqueness, mimesis, intertextuality, authenticity, and authority.

My examination of the multimedia dimension of *Cuerpo náufrago* as an example of the queer is continued in the context of *Las Violetas* and its cover (Chapter 7), as well as its multimedia project (Chapter 8), which consisted of four distinct, but interrelated, areas: an exhibition of fourteen papier-mâché dolls, a performance, an installation, and a website. I examine the dust jacket image of *Las Violetas* which also formed part of the exhibition. The negative reception of the cover's explicit image may be understood because of the way in which the image plays upon a visible incongruity between innocent childhood and sexualized child-teenager, and consequently resists offering a safe interpretation. I take my cue from Gérard Genette's notion of paratextuality,<sup>41</sup> and specifically peritextuality as well as from Pauline Harris's and Barbara McKenzie's own ideas on these concepts.<sup>42</sup> I will analyse the text's peritextual elements in order to suggest that peritextuality both serves to anchor the viewer-reader's understanding and to disrupt interpretations. In Chapter 8 I move onto an examination of the photographic art installation of the multimedia exhibition, the cyber representation of this installation, as well as the doll exhibition. Drawing from the works of Mulvey, Halberstam, McGrath, and Suleiman, it will be argued that the installation and various paratextual elements draw the spectator's attention to the manner in which the signifier does not educe one meaning but multiple interpretations.<sup>43</sup> I examine the dolls which draw their inspiration from those of Bellmer and Hernández, the Mexican Lupita, and compare them to the 'real' sex dolls manufactured by Abyss Creations and Orient

Industry. The dolls represent an ambiguous oscillation between both the human and non-human as well as epitomizing Creed's notion of the monstrous-feminine and the Kristevan abject.<sup>44</sup> The dolls are a fusion of creative sources: they embody an interpretation(s) of Clavel's text as well as drawing directly from the personal creative styles of the artists who intervened on them. Finally, the performance and its various multimedia dimensions serve as vehicles to explore (non-) textual constructedness as well as prompting the spectator to engage critically with questions of child sexualization, (paedophilic) sexual violence, reader-spectator complicity, and female objectification.

Before detailing the content of the chapter on *El dibujante* (Chapter 9), it is important to provide a brief explanation to the reader as to why I have chosen to dedicate more extensive readings to *Cuerpo náufrago* and *Las Violetas* over a number of other texts examined in this study. Whilst *Los deseos* and *El dibujante* engage with multimedia forms, Clavel's use of the non-literary component is much more comprehensive and extensive in *Cuerpo náufrago* and *Las Violetas* and therefore one chapter is deemed insufficient to furnish readers with an in-depth understanding of these two 'texts'. Given that Clavel perceives herself foremost as a writer, it is important to provide a literary analysis of *Cuerpo náufrago* and *Las Violetas*. At the same time, a 'non-literary' approach is also warranted given the sheer variety of multimedia forms Clavel engages with in, and in relation to, these 'texts', firstly by using the visual in the actual work of fiction in the form of photographs, sketches, or illustrations, and secondly by exploiting in the context of art exhibitions a number of mediums comprising performance, mural and urban space interventions, internet, art installation, or photographic display. The argument in each subsequent chapter about *Cuerpo náufrago* and *Las Violetas* will thus deal with different dimensions of the texts and will also shift emphasis in theoretical and conceptual terms in each case. At the same time, it will become apparent that the central themes of these works of fiction are ones which reappear in their multimedia dimension, and therefore the theoretical approaches used and overall focus in each chapter will frequently dovetail and complement one another.

Chapter 9 will provide an analysis of *El dibujante de sombras*. This novel has inexorable connections to Clavel's previous works in its exploration of notions of the split subjectivity, replica, origins, intertextuality, (non-) conformity, (erotic) desire, and in particular its need to question religious, moral, sexual, cultural, or historical assumptions. Clavel's obsession with the 'poética de las sombras', which pervades *Los deseos*, and to an extent her other works, is central to our appreciation of *El dibujante*, and is intimately linked to the opposition between shadow and light and a myriad of other binary contrasts. Set in the Enlightenment, *El dibujante* requires a new historical and postmodern treatment given that it centres on real past events and persons which are simultaneously fictionalized, and focuses on the underbelly of history, and on those aspects of 'truth' which some of the official biographies of Johann Kaspar Lavater appear to have omitted. The ambiguities surrounding this character's life and relationship with his assistant Giotto are explored in particular in the context of Lavater's theological thinking and his 'science' of physiognomy. The proliferating references to shadow art and the camera obscura, as well as

Clavel's use of illustrations throughout the text, address interesting questions in the context of notions such as 'essence', 'aura' (Benjamin, 'The Work of Art'), 'authenticity', authority, mechanical reproduction, digital (replication) imitation, and intertextuality. Similarly, Clavel unqueers the negative otherness typically attached to the shadow in the history of art by exploring the myths of origins in relation to the birth of art, knowledge, representation, and projection. The shadow is a typically neglected area of interest in art history criticism perhaps because of its archetypal connotation of death, nothingness, and disembodiment.

The multimedia project in the form of a book trailer which ensued from *El dibujante* will be discussed in Chapter 10. Here I will also provide some remarks about Clavel's overall works of fiction, a brief analysis of her latest novella, *Las ninfas* and its multimedia dimension, as well as discussing Clavel's further wider multimedia involvement, including her YouTube, Facebook, and blog interventions, which have helped to promote her public persona and her status as multimedia writer. It will be discussed here how her literary multimedia ventures raise interesting questions relating to reader/user participation, consumer persuasion, and questions of multi-authorship. The conclusion will provide some final thoughts on Clavel's queer status as multimedia artist-writer, and literature's overall 'representational privilege'.<sup>45</sup>

In keeping with Clavel's queer fiction, my own theoretical approach in examining her literary and multimedia works is 'queered' in the sense that my book seeks to dislodge familiar disciplinary divides as well as the theoretical and methodological categories attending them. My approach to the question of sexuality, gender, and desire will be informed by theoretical work which stems predominantly from (Latin American) gender, queer, feminist and literary studies (Butler, Domenella, Finnegan, Norriega, Prieto, Prieur). Various visual art, music, intermedial, cyborg and cyberspace theories and works on these areas (Chiappe, Castillo, Haraway, Mahon, Landow, Rajewsky Rycenga, Rubin Suleiman, Taylor, Will) will also serve as important sources to enhance our understanding of Clavel's literary and multimedia interventions. This book involves a continual self-interrogating practice which draws attention to both the strengths and weaknesses of some of the theoretical paradigms applied to the texts.

This book will also draw from extensive unpublished interviews I conducted with Ana Clavel between 2008 and 2011, as well as ongoing email and telephone exchanges. They will be an important contribution to the overall study given that they shed new light on our understanding of her literary and multimedia works. Here I discuss with the author topics which are relevant to the monograph's overall thematics, such as her position within the Mexican *boom femenino*, the function of sex and desire in her work, and the role of non-literary genres such as photography and multimedia. It is often argued that the view of the author is of little or no relevance in relation to the content of their works. By drawing from excerpts from the interviews my intention is not to concede 'authority' to Clavel's views, but rather to show how the author's opinions on her own creation add to the richness which the multiple interpretations her literary and multimedia texts elicit in readers, participants, critics, and author alike.

## Notes to the Introduction

1. Clavel also writes non-fiction with contributions to *El Universal*, for instance, and has written a book of essays entitled *A la sombra de los deseos en flor: ensayos sobre la fuerza metafórica del deseo* (Mexico: Universidad Autónoma de la Ciudad de México, 2008) [In the Shadow of the Apogee of Desires. Essays on the Metaphorical Power of Desire].
2. Existing criticism on Clavel will be used throughout this study. Significant contributions to our understanding on Clavel's work include, for example, Irma López's work on the author in *Confluencias y demarcaciones: Generaciones literarias y expresiones estéticas en la novela mexicana, 1998–2008*, 18, Ensayo (Mexico: Ediciones y Gráficos Eón, 2011), pp. 143–75; and Luzma Becerra's 'Otra forma de estar en el mundo, o la ciudad subterránea en *Los deseos y su sombra*, de Ana Clavel', Instituto Tecnológico y de Estudios Superiores de Monterrey, *Revista Iztapalapa*, 52 (2002), 245–59.
3. Edmundo Paz-Soldán and Debra A. Castillo (eds.), *Latin American Literature and Mass Media*, Hispanic Issues, 22 (New York: Garland, 2001); Claire Taylor and Thea Pitman (eds.), *Latin American Cyberculture and Cyberliterature* (Liverpool: Liverpool University Press, 2007).
4. For works on the Mexican *boom femenino* see the bibliography. Nuala Finnegan, and Jane E. Lavery (eds.), *The Boom Femenino in Mexico: Reading Contemporary Women's Writing* (Newcastle Upon Tyne: Cambridge Scholars Publishing, 2010) is a collection of essays that focuses on literary production by women in Mexico over the last three decades. The book is the first of its kind to engage critically with the notion of *boom femenino*.
5. Clavel's fiction is nevertheless becoming increasingly well known, particularly as a number of her works have been translated into English and other languages and has received numerous literary prizes including, amongst others, the Société académique's 'Arts-Sciences-Lettres' silver medal in 2004.
6. Donald L. Shaw, *The Post-Boom in Spanish American Fiction*, Suny Series in Latin American and Iberian Thought and Culture (Albany: State University of New York Press, 1998). Shaw's definition of the *post-boom* is rather narrow since *boom femenino* writers associated with the *post-boom* also demonstrate a keen interest in complex issues such as literary theory, philosophy, or technical creativity, as does Clavel. Any form of categorization is fraught with risk and indeed many critics have debated where the origins of the *boom* lie as well as questioning both its usefulness and appropriateness. For further detail on these debates, see Finnegan and Lavery.
7. Irma López, "'The Will to Be': Mexican Women Novelists from the late 1960s to the 1990s", in Finnegan and Lavery (eds.), *The Boom Femenino in Mexico*, pp. 26–47 (p. 27).
8. Whilst *post-boom* refers to the writing of both male and female writers, the *boom femenino* is a term specifically used to refer to Spanish American (Mexican) women's writing and its association, as we shall see, with the (Mexican) global publishing industry and with debates relating to, for instance, 'light literature' and to notions of 'women's writing'. Various sections in both this introduction and throughout this study appear in Jane Lavery, 'The *Suprescritora* Ángeles Mastretta: The Strategies of a Best-Seller Writer in Projecting and Maintaining (Literary) Superstardom', *Journal of Iberian and Latin American Research*, 16:2 (2010), 117–31, <[www.tandfonline.com](http://www.tandfonline.com)> [accessed July 2014]. Various sections in this chapter also appear in Finnegan and Lavery (eds.), *The Boom Femenino in Mexico* (published with permission of Cambridge Scholars Press).
9. Dawn Slack, 'If a Mexican Woman Wrote, and No One Read Her, Did She Really Write? An Examination of Cristina Pacheco's Contributions to the *B(l)oom Femenino* in Mexico', in Finnegan and Lavery (eds.), *The Boom Femenino in Mexico*, pp. 92–107 (p. 104).
10. Lorraine Kelly, "'La Pieza desquiciante de la jerarquía': Reading the Work of Brianda Domecq as a Philosophy of Feminism', in Finnegan and Lavery (eds.), *The Boom Femenino in Mexico*, pp. 149–65 (p. 150).
11. As discussed by Nuala Finnegan "'Light" Women/"Light" Literature: Women and Popular Fiction in Mexico Since 1980', *Donaire*, 15 (2000 a), 18–22. It is not only the likes of Esquivel and Mastretta who are dismissed because they produce 'light' commercial literature: the same criticism is directed at male authors, such as Mexican novelist Elmer Mendoza, who in the past

- ten years have jumped onto the bandwagon of popularity of the so-called *narco literatura* and *literatura de violencia*.
12. Nuala Finnegan, *Ambivalence, Modernity, Power: Women and Writing in Mexico since 1980* (Oxford: Peter Lang, 2007), p. 160.
  13. Poniatowska represents a dual position in the sense that she was writing fiction during the *boom* and was one of the few female writers who came to form part of, and was widely respected in, the elite circle of mainly male writers of the *boom*. But this author also continued to write during the *boom femenino* and her writing is widely perceived as reflecting the concerns of this wave, as discussed earlier.
  14. Elena Poniatowska, 'Los éxitos y las críticas', *Clarín*, 2 September 2003, <<http://edant.clarin.com/diario/2003/02/09/so4003.htm>> [accessed 10 May 2014]. Here, and unless stated otherwise elsewhere, the English translation is mine.
  15. Debra A. Shaw, 'Bestsellers', in Verity Smith (ed.), *Encyclopedia of Latin American Literature* (London: Fitzroy Dearbourn, 1997), pp. 115–18; Lavery, 'The Superescritora', p. 210.
  16. For an analysis on the conservatism of these writers see Emily Hind, 'Six Authors on the Conservative Side of the Boom Femenino, 1985–2003: Boulosa, Esquivel, Loeza, Mastretta, Nissán and Sefchovich', in Finnegan and Lavery (eds.), *The Boom Femenino in Mexico*, pp. 48–72.
  17. Jane Lavery, *Ángeles Mastretta: Textual Multiplicity* (Woodbridge: Tamesis, 2005); Claire Taylor, *Bodies and Texts: Configurations of Identity in the Works of Griselda Gambaro, Albalucía Ángel and Laura Esquivel*, MHR A (Leeds: Maney, 2003).
  18. Beth K. Miller, *A la sombra del volcán: conversaciones sobre la narrativa mexicana actual* (Guadalajara: Universidad de Guadalajara/Xalli, 1990), p. 249.
  19. Jane Lavery, unpublished interview with Ana Clavel, 2008. In her acceptance speech for the Premio Iberoamericano de Novela Elena Poniatowska 2013, for *Las ninfas a veces sonríen*, Clavel states her position very clearly vis-à-vis classificatory terms used for female writers by stating that 'I am not a woman ... I am a writer'. Ana Clavel, <<http://anaclavel.com/blog/2013/10/18/palabras-al-recibir-el-premio-iberoamericano-de-novela-elena-poniatowska-2013/>> [accessed 10 June 2014].
  20. Nuala Finnegan and Jane E. Lavery, 'Introduction', in Finnegan and Lavery (eds.), *The Boom Femenino in Mexico*, pp. 1–25 (p. 9). This disparity is reflective, perhaps, of a wide debate in feminist scholarship which, in rudimentary terms, is divided between a feminism 'of equality' and a feminism 'of difference'.
  21. 'Ana Clavel asegura que está al margen del "best seller"', no author, *Informador*, Thursday 8 March (2009), <<http://www.informador.com.mx/cultura/2009/161631/6/ana-clavel-asegura-que-esta-al-margen-del-best-seller.htm>> [accessed 8 June 2014].
  22. Ana Clavel, *Fuera de escena* (Mexico City: Letras Nuevas, 1984), *Amorosos de atar* ([Culiacán]: Dirección de Investigación y Fomento de Cultura Regional del Estado de Sinaloa, 1992), *Paraísos trémulos* (Mexico City: Alfaguara, 2002), *Amor y otros suicidios* (Mexico City: B de Bolsillo, 2012); 'La Imagen del espejo' [The Image of the Mirror], in *Antología*, ed. by Yolanda Medina Haro, (Mexico City: taller de creación Colegio de Bachilleres # 1, plantel El Rosario, 1979) pp. 11–15; 'Un deseo realizado' [A Desire Fulfilled], *Revista de la Universidad de México*, 65 (2009), 68–69, <<http://www.revistadelauniversidad.unam.mx/6509/conten.html>> [accessed 8 June 2014].
  23. Ana Clavel, *Los deseos y su sombra* (Mexico City: Alfaguara, 2000), English translation: *Desire and its Shadow*, trans. by Jay Miskowic (Minneapolis: Aliform, 2006); *Cuerpo naufrago* (Mexico City: Alfaguara, 2005), English translation: *Shipwrecked Body*, trans. by Jay Miskowic (Minneapolis: Aliform Publishing, 2008); *Las Violetas son flores del deseo* (Mexico City: Alfaguara, 2007), French translation: *Les Violettes sont les fleurs du désir*, trans. by François Gaudry (Paris: Métailié, 2009), and Arabic translation (Lebanon: Dar-Al-Farabi, 2011); *El dibujante de sombras* (Mexico City: Alfaguara, 2009), French translation: *Le Dessinateur d'ombres*, trans. by Brigitte Jensen (Paris: Éditions Anne Carrière, 2013). For reasons of space I will not examine in depth Clavel's latest novella, *Las ninfas a veces sonríen* (Mexico City: Alfaguara, 2012) [When Nymphs Smile], nor the multimedia dimension, although I will briefly allude to their significance in the context of her wider works in Chapter 10. Clavel has kindly given me permission to reproduce various images throughout the monograph which I will use for my analysis of her overall literary and multimedia works.

24. Gayle Rubin, 'Thinking Sex: Notes for a Radical Theory of the Politics of Sexuality', in Carole S. Vance (ed.), *Pleasure and Danger: Exploring Female Sexuality* (Boston: Routledge, 1984), pp. 267–319.
25. Amy Kaminsky, 'The Queering of Latin American Literary Studies', *Latin American Research Review*, 36:2 (2001), 209–19 (p. 210).
26. David M. Halperin, *Saint Foucault: Towards a Gay Hagiography* (Oxford: Oxford University Press, 1995), p. xxiii.
27. Walter Benjamin, 'The Work of Art in the Age of Mechanical Reproduction', in *Illuminations* (London: Pimlico, 1999), pp. 211–44.
28. Jean Baudrillard, *Simulations* (New York: Semiotext(e), 1983).
29. The exploration of 'no-deseos' [non-desires] from the perspective of a male narrator or character preponderates not only in Clavel's short stories but also in a number of her subsequent works. The predominance of the male narrative voice is linked to her desire to 'tomar distancia de todas las escritoras que hablaban de sus pequeños mundos de cocina y de costura' [distance myself from those female writers who talk about an inward-looking world of cooking and sewing]. Jorge Luis Herrera, 'Escritora de deseos y sombras: entrevista con Ana Clavel', [n.d.], <<http://www.uaemex.mx/plin/colmena/Colmena%2051/Conversaciones/Ana.html>> [accessed 3 June 2014]. Here Clavel notes that 'good' literature is not necessarily about speaking about one's own 'true' experiences which are linked to one's 'authentic' gender, but rather about offering readers a singular literary vision. Clavel's desire to speak about diverse (sexual) identities, whether male, female, or (non-) heterosexual could also be seen as a strategy to queer the perception that all *boom femenino* writers address an almost exclusively female readership.
30. *Oxford English Dictionary*, 'Multimedia', (2011), <<http://www.oed.com/viewdictionaryentry/Entry/123564>> [accessed 10 June 2014].
31. Yvonne Spielmann, 'Synesthesia and Intersenses: Intermedia in Electronic Images', *Leonardo*, 34:1 (2001), 55–61 (p. 57).
32. *Ibid.*, p. 55; Ginette Verstraete, 'Intermedialities: A Brief Survey of Conceptual Key Issues', *Acta Univ. Sapientiae, Film and Media Studies*, 2 (2010), 7–14 (p. 10).
33. In Chapter 10 there will be further comments on Clavel's blog, Twitter, and Facebook interventions.
34. Mary Green, *Diamela Eltit: Reading the Mother* (Woodbridge: Tamesis, 2007), p. 25.
35. As will be discussed in Chapter 10, Clavel's *Amor y otros suicidios* does engage nevertheless with multimedia as it was promoted via two book trailers on YouTube.
36. Julia Kristeva, 'Le Sujet en procès', in *Polylogue* (Paris: Seuil, 1977), pp. 55–106, and *Powers of Horror: An Essay on Abjection*, trans. by Leon S. Roudiez (New York: Columbia University Press, 1982).
37. Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (New York: Routledge, 1990).
38. Roland Barthes, *The Pleasure of the Text*, trans. by Richard Miller, note by Richard Howard (New York: Hill and Wang, 1975).
39. Dominique Laporte, *History of Shit*, trans. by Nadia Benabid and Rodolphe El-Khoury, intro. by Rodolphe El-Khoury (Cambridge, MA: MIT Press, 2000); Mary Douglas, *Purity and Danger: An Analysis of Concepts of Pollution and Taboo*, in *Collected Works*, 2 vols (London: Routledge, 2003), II; Mikhail M. Bakhtin, *Rabelais and his World*, trans. by Hélène Iswolsky (Bloomington: Indiana University Press, 1984); Mauricio Tenorio-Trillo, *Mexico at the World's Fairs: Crafting a Modern Nation*, *The New Historicism: Studies in Cultural Poetics* (Berkeley: University of California Press, 1996); Olga Gershenson, and Barbara Penner (eds.), *Ladies and Gents: Public Toilets and Gender* (Philadelphia: Temple University Press, 2009).
40. Donna Haraway, 'A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century', in *Simians, Cyborgs and Women: The Reinvention of Nature* (New York: Routledge, 1991), pp. 149–81; Rosi Braidotti, *Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory* (New York: Columbia University Press, 1994).
41. Gérard Genette, *Paratexts: The Thresholds of Textuality*, trans. by Jane E. Lewin, *Literature, Culture, Theory*, 20 (New York: Cambridge University Press, 1997).
42. Pauline Harris, 'At the Interface Between Reader and Text: Devices in Children's Picture Books that Mediate Reader Expectations and Interpretations', AARE Conference Paper,

- Parramatta (2005), 1–17, <<http://www.aare.edu.au/o5pap/haro5606.pdf>> [accessed 22 June 2014]. Pauline Harris and Barbara McKenzie, 'Inviting Dissent: Classroom Practices for Nurturing Communities of Readers in the Early School Years', AARE Conference Paper, Parramatta, (2005), <<http://www.aare.edu.au/o5pap/haro5289.pdf>> [accessed 22 June 2014].
43. Laura Mulvey, 'Visual Pleasure and Narrative Cinema', *Screen* 16:3 (1975), 6–18; Judith Halberstam, *Female Masculinity* (Durham, NC: Duke University Press, 1998); Roberta McGrath, 'Re-reading Edward Weston: Feminism, Photography and Psychoanalysis', in Liz Wells (ed.), *The Photography Reader* (New York: Routledge, 2003), pp. 325–37; Susan Rubin Suleiman, 'Dialogue and Double Allegiance: Some Contemporary Women Artists and the Historical Avant-Garde', in Whitney Chadwick (ed.), *Mirror Images: Women, Surrealism, and Self Representation* (Cambridge, MA: MIT Press, 1998), pp. 128–55.
44. Creed, Barbara, *Monstrous-feminine: Film, Feminism, Psychoanalysis* (New York: Routledge, 1993).
45. Paz-Soldán and Castillo (eds.), *Latin American Literature and Mass Media*, p. 13.



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