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Space in Cardinal's Au Pays de mes racines and Goytisolo's Coto vedado

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Laura Dennis,
"Space in Cardinal's *Au Pays de mes racines* and Goytisolo's *Coto vedado*"
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Abstract: In her article "Space in Cardinal's *Au Pays de mes racines* and Goytisolo's *Coto vedado*" Laura Dennis discusses the ways in which two memoirs of the late twentieth century treat exile and diverse spaces as part of a quest for a place in which to live fully and freely. Juan Goytisolo's *Coto vedado* and Marie Cardinal's *Au Pays de mes racines* constitute particularly rich treatments of space and exile and the ways in which these intersect with questions of culture, gender, and power. Dennis uses Henri Lefebvre's theories of abstract and differential space together with Gillian Rose's feminist study of geography to examine more closely each author's experience of the various spaces they inhabit. Additionally, she explores how each author takes experiences beyond the personal to highlight an array of problems and contradictions surrounding space in a much broader sense. Finally, Dennis's comparison shows how both works move beyond the problems they describe to outline a new conception of space that is defined less by restrictive limits and more by dynamic possibilities.

Laura DENNIS

Space in Cardinal's *Au Pays de mes racines* and Goytisolo's *Coto vedado*

"Exile is terrible to those who have, as it were, a circumscribed habitation, but not to those who look upon the whole world as but one city" (Cicero 137). These words from Cicero focus on the diverse ways of living and writing the space of exile, leading to fertile ground for the comparison of two twentieth-century writers, Marie Cardinal (1929-2001) and Juan Goytisolo (1931-), authors with "tenuous and complicated" ties to the lands of their birth (McClennen <http://docs.lib.purdue.edu/clcweb/vol7/iss1/6/>). Cardinal writes, "I don't feel, personally, as though I belong to a people" ("je n'ai pas l'impression, personnellement, d'appartenir à un peuple" [*Au pays* 145; translations of Cardinal are mine]), while Goytisolo comments that he is "morally and physically stateless" (*Forbidden* 159) ("apátrida moral y espacial" [*Coto* 234]). Such sentiments originate partly in the fact that each suffered as a direct result of national crises: the Spanish Civil War and Franco regime for Goytisolo; the Algerian War, May 1968, and their aftermath for Cardinal. Moreover, their sense of marginalization has been magnified by other aspects of their lives. Cardinal's writings invoke the triple difference of being a woman, a *pied noir* (French citizen born in Algeria), and long-time expatriate, while Goytisolo repudiated his homeland then while abroad, revealed himself to be homosexual. Furthermore, both cross traditionally fixed lines of genre between autobiography and fiction to create innovative textual spaces. Such strong points of convergence warrant further investigation, in this case by looking at the ways in which these writers create and employ space in their texts, since "utopic and dystopic spaces are common in exile writing" (McClennen <http://docs.lib.purdue.edu/clcweb/vol7/iss1/6/>). Although some might debate the use of the term "exile" to refer to those who have *chosen* to leave their homeland (Six, "Portable *Patria*" 79-82), Cardinal and Goytisolo are nonetheless precisely that, outsiders who utilize their geographic and social position to explore a variety of spaces and to denounce certain aspects of their birth cultures. This analysis will use the concepts of "abstract" and "differential" space as theorized in Henri Lefebvre's work, *La Production de l'espace* to show how these authors illustrate the problems of abstract space, particularly in their European birth cultures, and treat places such as Algeria and Provence, Paris and Morocco as counter-cultures or counter-space, that is, differential space.

One might wonder at the choice of memoirs for this study, given that Cardinal is probably best-known for her novels and Goytisolo considered his memoirs to be secondary to his other works (Riera 36). Cristina Moreiras Menor's research on autobiographical writing in post-Franco Spain, however, suggests that texts such as these are important because they create a space for the past (343). Similarly, Abigail Lee Six remarks that "the distance provided by residence abroad can provide a useful perspective both on the native country and the former self who lived there" ("Portable *Patria*" 89). Cardinal and Goytisolo are not afraid to supplement or challenge official versions of the past, and in fact often confront the contradictions their accounts reveal.

Henri Lefebvre's "abstract space" is, in a word, the space of wealth and power (61). In this space, social relationships lose their primacy except for one, the family, itself reduced to its role in reproduction. People become victims of what Lefebvre terms "genitality" ("génitalité"), in which biological fertility replaces sexual fulfillment and family relationships replace social ties (61, 64-65). Furthermore, since abstract space is that of reproduction rather than creative production, differences are repressed in favor of homogeneity (31, 61, 167). This is accomplished by violent means, including the imposition of hierarchies, the repression of all senses except the visual, and the fragmentation of peoples and bodies (31, 50, 163-65, 324, 333, 356-61). Gillian Rose echoes this critique when she asserts that "the establishment of rational masculine identity involves rule over public space" and that there is "violence following the need for that rule continually to be asserted" (148). Furthermore, Rose, like Lefebvre, describes a strong delineation of the forbidden that is useful for understanding both Cardinal and Goytisolo. Lefebvre calls this "l'interdit," an evocative term that expresses simultaneously the ideas that are things which must not be said and that there is a space between, "inter-," that which can be said and that which is silenced (45, 167, 368-9). These ideas will be important as I move to two key aspects of abstract space: its function at the nation-state level and the repression of individual bodies.

Lefebvre notes that so-called underdeveloped nations are often consumed and exploited, with developed countries using them for labor and other resources (400). Such observations are echoed in all Cardinal's works, for the Algeria of her childhood was dominated by colonial France. Factories were built, French-owned yet manned with Algerian workers (I use the term Algerian to distinguish this group from the Europeans; Cardinal's family called them *Arabes*, a term that can be pejorative). These businesses include a factory belonging to her family, marked with their name in gigantic letters, CARDINAL. Algerian labor was employed to produce that quintessentially French product, wine, for the pleasure and profit of the French colonists. Not only did the colonists consume the fruits of largely Muslim labor, the development of Algerian viniculture also played an essential role in saving the French wine industry after it was nearly destroyed by an outbreak of phylloxera (Smith 98-100). Indeed, Algeria was overtaken, divided into vast, French-owned farms, complete with roads and property markers. This particular recollection troubles Cardinal, for she recognizes the problems of imposing a foreign conception of space upon an existing one.

Cardinal develops her reflections on property as she describes Barded, an Algerian employee whose role includes driving off indigenous nomads. She muses that the land was not always her family's: "Maybe, before Algeria was conquered by France, all this wild, untamed land used to belong to his family, or maybe it was the domain of wandering tribes" ("Peut-être, avant la conquête de l'Algérie par les Français, toute cette terre en friche appartenait à sa famille ou peut-être était-elle le domaine de tribus errantes" [15]). She is aware that the space she occupies is hers by conquest, an act of violence. Moreover, French values are established to the point that the schoolbooks are thoroughly "French, made for French children living in France" ("français, faits pour de petits Français vivant en France" [113]). Rather than acknowledge a separate history for pre-colonial Algeria, schools teach pupils about the Crusades and the efforts to defeat the *Arabes* since medieval times. Cardinal goes on to remark that in her view, the conquest is complete (114), for she witnesses the ostensibly successful imposition of a dominant worldview and accompanying space. Only as an adult is she able fully to grasp the complexity of the situation, as Pat Duffy observes (296-99). As a child, Cardinal's view seems uncomplicated, much like the language she uses to convey it, as when she declares, "This was my land, my home, since forever" ("Cette terre était à moi, c'était chez moi, depuis toujours"). She had only to look at the family photos, taken in Algeria, to prove this was so (15-16). Lefebvre's observations on the primacy of the visual in abstract space (165) come to mind, for an image suffices to affirm her belief. As for the *Arabes*, "They were assimilated to the French world that they served as best they could… by doing 'Arab work'" ("Ils étaient assimilés à l'univers français qu'ils servaient comme ils pouvaient…en faisant du 'travail arabe'" [37]). This too evokes Lefebvre's notion of abstract space, of the effort to integrate a readily exploitable workforce. At the same time, this effort to assimilate the *Arabes* creates a constant reminder that they are seen as not only different, but also inferior. Only later would Cardinal realize that the supposed superiority of the French was a matter of culture (17), not something innate. In other words, she comes to understand the unfairness inherent in her privilege, which in turn leads her to question the entire colonial enterprise (Proulx 528).

As seen above, according to Lefebvre, this constant oppression necessitates significant violence, at first on the part of the oppressor, then also on the part of the oppressed as it struggles to the surface (32). This happened not only during the bloody Algerian War (1954-1962), but also, on a more personal level, in the psyche of young Marie, whose upbringing was marked by its own kind of brutality. Raised in a Catholic, class-conscious, conservative household, she was reminded constantly that as a female, her virtue was of utmost concern, thus rendering her subject to restrictions which clashed terribly with her earliest experiences as an "integrated locus of interaction between subjectivity and the world" (Lane 155). As Colette Hall and Benjamin Stora also note, her awareness of her body is completely at odds with the rules that divide people rather than bring them together (48, 109). Unable to understand or accept these rules, she cries herself to sleep, imagining that she is inherently evil (36). As an adult, however, she realizes the hurt came from having her body strictly circumscribed so that she could participate effectively in her culture's "sexual economy" (Lane 158-59). Cardinal even refers to her upbringing as a brainwashing, or "lavage de cervelle," every bit as crippling as being sent to reform school, yet worse because it was effected by her own family (36). In fact, her childhood wounded her so deeply that it became a recurring theme throughout her books, particularly *Les Mots pour le dire*, a fictionalized account of her journey to healing through psychoanalysis. Interestingly,

Nancy Lane uses space, the theme of this study, to link *Les Mots pour le dire* and *Au Pays de mes racines*, finding that the physical journey recounted in the latter "is a spatial recapitulation of the internal journey begun twenty years earlier" (152).

Similar themes appear in Goytisolo's *Coto vedado* when he writes of the subjugation exerted by colonialism and Franco's regime alongside the personal oppression of his upbringing. For example, while perusing his family's archives, he is shocked to learn that his ancestors were colonists in Cuba, involved in the sugar industry and the slave trade. He discovers the worst features of the quest for wealth and power not only in his grandfather's authoritarian personality (10), but also in the exploitation of expendable labor in the form of slaves. Letters from the slaves to the Goytisolo family show that they were literally worked to death (12-13), that production of capital in the sugar fields and refineries was of greater importance than human lives. Furthermore, the slave families' relationships with the Goytisolo family confront the means of production with the means of reproduction. As Lefebvre points out, the two cannot be separated, although another trait of abstract space is that it does attempt to do just that (41). The author's ironic discovery that there are two "Juan Goytisolos," the other likely the child of a slave who bore his grandfather's name (15), shows to what extent this is impossible. Goytisolo's ancestors, like Cardinal's, were sure of their superiority over both the natives of Cuba and the slaves they owned (10). Both Marie and Juan believed they had evidence that things were as they should be in the form of family photos that illustrate what Yeon-Soo Kim identifies as an "idealized vision of family and nation" (44). Yet as he matures, Goytisolo, not unlike Cardinal, comes to see that the photos in fact reveal "false public values promulgated by a nationalist ideology" (45). As Kim points out, this is especially well-rendered by the juxtaposition of his musings on the photos with the letters from the Cuban slaves (47). Moreover, the sumptuous buildings shown in the photos, like the images themselves, are emblematic of the obsession with the visual that characterizes abstract space.

Goytisolo's father continued to build the family myth, attempting to expunge the family's Basque roots and dubious Cuban past in favor of a glorious Catalan heritage in a city that valued hierarchy, Barcelona (236). Goytisolo also notes his family's recently-designed coat of arms, yet another visual marker (9). Nor was the family's more distant past the only set of events to be supplanted by a revisionist version, for Goytisolo discovers that his mother's death was another. She was killed in an air raid perpetrated by Franco's forces, but since the Goytisolo family was firmly pro-Franco, this was hidden for many years: "*The stark, undeniable reality that your mother had been the victim of your side's strategy of terror, a product of cold, hateful calculation, was ignored by your father and the rest of the family*" (41) ("*La realidad innegable, concisa, de que tu madre había sido víctima de una estrategia de terror de vuestro bando, producto de un cálculo frío y odioso, era escamoteada por tu padre y el resto de la familia*" [65]; emphasis in the original). The 2nd-person narration and the italics create a sort of split personality, a way of further distancing himself from an event that already seemed almost unreal. This reference to the truth about his mother's passing connects with another aspect of abstract space in *Coto vedado*, life in a repressive state. The above summary of Lefebvre's view of abstract space is seen also in Franco's Spain, for those were "days of merciless control and repression" (51) ("tiempos de control y represión inflexibles" [77]). Intellectual curiosity was discouraged, with disastrous effects on the nation's educational system, as seen in the following invective: "The civil war and its devastating aftermath had reduced university teaching to the lowest level: nine years after the end of the war, the majority of the chairs were still in the hands of mediocre, conformist teachers, chosen less for their knowledge or competence than by virtue of their faithfulness to the glorious principles of the Movement or the degree of their servility in bending their spines" (96) ("La guerra civil, con sus devastadoras consecuencias, había rebajado a un nivel ínfimo la enseñanza universitaria: nueve años después del final de aquélla, la mayoría de las cátedras seguían en manos de profesores conformistas y mediocres, escogidos menos por sus conocimientos o competencia que en virtud de su fidelidad a los gloriosos principios del Movimiento o el gradeo de inclinación servil de su espalda" [143]).

The bitter tone of this passage, the ironic "glorious principles," and the image of the professor inclining towards the government suggest that Goytisolo's criticism not only concerns the national interest, it is also intensely personal. Elsewhere he explains that censorship meant he had to satisfy his growing interest in literature with illegally obtained foreign texts (120), not to mention that it also affected his ability to publish his own work. Indeed, he recounts learning that a text would only be al-

lowed "'if husband and wife, joined in legitimate matrimony, could read it to each other without blushing and especially … *without being aroused*'" (148) ("'si marido y mujer, en un matrimonio legítimamente constituido, podían leérsela el uno al otro sin ruborizarse mutuamente y, sobre todo… *sin excitarse*'" [216]). This passage also points to the ways in which Franco's regime sought to dominate the people through control of the body and sexuality, another aspect of abstract space that pertains to Goytisolo not only for the question of censorship, but also for his own complex sexuality. As a young child, he was taught that sensual pleasure was wrong. Such attitudes were intensified by the presence of Goytisolo's maternal grandfather, a child molester who lived, along with his wife, with Juan's family. His grandfather came to abuse him on a regular basis until he finally found the courage to tell his brother, who in turn told their father, leading to the eviction of the grandparents (101-06). At the time of the abuse and even after, Goytisolo had no idea what sexuality really was, since as he puts it, "not even contact with domestic animals had taught me like other children" (47) ("ni siquiera en contacto con animales domésticos me había ilustrado como a otros niños" [72]). Because of his extreme ignorance, Goytisolo was all the more traumatized by the abuse itself as well as its aftermath, which not only wounded him, but also caused his grandmother to fall physically and mentally ill (103). The effects of this trauma can also be seen in the extreme nature of his sexual behavior — he is addicted to masturbation (121-23, 170-71), and for a long time has sex only with prostitutes (189). Moreover, there is his oft-repeated fear of being a homosexual (172, 186-87, 226, 272), which, it turns out, he is, in spite of his love for his wife, Monique Lange. Like Cardinal, Goytisolo suffered from a limited, destructive understanding of the full range of human sexual experience; he exorcises this through his writing, placing himself still further outside the norms of a society which "has not yet acknowledged real sexual difference" (Lane 161).

Given their histories, if these two writers have chosen exile, it could be, as Sophia A. McClennen suggests, that they prefer "transnationalism" because "nationalism implies the repression of difference" (<http://docs.lib.purdue.edu/clcweb/vol7/iss1/6/>). At the same time, a repressive order, nationalist or other, can see its violence turned back upon it, eventually leading to the development of a new space: "despite — or perhaps because of — its negativity, abstract space carries within itself the seeds of a new kind of space. I shall call that new space 'differential space,' because, inasmuch as abstract space tends towards homogeneity, towards the elimination of existing differences or particularities, a new space cannot be born (produced) unless it accentuates differences" (52) ("l'espace abstrait, malgré sa négativité (ou plutôt en raison de cette négativité) engendre un nouvel espace, qui portera le nom *d'espace différentiel*. Pourquoi? Parce que l'espace abstrait tend vers l'homogénéité, qu'il réduit les différences (particularités) existantes, et que l'espace nouveau ne peut naître (se produire) qu'en accentuant les différences" [64]). In other words, all that is repressed in abstract space can and will resurface, creating a "space of gratification" (52) ("espace de la jouissance" [65]) where the goal is "reversing the dominant trend towards fragmentation, separation, and disintegration, a trend subordinated to a centre or to a centralized power" (9) ("*inverser la tendance* dominante, celle qui va vers la fragmentation, la séparation, l'émiettement, subordonnés à un centre ou pouvoir central" [16]). This counter-space, which for Goytisolo and Cardinal is a mentally, physically, and textually different space, is one where quality prevails over quantity. It will develop with difficulty (440), although less so for those already excluded, such as women, minorities, and others already living in the margins, including these writers.

According to Lefebvre, the right to difference can only be attained through struggle (456-57), in part because it must start with a minority, in part because a new space cannot be created by one group alone, but rather must come from the relationships among various groups. Furthermore, Lefebvre acknowledges that it must initially pass through an elitist stage (438), which is primarily what is seen in these texts. It is, nonetheless, worth pursuing, for there, contradictions and diversity will be celebrated (36, 77-78), and bodies will no longer be fragmented, but whole, especially those of women (419, 438, 442-43). Space and time will reconnect as people recover the rhythms of the daily life (419, 443, 452). Social relations, sensuality, and sexuality will flourish (443, 450) along with creativity and a sense of play (443, 451-53, 455). It would be tempting to conclude that differential space is simply the opposite of abstract space, and it is true that Cardinal engages in making lists of seemingly black-and-white contrasts between Algeria and France (7-9, 20-25, 42, 47) in which Algeria's traits are "overwhelmingly positive" while France's are "overwhelmingly negative" (Cairns 347). How-

ever, Lefebvre rejects binary oppositions (his analysis includes a third dimension, absolute space, that does not fit into the scope of this study), as do Cardinal and Goytisolo. For example, Cardinal addresses France alongside not one, but two Algerias, the colony of her childhood and the present-day independent nation, something I have addressed in a separate study. The opposition is not so easily made in terms of her personal history, either, for although she was born in and identifies most strongly with Algeria, she is in fact French. True, she rejects France, and especially the French occupation of Algeria: "I was against everything my family represented: France and its conquests, its colonial empire, its arrogance, its scorn, its racism, its hypocritical humanitarianism" ("J'étais contre ce que représentait ma famille: la France et ses conquêtes, son empire colonial, sa morgue, son mépris, son racisme, son humanitarisme hypocrite" [168]). Yet she also finds that *pieds-noirs* are simultaneously victims of French colonialism and executioners of Algeria and its inhabitants ("Victime et bourreau à la fois" [26-27]). She thus lives in what she calls an ambiguous state (27; see also Martini 124); the need to deal with this ambiguity brings about her return to Algeria as well as the written memoir of the journey. Caught between a visceral connection to the land and the colonial experience (Hall 8), she seeks not only to challenge the prevailing hegemony, but also to recover the "lost paradise" of her childhood.

Cardinal's notion of Algeria as paradise, a trait also observed by Michèle Bacholle (<http://motspluriels.arts.uwa.edu.au/MP1701mb.html>) clearly illustrates the concept of differential space, particularly the connection with the archaic and the natural, the recovery of sensory experience, and the rediscovery of non-reproductive social structures (see also Stora 102; Martini 44; Lane 152; Hall 14). "Archaic" is a term that Cardinal employs to convey her tie to the land: "I seek the archaic in myself, and I believe that I will access it through the earth, not people. People carry with them a culture that blurs the archaic; I want it raw" ("c'est ce qu'il y a en moi d'archaïque que je recherche et j'ai l'impression que c'est par la terre elle-même que je l'aborderai, pas par les gens. Les gens portent une culture qui embrouille l'archaïsme; je le voudrais brut" [48]). This hunger for something other than culture and the imposition of meaning it implies is reiterated throughout the text (7, 9, 22, 47, 96-97). The metaphor of a tree and its roots, seen in the title, is also recreated numerous times (44-45, 99, 107, 140-41, 180), and reinforces the link between the writer and the land. It is significant too that it is not her family tree she seeks to re-establish, although she does visit her father's grave. What she needs is the land itself, not because she wants to claim it as personal property, but because it is where she absorbed the rhythms of the universe. She must return to "let these rhythms penetrate me anew, recover the ancient echoes of the blood that beats in me as in all people" ("laisser ces rythmes me pénétrer de nouveau, retrouver les échos les plus anciens du sang qui bat en moi comme en tous" [96]). As Lefebvre said and Cardinal shows, the natural cannot be entirely repressed; this is confirmed by Lucille Cairns, who suggests it would be spiritually impossible for Cardinal to deny her almost instinctive bond to Algeria (348). Cardinal seeks to integrate, rather than divide, her mind and body "by thinking through the body" (Rose 146). She is ready to cease struggling and recover her whole self, particularly her intimate connection with the land of her birth.

With the rediscovery of the earth comes the reawakening of sensation, seen in Cardinal's extensive evocations of all the senses, which for her is part of the privilege of being a *pied-noir* woman (Stora 108). Granted, she is not the only *pied-noir* of either gender to take her readers on such sensory journeys; indeed, some would say that this begins with Camus (see Stora; Martini; Verdès-Leroux). Yet Cardinal's writing, inventive and deeply personal, remains exceptional in the genre. The reader feels the heat of the African sun, hears the rustling of the leaves and the buzzing of the insects, smells and tastes the savory food, revels in the changing seasons. One representative example early in the memoir reads, "A dry rustling of eucalyptus leaves ruffled by the desert wind. Cacophony of cicadas. Nap. Heat makes the landscape move. Nothing is stable, everything is eternal" ("Bruissement sec des feuilles d'eucalyptus agitées par le vent du désert. Tintamarre des cigales. La sieste. La chaleur fait bouger le paysage. Rien n'est stable, tout est éternel" [8]). This passage not only illustrates the synesthetic arousal of all the senses typical of Cardinal's writing, it also exemplifies her desire to write in images, which she uses both to understand her experiences and to write (182). The varying phrase lengths, the omission of verbs, and the use of onomatopoeia such as "bruissement" and "tintamarre" all aid in creating vivid incarnations of the land she loves.

Finally, her Algerian roots enable her to disengage from the numerous constraints placed upon her as a female child of the French bourgeoisie. She fondly remembers her experiences playing with the

children of her family's Algerian employees and still carries within her the sensual, social child, as seen below: "For me happiness, play, laughter, smells, colors, dance, pleasure, wisdom. '*Chaba, chaba*! Beautiful! Beautiful!' Of course beautiful, since I am happy! The earth burning in the sun makes one hop about; soon the shade in which the festival will happen" ("A moi le bonheur, le jeu, le rire, les odeurs, les couleurs, la danse, la jouissance, la sagesse. '*Chaba, chaba*! Belle, belle!' Bien sûr belle, puisque je suis heureuse! Au soleil la terre brûlante qui rend la démarche sautillante; bientôt l'ombre où s'accomplissent les noces" [26]). This passage, like the one above, is an excellent illustration of differential space, not only for the emphasis on the senses with the references to color, laughter, heat, and shadow, but also for the focus on pure joy, pleasure, and celebration. Cardinal doubtless recalls this scene fondly because her body was not considered in its reproductive context, but rather as part of a festive society. In fact, this scene plays such a pivotal role in Cardinal's life and writing that she re-creates it in several of her works (Durham 21) and uses it to aid in seeking out an alternative to her family's restrictive values. Goytisolo, too, struggled with rigid principles that caused him eventually to revolt. This may be in part because the repression came from so many directions, not only family, but also Franco's regime. As has already been shown, however, no repression can be absolute. Goytisolo echoes: "The head-shrinkers with their single official ideology, in leaving out of their projections and analyses man's irrational elements, were unwittingly contaminating all their schemas with delirious irrationality: what they threw out of the door slipped back in again through the window and penetrated to their marrow; hardly had they built the protective, sanitary wall of the ideal city where the new man would reside than they would see arise there the cruelties, misery, madness, and extravagances of the old barbarian against which they initially fought" (170) ("Los jíbaros de la ideología única y oficial, al prescindir en sus previsiones y análisis de los ingredientes irracionales del hombre contagian sin saberlo de una irracionalidad delirante el conjunto de sus esquemas: lo expulsado por la puerta se les cuela al punto por la ventana y les infecta hasta la médula de los huesos; apenas edificaba la muralla protectora y aséptica de la ciudad ideal en la que se albergará el hombre nuevo, verán surgir dentro de ella las crueldades, miserias, locuras, extravagancias del bárbaro viejo contra las que inicialmente se alzaron" [249-50]). This sentence's length, typical of Goytisolo's style, combines with the architectural and medical metaphors to illustrate effectively the impossibility of total oppression.

However, Goytisolo seems to have taken longer than Cardinal to become aware of the tools to unleash the repressed. It may be that Cardinal was carrying within herself the seeds of a differential space, her childhood Algeria, from an early age, while Goytisolo must progressively build one. This begins slowly, with what Lefebvre might call an unfocused desire (453-54), then proceeds through a gradual awakening brought on by his study of geography and history (*Coto* 112-13). He moves on to concrete action when his family sends him to Madrid to study and look after the family's interests there. There Goytisolo has his first taste of freedom, causing him to see the city, run-down as it is, as a sort of paradise (180). He drops his law studies, undertaken only to please his father, and tries everything from bouts of heavy drinking to sex with prostitutes. In the process, he finally begins to discover his own ideal space, as seen in the following passage: "My dislike and even horror of urban areas or zones that are open, clean, symmetrical, and despairingly empty, with their beautiful, well-planned streets … external signs of unshared wealth, frigidity, egoism, anesthetized vitality. My passion, on the other hand, for street chaos, the brutal transparency of social relations, the confusion of public and private" (126) ("Mi desafecto y aun horror a los ámbitos y áreas urbanos despejados, limpios, simétricos, desesperadamente vacíos, con sus calles bien trazadas y pulcras … signos exteriores de no compartida riqueza, frigidez, egoísmo, vitalidad anestesiada. Mi pasión, en cambio, por el caos callejero, transparencia brutal de las relaciones sociales, confusión de lo público y lo privado" [185]). From the numerous antitheses in this passage, it is clear that abstract space, as described by Lefebvre, is not what Goytisolo seeks, preferring instead lively spaces of social encounter. He decides, however, that he will not find what he seeks in Spain (202). He sets his sights on Paris, which is a likely choice in that as he himself notes, France was an enemy of Spain at the time (80), not to mention that it is a world intellectual and political capital that still retains the carnivalesque spirit of times past (Lefebvre 444). In Paris, Goytisolo learns to master the art of living in another culture, including the nuances of its language. He adds to the lessons of Madrid, and in his pursuit of new experiences, finally discovers true love with Monique while at the same time learning to accept his

homosexual desires. He also defies his upbringing on a political level as he begins working in earnest to have Franco removed from power.

Sadly, Paris too eventually loses its charms; in particular he is disillusioned with the Communist Party. He notes that when one grows up surrounded by and inculcated with dogma, it is difficult to let go of the need for some over-arching structure, a patriarchal ideal. Yet like Cardinal, he realizes that is exactly what he must do. As he says, "Fleeing as I was from a world in which I felt alien and marginal, I was unconsciously afraid of being interned in another where these feelings of difference and disagreement could be reproduced" (171) ("Huyendo como huía de un mundo en el que me sentía marginado y extraño, temía inconscientemente internarme en otro en el que dichos sentimientos de diferencia y desacuerdo pudieran reproducirse" [251]). The use of terms "marginalized," "strange" "different," and "disagreement" all bring to mind the problems of abstract space mentioned above, and explain why Goytisolo had to move on in his quest for an alternative space. The alternative he finds is Morocco, just as for Cardinal, it is Algeria. He says of an afternoon in Tangiers: "*Nothing at the beginning except for waves, currents, rushes to the brain … Awareness of the importance of the moment, the palpable material nature of the place, your central presence in the weft*" (28) ("*Nada al principio sino ondas, corrientes, aceleraciones … Conciencia de la importancia del momento, palpable materialidad del lugar, tu presencia central en la trama*" [45-46]; emphasis in the original). Although he once thought Spain had nothing to offer, he actually experienced this deep bodily awareness in southern Spain, a place geographically and culturally similar to North Africa. While Andalusians are sometimes referred to derogatorily as "Africans," Goytisolo chooses to transform this into something positive, making "his love affair with North Africa … a 'prolongación natural' … of his relationship with Andalusia" (Six, *Juan Goytisolo* 20-21). Indeed, his words to describe Andalusia are similar to Cardinal's descriptions of Algeria: "Discovery of rhythms, smells, voices, sweet apprenticeship in idleness: tentative exploration of the urban scene, horror and fascination intermingle, inner civil war, insoluble contradiction" (190) ("Descubrimiento de ritmos, olores, voces, dulce aprendizaje de la ociosidad: exploración cauta del ámbito urbano, fascinación y horror entremezclados, íntima guerra civil, contradicción insoluble" [276]). Such experiences can lead to a sense of being torn, of no longer having allegiance to one place. Yet he seems almost to crave this sensation, as McClennen notes: "Goytisolo's ideal community is defined by its separation from normalizing, hegemonic social structures" <http://docs.lib.purdue.edu/clcweb/vol7/iss1/6/>). Difference becomes something to pursue rather than fear.

Thus, these two writers have found a way to create differential space in both life and literature, although their methods and results remain to a certain extent distinct. Cardinal carried the elements of differential space within her; she nonetheless had to fight to free them, and it took a return to Algeria to help her do so. As Bacholle proposes, Cardinal must reconsider her bicultural identity, deal with her painful past, and try to create from two identities a third identity and accompanying space (<http://motspluriels.arts.uwa.edu.au/MP1701mb.html>). This is particularly significant given that Cardinal chose to reside in the French Mediterranean region of Provence, as seen in her last published work, the memoir *Amour, amours*. While she never could or did feel fully French, it was equally impossible for her to identify herself as Algerian (Cairns 349-50). Yet despite this sense of being "displaced everywhere" (350), Cardinal comes to realize that the country she loves is not to be found in what humans have made or destroyed, for it escapes both time and humanity (Martini 166). In Provence, she is able to create a geographical, internal, and textual third space between, perhaps beyond the two in which she was raised, a space in which her whole self can flourish. It would appear that this third space has given her a sort of equilibrium both internal and external. Goytisolo, for his part, struggled in a somewhat different sense, as he had not been imbued with these things from birth, yet his account suggests that all people may carry them within if they dare challenge the values of the dominant culture. Unlike Cardinal, however, he has not found, nor does he seek, equilibrium. Instead, he chooses explicitly to live with an ever-increasing sensation of "bipolaridad" (185) that is conveyed in the very way in which the memoir is written, for not only does it alternate between printed and italic text as it moves between relating events and reflection, the narration also changes between the traditional first person of autobiography and the more innovative use of the second person "tú" or "vosotros." This is not to say, however, that he embraces simplistic binary oppositions as a valid way of looking at the world. Indeed, at the end of "Miradas al arabismo español," he remarks that the West

and Islam should not be seen as "opposing sides in an old argument," ("términos de una vieja disyuntiva") but instead as "two possible, in some ways complementary responses" ("dos respuestas posibles y en cierto modo convergentes" [196; my translation] to the problems facing the world today. It is possible, even desirable to live and write with two or more purportedly incompatible worldviews, for it means that he will always be examining the world from more than one angle, and thus perhaps resist the crushing version of "progress" posited in abstract space.

Finally, it is significant that both authors found differential space in the Maghreb, a non-European milieu, and that this Mediterranean space is for them a true counter-space. Their experience of the Maghreb is not the mere simulacrum of differential space described by Lefebvre in which industrialized European nations overrun the Mediterranean shores in pursuit of a so-called quality experience (409). Such tourists, as McClennen says, "purchase a memory of a nation that doesn't exist, …translating historic events and memories into cheap souvenirs to be purchased, taken home, and forgotten" (<http://docs.lib.purdue.edu/clcweb/vol7/iss1/6/>), but Cardinal refuses to settle for a mere "post-card Algeria ("Algérie de carte postale" [155)]. Whether it be new, European-built structures meant to resemble old Algerian cities (150-55) or the recent installation of camels on the beach to impress foreign tourists (180), Cardinal manages to avoid being taken in by any simulacrum of "her" Algeria. Furthermore, like Goytisolo, it seems that she is following through with what Lefebvre might refer to as a revolutionary transformation by producing creative works in daily life, language, and space (66). As each writer seeks to exist, both physically and textually, "in the body in the world" (Lane 167), they create true counter-cultures, inspired in part by "the confrontation and the convergence of different cultures" (Proulx 536). They resist and transgress the imposed norms of their respective societies, not by destroying, but instead by creating, thus corroborating Lionnet's suggestion that writing is "the only key to the (utopian?) creation of a different, heterogeneous and multicolored future" (11). In an increasingly globalized world that is all but shattered by the forces of insatiable accumulation and faceless homogenization, these writers demonstrate that another space, another life, another kind of text, are all possible.

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