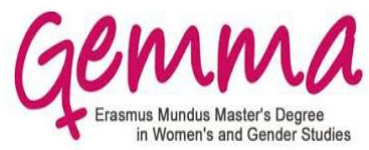




UNIVERSIDAD
DE GRANADA



Universiteit Utrecht

VAMPIRES IN TRANSITION

Daniel Berjano Rodríguez
Utrecht University and Universidad de Granada
GEMMA 2016-2018

Supervisor: Adelina Sánchez Espinosa (UGR)
Second supervisor: Gianmaria Colpani (UU)

July 2018

VAMPIRES IN TRANSITION

ABSTRACT

In *Vampires in Transition*, I develop semiotic analyses of two key films of the Spanish transition: *Elisa, vida mía* (Carlos Saura, 1977) and *Arrebato* (Iván Zulueta, 1980). Building off Gilles Deleuze's semiotics (1986, 1989) and Teresa de Lauretis' film theory (1984, 1987) – both drawing on Charles Sanders Peirce (1930-35/1958), I have designed three inter-connected concepts in relation to the vampire figuration: 'vampire-images', 'camera-vampires', and the 'phoenix'. On one hand, these concepts aim to approach the films under study through decolonial and trans-feminist perspectives. On the other hand, they intend to draw meaningful insights on Hispanic film studies in relation to what Donna Haraway calls “informatics of domination” (1991c). Departing from one of the peripheral meanings of the vampire – a male sexual predator, the vampire has been designed as a perverse figuration of structural violence in cybernetic capitalism which could help us understand the relationship between massive addictive habits of digital machines and western patriarchal agendas, as Wendy Huy Kyong Chun studies (2016). Drawing on Teresa de Luretis (1984) and my own trans-faggot experience, vampire-images are designed to give an account of the processes of simulation that work to erase traces of exploitation. They depart from Gilles Deleuze's time-images of modern cinema (1989), which imply irrational cuts caused by particular relinkages of sound and visual data. In addition, as my analysis of *Elisa, vida mía* attempts to prove, vampire-images involve icons of women as objectified or subordinated to men. The 'camera-vampire', particularly outstanding in *Arrebato*, stands as a tool to capture and observe the effects of vampires, but its cybernetic design involves a feedback-loop system, which often implies vampiric procedures and habits. Last, as a way to mediate between images and cameras through my own situated knowledge, I have designed an inter-connected phoenix figuration, particularly drawing on Joanne K. Rowling's *Harry Potter: The Order of the Phoenix* (2003). Building on the ethics of Zhuangzi (2003) and Karen Barad (2007), phoenix tokens transform the predatory and immortal features of vampires as a way to remind us the never-ending change of material-discursive practices. Last, by public screenings and debates and practices of situated knowledge (Haraway, 1991) and anthropophagic procedures (Suely Rolnik, 1998), I have aimed at decolonizing my *id*-entity (Aníbal Quijano, 2000) as Spanish and European citizen designed at birth as 'male', apart from sharing and spreading revolutionary faith.

Keywords: *Elisa, vida mía*; *Arrebato*; semiotics; time-images; informatics of domination; imaging; cartography; vampire; phoenix; Spanish transition.

VAMPIRES IN TRANSITION

RESUMEN

En *Vampiros en transición*, he llevado a cabo análisis semióticos de dos películas clave de la transición española: *Elisa, vida mía* (Carlos Saura, 1977) y *Arrebato* (Iván Zulueta, 1980). A través de la semiótica de Gilles Deleuze (1986, 1989) y la teoría filmica de Teresa de Lauretis (1984, 1987), ambos basándose en Charles Sanders Peirce (1931-35/1958), he diseñado tres conceptos interrelacionados a través de la figura del vampiro con la intención, por una parte, de aproximarme a estos filmes y a sus lecturas a través de perspectivas decoloniales y trans-feministas, y por otra, de entender las vicisitudes de lo que autoras como Donna Haraway han llamado la “informática de la dominación” (1991c) en relación con los estudios de cine hispano. Inspirándome en sus usos periféricos (el vampiro como seductor y depredador sexual), el vampiro surge como una figuración perversa del capitalismo cibernético para abarcar diferentes realidades mediatizadas tecnológicamente y fuertemente relacionadas con el sistema patriarcal occidental, como los hábitos adictivos de consumo tecnológico (Wendy Huy Kyong Chun, 2016). Apoyándome en Teresa de Lauretis (1984) y a través de mi experiencia trans-marica, la imagen-vampiro explica cómo se llevan a cabo procesos de simulación de condiciones de explotación. La imagen-vampiro parte de lo que Deleuze llamó la imagen-tiempo del cine moderno, que involucran cortes irracionales a través de re-asociaciones de material audiovisual (1989). Además, como el análisis de *Elisa, vida mía* trata de explorar, las imágenes-vampiro implican iconos de mujeres objetificadas o subordinadas a los hombres. La 'cámara-vampiro', especialmente notable en *Arrebato*, surge como una herramienta para intentar capturar efectos vampíricos, pero su propio diseño cibernético implica un sistema de retroalimentación, que en numerosas ocasiones lleva asociado procedimientos y hábitos vampíricos. Por último, y mediando entre los dos conceptos mencionados, he diseñado una figuración fénix que se inspira en *Harry Potter: The Order of the Phoenix* (Joanne K. Rowling, 2003). Basándome en la ética de Zhuangzi (2003) y Karen Barad (2007), los signos fénix transmutan el carácter depredador e inmortal del capitalismo vampírico para recordarnos el poder cambiante de las prácticas materiales y discursivas. Por último, a través de visionados públicos y debates y de la aplicación de metodologías situadas (Haraway, 1991) y antropófagas (Suely Rolnik, 1998), he intentado decolonizar mi *id*-entidad (Aníbal Quijano, 2000) como ciudadanx españolx y europex designadx al nacer como 'varón' y compartir y propagar una fe revolucionaria.

Palabras clave: *Elisa, vida mía*; *Arrebato*; semiótica; imagen-tiempo; informática de la dominación; *imaging*; vampiro; fénix; transición española.

VAMPIRES IN TRANSITION

ACKNOWLEDGMENTS

Thanks to the endless conversations about vampires, *machismo*, the end of the world and the phoenix.

Thanks to Gabriel Doménech, Lucía Cores, Blanca Berjano for their wise comments, and to Leilani Rapaport, Emily Knudson and Adonis Kopsacheili for their wise superb language corrections.

Thanks to everybody who assisted to the film screenings and participated in the dialogues.

Thanks to Ravellaan, La leva and La Redonda squats for making this world much easier and more beautiful and chaotic.

Thanks to my sisters, my friends and my family. *Come what may*.

Thanks to the GEMMA master's staff (especially to Dresda and Omayra).

Thanks to my supervisor, Adelina Sánchez Espinosa, for her support and patience, and to my second supervisor, Gianmaria Colpani.

This thesis has been produced mainly in Utrecht (the Netherlands) and Granada (Andalucía) during the Erasmus Mundus Master's Degree in Gender and Women's Studies (GEMMA).

To my sister Blanca and my parents Fina & Rafa.

Madrid, July 2018
Dan

Table of Contents

1. Introduction.....	1
2. The Vampire Hypothesis.....	13
3. (It')S-pain.....	22
3.1. The Spanish transition.....	26
4. Epistemological Reflections.....	32
4.1. Credits.....	33
5.2. Virtuality.....	35
4.3. Cybernetics.....	39
4.4. Semiotics.....	42
5. <i>Elisa, vida mía</i>	50
5.1. The complementary model.....	51
5.2. The vampire-image.....	56
5.3. The phoenix.....	63
6. <i>Arrebato</i>	68
6.1. Vampires and cinema	69
6.2. Vampiric metamorphoses.....	75
6.3. The camera-vampire.....	78
7. Interlude.....	83
8. Vampiric Conclusions.....	91
LIST OF REFERENCES.....	97
APPENDIX A: Translated quotes.....	113
APPENDIX B: DIALOGUES.....	121
-Dialogue after screening <i>Arrebato</i> (@ CSOA La Redonda, May 29).....	121
-Dialogue after watching <i>Elisa, vida mía</i> (@ Institute of Women's and Gender Studies, June 6).....	134
APPENDIX C: Selected Images.....	149
- <i>Elisa, vida mía</i>	149
- <i>Arrebato</i>	153

1. Introduction

Gloria Anzaldúa:

-What do you think men hold against women most?

Luisa Teish:

-Well, especially, the question of women's blood.

This Bridge Called my Back (1981)¹

This project intends to provide a cartography of modern domination both through the figuration of the vampire in two films produced during the Spanish transition and reflections on my situated knowledge. In the Westernized world, vampires usually correspond to mythological creatures of capitalist modernity whose depredatory nature, biased towards immortality, makes them deadly, terrifying creatures. They are usually more powerful than humans, on whose blood they must feed and who also might become vampires at the whim of their predators. They can be very charming and seductive but not invulnerable, powerless as they supposedly are in the sunlight. Interestingly enough, they also need to be welcomed into *human* homes. Western cultural products have focused on these figures for more than three centuries, and films and series about vampires, usually with strong emphases on heteronormative love, continue to be released.²

I believe a figuration of the vampire which favors its peripheral meanings instead of its usual ones will prove a useful category of analysis, particularly in relation to Spanish national identity, which I will try to quarter and devour as a healing performance of transformation. Some critical scholars already reveal the vampire as a trope for something else that what he supposedly is.³

¹ "O.K., Momma, Who the Hell Am I?: Interview with Luisa Teish". In Anzaldúa and Moraga (1981, p. 227).

² Season 5 of *American Horror Story* ("Hotel", Ryan Murphy and Brad Falchuk, FX, 2015-2016) and *The Strain* (Guillermo del Toro and Chuck Hogan, HBO, 2014-2017) are good examples of the continuing success of the vampire on screen precisely by varying classic elements and introducing queerness (purplewashing the vampire by Lady Gaga's character in *Hotel* and making them evil in opposition to white manhood in *The Strain*).

³ Building on Marxian theory, Marc Neocleus (2003), David McNally (2011) and Paul Kennedy (2017) are clear examples. As McNally explains: "Deprived of a palpable reality, vampires, werewolves and zombies nevertheless amble across movie- and television-screens and through the pages of pulp-fiction. To be sure, these are pale substitutes, faint and distorted after-images of the monsters we deny. Subjected to the ritual codes of a culture-industry, these are domesticated beasts, beings derived from the collective unconscious in order to produce harmless items of mass-consumption." (2011, p. 1) The topic is definitely popular in post-modern theory: Gilles Deleuze and Félix Guattari, Rosi Braidotti and especially Slavoj Žižek usually appeal to the vampire in their theories. Due to the

VAMPIRES IN TRANSITION

Popular culture and daily conversations too. As Spanish dub reggae band Iseo & Dodosound say: “Everybody knows that you are a vampire. You are the king of a falling empire.” (“Vampire”, 2017). While Iseo seems to refer to a male predator in Madrid's nightlife, the Spanish state has regarded the genesis of the modern configuration of racism as a structural mechanism of domination, becoming the first modern hegemon at a global level at the turn of the 15th century (Anibal Quijano, 2000).

I remember being four-years-old and having a recurrent dream: I was in the playground near my house in Estrecho, a working-class neighborhood in Madrid where my parents used to rent. There were a group of kids and my elder sister, and we were all tremendously frightened by the figure of a handsome man who, dressed in a black suit and red bow tie, was certainly a vampire observing us all from behind the park fence. I could feel how he was somehow calling me and my girl friends to go and join him, which though scary, was also tempting for some inexplicable reason that I felt I was the only one not acknowledging. Then I would wake up at dawn with the strange feeling that he was calling me in my waking life, perhaps waiting for me in the very same playground I dreamt of. I would *sweat blood* to fall sleep again, covered by my blankets and hugging my teddy bears, trembling with confusion and fear. No wonder: “In sleep, men's spirit go visiting; in waking hours, their bodies hustle.” (Zhuangzi, 2003, p. 32).⁴

Whether or not this story sparked a biographical seed of my (homo)sexual desire towards cis-male bodies, I keep remembering the intensity of the dream and the irreconcilable contradiction it implied. I was born in 1991, right at the time homosexuality was still in the list of the World Health Organizations' mental disorders. Having grown up throughout the transition from the 'gay regime' to a 'homonormative regime' of sexual minorities in which white gay men are still the most privileged

limitations of this thesis and my own reduced knowledge, I have not been able to undertake an exhaustive genealogy of the theoretical uses of vampires, which would add substantial information for sure, and stands as a potential project to virtually elaborate further.

⁴ Zhuangzi is a 'Chinese' philosopher from the 4th century BC (莊子).

VAMPIRES IN TRANSITION

(Angel Moreno & José Ignacio Pichardo, 2006), my desire will be put at stake since it seems to be rooted either in a queer idealization of romantic love or in a perception that desiring men is dangerous or pathological. Guy Hocquenghem would perhaps understand the latter as an expression of interiorized 'anti-homosexual paranoia' (1993), but from trans-feminist positionalities, it could perhaps make sense (Monique Wittig, 1992). These 'affects'⁵ bring about obsessive habits which I try to transform in a daily basis. I cannot remember when this process started, since I have been seen as a *marica* (faggot) as long as I can remember precisely due to my performative failure of cis-masculine codes and normative standards, which I could experience with the help of my mother, my sisters and many other persons. These habits are roots on love, as Faneka sings on the streets of Madrid. They point to *the eldest* revolutionary potential: of caring for each other from *the heart*.⁶

This project approaches the vampire through some peripheral meanings and uses I have encountered in my life. Whether or not the main connotation of the vampire shapes a pallid, predatory and extraordinary human-like creature who is located in a limbo between life and death and feeds off human blood, there are many other references to vampires which go beyond this specific framework. Sometimes the vampire refers to someone's promiscuous or insatiable habits, mobilized both by people who empower themselves by challenging this very identification or very differently, by those who do not tire of judging other people's lifestyles under the creepy desire for their pseudo-purifying extermination. Other times, vampires are those men who seduce us in order to exploit and manipulate us, or those people, regardless their gender, who are said to “suck” our energy through endless misunderstandings, infelicitous demands and both subtle and lethal aggressions in every single dimension of reality. These meanings have been circulating for ages, and my sisters and many other persons use it to identify some people as authoritarian actors who

⁵ “By affect I understand affections of the body by which the body's power of acting is increased or diminished, aided or restrained, and at the same time, the ideas of these affections.” (Baruch Spinoza, 1994, p. 154)

⁶ At least according to Albus Dumbledore (Joan K. Rowling, 2003, p. 743). The eldest vampiric devices have always dealt with hearts. See the slogan of one the biggest shopping malls in Madrid: “La Vaguada, el corazón de Madrid”. (literally: The *talweg*: The *heart* of Madrid).

VAMPIRES IN TRANSITION

have the ability to camouflage their dangerous disposition, or even more complexly, who are unable to feel the damage they cause, heartless before others' suffering.⁷ They are mostly said to be white men, but many talk about pseudo-social networks, “intelligent” or mobile machines, uniformed bodies, competitive corporations, proud nations, spectacular films, pop songs, international organizations and smartphones as having a power both irresistible and devastating. Today nothing seems to be exempt from this type of virtual vampirism: nor even time itself, at least (once upon) a time in the Spanish state (more about this in chapter 3).

In this project the vampire is mobilized in order to approach a Western performative device of control that humans embody and perform today, particularly in Western Europe since it is where I come from and have been living and observing. The vampire figuration is thus a theoretical snapshot of certain offspring of white global elites' *dreams*. According to Donna Haraway (1991c), Luisa Femenías & Paula Rossi (2009), and Paul Preciado (2013) among many others, structural violence throughout modernity has been regularly shaped by white patriarchal reactions to subversion of and resistance to domination.⁸ The bias of capitalism towards surplus value and virtual accumulation have proved dangerous enough to reveal the profound delusions and unconsciousness of “Western values”. The race for updated hardwires, pleasurable intensities, news, knowledge or newest apps seems to reflect on what Jean Baudrillard labelled as “the perfect crime” (1996): the virtual erasure of material traces in favor of informational patterns embedded in our global economic system. This 'illusion of delusion' exists thanks to the social panic maintained by states and other economic agents under the terrifying fiction of nuclear war that featured the

⁷ Interestingly, Madrid-based vocalist of *Faneka*, Inés Faneka, has also songs referring to vampires following this specific trope: “While she waited, you were sucking her blood like a vampire, and you feared became her. She was hoping, she was swimming in hope, and you drowned her, 'cause you had nothing good worth.” (2017).

⁸ “If modern patriarchy was constituted from an inter-classist and meta-stable collection of pacts – as it has been accurately defined by Celia Amorós – the actual global crisis excludes from this pact an interesting collection of men, who, within hegemonic imaginary frameworks, marginalize themselves in the *inferiorized* terms of the position of woman. This sort of exclusion and its consequent feminization – this is our hypothesis - is read as the displacement of men from their space-times historically traditional, naturalized due to the 'irruption of women' within the public sphere.” (Femenías & Rossi, 2009, p. 50, my own translation). I have translated into English those texts which had not previously been translated. You can read the quotes in Spanish in Appendix C.

VAMPIRES IN TRANSITION

decades after the Second World War – in addition to terrorism and the earth anthropocentric and unpredictable change today. Furthermore, cybernetics has been assimilated into much of our daily lives, in which interactions with digital machines supply a sense of virtuality as already and always mediated by specific technologies (more in chapter 4). Meanwhile, the world's elites and their followers have been benefiting from a process many of us are acknowledging as a progressive destruction of life on earth. As humanity, we seem to be sucking the earth's resources in the most vampiric fashion ever designed. The head of the vampire was built from European nation-states, whose colonizing enterprises in north America led to the US becoming the imperial hegemon throughout the 20th century. Global population has increased enormously, as well as the subjugation of millions of beings to capitalist politics. Today, the US is explicitly challenged by other aspiring hegemonies such as China – with a climax of authoritarian measures justified by the war on terrorism (Luis Arizmendi, 2018).

This project is produced as a decolonizing approach to Spanish national identity's compliance with this vampiric panorama. As someone born and raised in Madrid from working-class to middle-class parents from Extremadura, I have witnessed how the collective illusion of progress, tolerance and competitiveness of neoliberal politics led to the global crisis of 2008. Then we watched the aftermath mismanaged by the Socialist Party, which had sold itself as the guarantor of freedom with some recognitions in civil and penal law⁹. Soon after, Zapatero's team started to dismantle the welfare system following regional and international commands in order to rescue the bank network. In May 2011, after a day of demonstrations unlinked to political parties or institutions in many cities, squares all around the state were occupied by tents and living beings at least for a week, and this happened again in the same month in 2012. It resonates with social movements in many other places of the world, starting with the 'Arab springs' and arriving to the center of the empire with the

⁹ Including regulations of homosexual marriage, measures to eradicate violence against women by their heterosexual partners, and social protection for people with disabilities (disregarding the UN convention on the Rights of Persons with Disabilities also from 2006. See Javier Romañach, 2010).

VAMPIRES IN TRANSITION

'Occupy' movements. In the Spanish state it seems that some of us needed to be shaken by people's affects and even antiriot baton-strikes to wake up.¹⁰ We could remember one more time that we are all already connected with or without money or digital machines; in fact, *they don't represent us*.¹¹

Vampires have been a hot topic both of fascination and terror in 'European imagination' since the 18th century, especially as racist and sexist metaphors for people's cruelty and greed for immortality, manipulative and seductive abilities, or sexual promiscuity, as seen in Robert Ambelain's ultra-Catholic and witch-phobic book itself ("*Le Vampirisme. De la légende au réel*", 1978). I will root the vampire figuration in the Spanish transition to a neoliberal regime through a situated cartography of peripheral vampires in cinema.¹² The films under study consist of *Elisa, vida mía* (Carlos Saura, 1977) and *Arrebato* (Iván Zulueta, 1980), both produced during the political transition to a parliamentary monarchy after Francisco Franco's death in 1975. These films convey peculiar ways of representing power in relation to Spanish politics and its peculiar *id*-entity, paraphrasing Aníbal Quijano (2000). They also involve peripheral meanings of vampirism which interact both with the trans-feminist trope regarding patriarchal seducers I have mentioned above and my own trans-gender mutation.

Whereas it is Carlos Saura himself who labels his film as portraying a vampiric process between a father about to die and a daughter about to emancipate herself regarding *Elisa, vida mía* (Saura, 1993, p. 57), in *Arrebato* vampires are invoked through filming machines by the two male characters' homosocial relationship. Last, they have been maneuvered by some hispanic film historians to reinforce certain views on gender, sexuality, and Spanish history and politics, adding

¹⁰ In Madrid, the security forces were commanded by Cristina Cifuentes since 2012, former Subsecretary of the Ministry of the Presidency for the region until she became president of the 'Community of Madrid' (Comunidad de Madrid). She recently resigned from the presidency after irregularities regarding her masters' validity (and some video tapes of Cifuentes stealing face cream in a supermarket right in 2012). See José Precado & Sofia Pérez Mondoza's article in *Eldiario.es* (2018, 25 April).

¹¹ "They don't represent us" ('No nos representan') and "We're not goods in the hands of politicians and bankers" ('No somos mercancía en la mano de políticos y banqueros') were some of the most popular slogans cried by the thousands of people who gathered together - partly thanks to digital media.

¹² I agree with the fact that "a slightly perverse shift of perspective might better enable us to contest for meanings, as well as for other forms of power and pleasure in technologically mediated societies.", as Donna Haraway eloquently puts it (1991c, p. 154).

VAMPIRES IN TRANSITION

specific discursive and cultural assemblages to the cinematic text, which I will try to consider.

In fact, the films analyses are organized through three different and simultaneous tasks: firstly, they aspire to work as a revision of hispanic film historiography on the transition, which has often approached the texts I focus on here, mostly ignoring trans-feminist and decolonial perspectives. Secondly, they aim at producing new and meaningful readings of the films under study in relation to, and through the combined analysis of both gender/sexuality and white national identity. Thirdly, by engaging in semiotic analyses of the film drawing both on Teresa de Lauretis (1984, 1987) and Gilles Deleuze (1986, 1989), the films under revision help to approach contemporary social phenomena, what I label as 'vampire-images', 'camera-vampires', and 'phoenix' signs. Produced as interrelated semiotic nodes, these figurations aspire to represent current procedures of structural violence rooted in the 1970s, apart from providing you, virtual reader, with new strategies to resist, fight and create social realities without domination, whether of humans, machines, “nature” or all of us together.

The first three chapters are designed to provide a vampiric map of national *actuality* as the context to support and give sense to the cinematographic concepts I develop later on. While the former has been undertaken through associations of and reflections upon cultural happenings and products (including ideas), chapters 5 and 6 involve film analyses focusing on Spanish white identity, gender and sexuality. Chapter 7 implies some reflections and explains in more detail the semiotic model of the vampire-camera-phoenix, and chapter 8 serves as conclusion, although each chapter is intended to work autonomously if needed.

As Haraway puts it in “A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century” (1991c), from the end of the 20th century onwards, the informatics of domination has replaced 'White Capitalist Patriarchy' both through technologies who function as

VAMPIRES IN TRANSITION

“instruments for enforcing meanings” (p. 164) and the cybernetic management of a delusional and disembodied understanding of information in many realms, from science and architecture to daily conversations, with the detriment of women and other dissident bodies. Current habits of people involving phones, computers, and tablets connected to the Internet could offer phenomenological experiences by which we charge ourselves as vampires as much as our machines need to be fed electricity every day. We are holding onto machines deeply entangled in capitalist destruction and alienation to deal with our quotidian communicational and informational needs, often forgetting that our recent digital habits are experiments.

At the peak of imperial enterprise and capitalist expansion of European nations (the 19th century), Karl Marx used the vampire to address the agents responsible for the processes of destruction of communities and beings by the dead labor of factories and colonial expansionism (Marc Neocleus, 2003). Neocleus explains Marx was probably trying to make sense of the devastating effects of the first 'industrial revolution', which started in *W*estern Europe and has been dramatically shaping the contours of the world. This already showed the abominable rejection of responsibility that many capitalists were happy to perform.

For Michel Foucault (1976/2003), besides the disciplinary measures over criminal bodies undertaken by modern states (i.e. France), regulatory mechanisms from the second half of the 18th century could be rather addressed as 'biopolitics', since they are made to manage the lives of living beings as a social body by a racist configuration rooted in biological premises.¹³ Apart from producing and implementing sexual regulations, biopolitics for Foucault also manifests as a displacement of death to the realm of the private: “It has become the most private and shameful thing of all (and ultimately, it is now not so much sex as death that is the object of a taboo).” (p.

¹³ “Racism first develops with colonisation, or in other words, with colonising genocide. If you are functioning in the biopower mode, how can yo justify the need to kill people, to kill populations, and to kill civilizations? By using the themes of evolutionism, by appealing to a racism.” (Foucault, 2003, p. 257)

VAMPIRES IN TRANSITION

247).¹⁴

Vampires need to manage people's lives and death in order to guarantee their dependent existence, whose articulation of violence varies radically in relation to their needs and their preys' differences. As Achille Mbembe and Libby Meintjes assert (2003), 'necropolitics' is the other side of the theoretical coin of biopolitics, whose effects are mostly imposed in ex-colonies in non-Western territories such as the Middle East and some regions of Africa and Latin America. Permanent states of war in ex-colonial lands all around the earth are also financed by corporations, international organizations and states whose interests rarely coincide with the people's (as proved by the Israeli state's constant aggressions on Palestinian people). Even if the interests coincided, necropolitics and 'necropower' have been produced and implemented - and still are - by people with authority throughout modernity, which might help to account for necropolitical echoes in Western societies, "for the various ways in which, in our contemporary world, weapons are deployed in the interest of maximum destruction of persons and the creation of *death-worlds*, new and unique forms of social existence in which vast populations are subjected to conditions of life conferring upon them the status of *living dead*." (p. 40).

For Aníbal Quijano (1930-2018), what is addressed as modernization involves a project of colonial and capitalist expansion commonly rooted in the end of the 15th century. In Spain and beyond, it has been mythologically related to the arrival of three ships sponsored by the Spanish crown to the Caribbean, which prefigured the conditions for the colonizing genocide that Catholic priest Bartolomé de las Casas denounced in 1552.¹⁵ According to Quijano, this modern colonial

¹⁴ Curiously, Foucault uses Franco's popular death at a hospital as example: "And so the man who had exercised the absolute power of life and death over hundreds of thousands of people fell under the influence of a power that managed life so well, that took so little heed of death, and he didn't even realize that he was dead and was kept alive after his death" (2003, pp. 248-249)

¹⁵ As Lugones explains in a footnote of the text in Spanish: "Historically, it is not simply about a betrayal by colonized men, but about a response to a coercive panorama which framed every single dimension of social organization. Historical research regarding why and how communal relations were altered by the establishment of the subordination of colonized women to colonized men, and regarding why and how men responded to that establishment, are fundamental issues at the core of decolonial feminism. The problem here is why that forced complicity continues on the contemporaneous analysis of power." (Lugones, 2008b, p. 76, n. 6, my own

VAMPIRES IN TRANSITION

project was realized by the interplay both of structural configurations of race and capitalist implementation, which demanded Eurocentric systems of thought based on evolutionism and dualism:

The Eurocentric version is based on two principal founding myths: first, the idea of the history of human civilization as a trajectory that departed from a state of nature and culminated in Europe; second, a view of the differences between Europe and non-Europe as natural (racial) differences and not consequences of a history of power. (p. 542)

Many of us seem to be caught up in a *glocal* network of structural exploitation by which, at best, we have the choice to demand freedom from vampiric sovereigns such as bosses or abusive partners and relatives, capital and the state. At best we find the time to summon the imminent end of wars and destruction of our rural and urban communities and the reparation of capitalist pollution; in other words: the *materialization* of the end of Western patriarchy's authority and domination.¹⁶ There is a common thread bonding systems of domination, such as Western patriarchy, colonialism and capitalism. Silvia Federici (2004) studies the witch-hunt in which thousands of people, mainly women, were killed in 'Europe' and 'European' colonies under protestant and Catholic authorities throughout the Medieval Ages and the first centuries of modernity (the Spanish Inquisition was founded by the Catholic Monarchs in the 15th century and was not abolished until 1834). For Federici, the witch-hunt was constitutive of capitalist expansion as much as industrialization and colonialism despite Karl Marx's patriarchal bias (p. 12). It violently attacked the communal

translation).

¹⁶ As Quijano explains, “[t]he confrontation between the historical experience and the Eurocentric perspective on knowledge makes it possible to underline some of the more important elements of Eurocentrism: (a) a peculiar articulation between dualism (capital-precapital, Europe–non-Europe, primitive-civilized, traditional-modern, etc.) and a linear, one-directional evolutionism from some state of nature to modern European society; (b) the naturalization of the cultural differences between human groups by means of their codification with the idea of race; and (c) the distorted-temporal relocation of all those differences by relocating non-Europeans in the past. All these intellectual operations are clearly interdependent, and they could not have been cultivated and developed without the coloniality of power.” (2000, pp. 552-553)

VAMPIRES IN TRANSITION

network of rural areas particularly by punishing women who did not obey certain rules or simply lived differently in the lands we now address as Europe. In a similar move, María Lugones (2008a) criticizes and expands on Quijano's conceptualization of the coloniality of power, since it disregards the particular oppressions women of color go through, in favor of the 'modern-colonial gender system'. She applies an intersectional methodology¹⁷, allowing her to account for the diverse ways native women were particularly colonized and subordinated due to their gender (the 'dark side' of the modern-colonial gender system).

Gender does not need to organize social arrangements, including social sexual arrangements. But gender arrangements need not be either heterosexual or patriarchal. They need not be, that is, as a matter of history. Understanding these features of the organization of gender in the modern/colonial gender system - the biological dimorphism, the patriarchal and heterosexual organizations of relations - is crucial to an understanding of the differential gender arrangements along 'racial' lines. Biological dimorphism, heterosexual patriarchy are all characteristic of what I call the 'light' side of the colonial/modern organization of gender. (p. 2)¹⁸

Necropower keeps punishing communities by massively attacking female bodies as a way to impose authority on the land, asserts Rita Segato (2016). In the meantime, millions of white corpses are enclosed in expensive coffins made of trees which vainly postpone their decomposition and return to the earth. The Spanish state is supposed to be the second country with more corpses improperly buried along ditches, hundreds of thousands murdered during the civil war, whose

¹⁷ In a footnote to the Spanish edition, Lugones provides references to Elizabeth Spelman, Elsa Barkley, Yen Le Espíritu and her own previous work: Lugones (2003). *Pilgrimages/Peregrinajes: Theorizing Coalitions Against Multiple Oppressions*. Lanham, Rowman & Littlefield. (2008b, p. 76, n 5).

¹⁸ Lugones (2008a) undertakes an intersectional and feminist account of the 'dark side' of gender articulations, following Oyéronké Oyewùmí's and Paula Gunn Allen's studies on some African and Native American pre-colonial gender systems: "The 'dark' side of the gender system was and is thoroughly violent. We have begun to see the deep reductions of anamales, anafemales, and 'third' genders from their ubiquitous participation in ritual, decision making, economics; their reduction to animality, to forced sex with white colonizers, to such deep labor exploitation that often people died working." (p. 16).

VAMPIRES IN TRANSITION

bodies have not been found due to institutional unwillingness.¹⁹ Hundreds of films and series compliant with Western national identities and even becoming inhumane or cyborg in the face of global devastation serve as effective products of entertainment in our busy, daily routines.²⁰ The rhythm of bodies moving through space, as Soviet experimental film-maker Dziga Vértov wonderfully captured in *Man With a Movie Camera* (1929), is more astonishing now than a century ago – as astonishing as the seize of plastic four times bigger than the Iberian Peninsula floating in the Pacific Ocean. “We are consumers of air, dreams, identity, relation, things of the mind.” (Preciado, 2013, p. 51). We exchange these experiences among each other by our very performances in networks as sign producers, sometimes spreading certain codes as if we were breeding odors of domination. But nobody wants to suffer a panic attack by this Eurocentric, post-modern and pessimistic awareness invaded by despair or the narcissistic completion of reporting the world's destruction, and neither do I. That does not mean I will give up expressing what I perceive because of fear. On the contrary, this project also aims to deal with so-called negative affects such as panic and fear, precisely by intertwining a hopefully meaningful articulation of the vampire with stories that have led me to the ideas I share here.

¹⁹ See Roger Pascual's article (2016, 14 April). The title (“*Only* [emphasis added] Camboya has more common graves than Spain”) reflects national self-definition as a Western and developed country, in opposition to many others even though, surprisingly, *only* Camboya presents a more worrying situation.

²⁰ US and British production of audiovisual series for television, cable and the internet provide complex texts which precisely verse about these matters among many others, depicting virtual realities of today located either in the US or in the UK by brilliant aesthetics. It is not coincidence that hetero/homo romantic love, white protagonists and patriotic discourses usually work as subtext, especially when the series include queer, racialized or disabled characters. From the US, watch *The Walking Dead* (Kirkman and Darabond, AMC, 2010), *American Horror Story* (Murphy and Falchuk, 2010-now, FX), *Mr. Robot* (Sam Smail, USA Network, 2015-now), *Westworld* (Abrams, Weintraub and Burk, 2016-now, HBO) or *The Strain* (del Toro and Hogan, 2014-2017, FX). From the UK: *Skins* (Brittain and Elsley, E4, 2007-2013), *Misfits* (Overman, E4, 2009-2013), *Utopia* (Kelly, Channel 4, 2013-2014) and even the latest season of *Black Mirror* (Brooker, Channel 4, C2011-now), having been the first three ones recently adapted to the US.

2. The Vampire Hypothesis

What is most notable about the history of Vampires is that they shared with philosophers, those other demons, the honor of frightening and disturbing the XVIII century.

(Abbot Migne, 1852, my own translation).²¹

The vampire hypothesis might provoke panic, which is a state of the body-mind many are experiencing right now due to structural domination in work places, prisons, houses, streets or any other indeterminate place – not to mention the millions of animals enslaved, tortured and killed in chain labour by and for humans. Every day I have been living in cities in both West Europe and the US, I have been amazed at the fact that we can misread each other so radically, timeless in our busy routines as we are, nonetheless privileged enough to decide what to do - if privileged at all. Conflicts among strangers, co-workers, relatives, friends or lovers, which appear to be everywhere if one decides to tune their inner-radios to the right channel, seem to reveal a reciprocal or stratigraphic schema of prejudices, by which mutual misunderstanding and affective contradiction legitimate themselves in loop, constantly constrained by the speed of modern reality. We are forced to live under the illusion and materialization of *human* property over every land, resource, idea, image, emotion, moment and body.

It is important to state that the idea of our current era being defined by humankind as becoming vampire-like is not only mine. It departs from Judith Butler's definition of gender as a performative act (1990), whose repetition and ritualization produces the effect of an essential identity codified within the heterosexual binary that defines living bodies either as men or women, and lately under social-democratic governments, as pathologized intersex and trans-gender people too. A cybernetic conceptualization of the vampire involves a dangerous essentialist linkage to white cis-men, who

²¹ Abade Migne (1952). "Vampiros". *Dictionnaire de Théologie Catholique*, n. 49, p. 785. Paris. In Robert Ambelain (1978, p. 13).

VAMPIRES IN TRANSITION

believe manhood is in their nature and act accordingly, since bodies programmed as such are usually the perpetrators of most sexual aggressions – not to mention their privileged location in capitalist business and institutional politics at the head of structural domination (Solanas, 1968). If 'hegemonic masculinity' has come to refer to violent habits of male embodiments, at least in academia since Raewyn Connell's *Masculinities* in 1993, the vampire is presented here as an updated formulation for addressing the semiotic codes of the agents who perform structural violence – virtual and audiovisual realms included. In “Gender Structure and the Command to Rape”²², Rita Segato explains that

[t]hese structurally designed abuse, this usurpation of being, vampiric act performed in order to be *man*, to rebuild as man to the detriment of the other, to the detriment of woman, in a horizon of peers, comes to happen within a double link: the double link of contradictory messages between the status order and the contractual order,²³ and a double link which is inherent to the patriarch nature, that needs to be moral authority and power at the same time.” (2003, p. 38, my own translation).

Vampires could help to understand certain performative happenings of violence, rendered images of thought and cinema particularly by processes of simulations. Teresa de Lauretis refers with 'violence of rhetoric' to networks of signs by which women have been and still are objects of representation both in Western cinema and for critical philosophers (1987b). At a time of extreme rationalization of control measures aimed at a nameless and never-ending plan of productive exploitation which keeps benefiting economically a tiny but extremely wealthy group of people and their followers (Paul Kennedy, 2017), capitalism keeps compulsively offering us possible paths for freedom we can achieve by exchange – with money, thought and audiovisual consumption. The

²² “Estructuras de género y el comando de la violación”.

²³ Segato follows Carole Pateman (*The Sexual Contract*, 1988, Standford: Standford University Press; *O Contrato Sexual* (1993), San Pablo: Paz e Terra; *El contrato sexual* (1995), Barcelona and Ciudad de Me xico: Anthropos/UNAM). (2003, p. 28)

VAMPIRES IN TRANSITION

thousands of images one might consume on daily basis, in addition to what we imagine and the signs we thereby create, become virtual entities we exchange and desire, and which we often find it hard to distinguish ourselves from. They are not second-class real unless we tune our perception correspondingly. In fact, these signs are as subordinated to the material realities they supposedly stand for as we living beings are to law.

Following the Gregorian calendar, which was first imposed on Catholic countries in the 16th century, at the end of the second decade of the third millennium in the positive axis of time, nothing could prove such a queer statement as 'we are becoming vampires' but a purposeful and blurring dissonance between fact and fiction. Perhaps nothing could prove it at all: Western systems of knowledge have for a long time only given credit to certain epistemologies grounded on the so-called scientific method and its worship of asymmetrical dualities and linear progress. Its effect on matter, like the magic abilities of vampires to seduce their prey in *True Blood* (Alan Ball, HBO, 2011-2014), can be dramatically observed in the architectures of cities and houses of post-industrial regions, populated by images and machines which follow corporate idiosyncrasies, whose positivist attitude for capitalist consumption eludes the damage on nature and exploitation of beings that mass production invariably performs. It is the spirit of democratic tolerance and individualism. Hardly any one could perform differently under the tremendous pressures of capitalist conditions - starting with spending one third of a day minimum working in order to pay for housing and food.²⁴

In a way, capitalism makes us subsidiary vampires. This is not news or abstract lucidity, but the rhetoric effect of a consciousness also identified as such by panic. This world makes me panic. It makes love to me too: the earth is predicted to change irremediably during this century due to climate change and pollution wherein breathing, when done freely, feels like an orgasm that cuts

²⁴ "Consciousness of desire and desire for consciousness are the same project, the project that in its negative form seeks the abolition of classes and thus the workers' direct possession of every aspect of their activity. The opposite of this project is the society of spectacle, where the commodity contemplates itself in a world of its own making." (Guy Debord, 2002, p. 22; original work from 1968).

VAMPIRES IN TRANSITION

out a tumor of anxiety.²⁵ It is an anxiety that has been growing in me for many years now. Tiqqun, a group of communist intellectuals and activists, considers panic a strategic set of affection for *effective* anarchistic insurrections against cybernetic capitalism and the state (*The Cybernetics Hypothesis*, 2001/n.d.). Through acknowledging our own ability to deal with such an embodied index of structural violence we might also embody its potentiality and create new strategies to resist and put an end to domination through our collective practices, which insist on our resistance against homogeneity and extermination: “The quest after active panic - the ‘panic experience of the world’ - is thus a technique for assuming the risk of disintegration that each person represents for society.” (p. 37).

For Friedrich Nietzsche, writing in Germany in the 1880s, something like positivism, which would probably target panic as a sin that must be transcended, forms the pillars of Christianity on Greek, Roman and Jewish lands: it implies an idiotic rejection of negativity or spontaneous chaos for the promise of connecting with god, *connecting people* or eternal peace after death. Only a decadent civilization as the West, following Nietzsche, could impose a deity based on sacrifice and misery, while only benefiting the privileged people at large, who might try to fulfill their void by spiritual simulations of transcendence which are always mediated by complex discourses made by priests and philosophers and someone's profit, apart from having been imposed on the variety of magic rituals of gratitude and social empowering, persecuted by the Church since it grew in power since the 5th century (Averil Cameron, 1991).

Of course: when a people is destroyed, when it feels that its belief in the future, its hope for freedom, is irretrievably fading away, when it becomes conscious of subjugation as its first principle of utility and conscious of the virtues of the

²⁵ As Magdalena Górska explains in *Breathing Matters*: “Breathing brings the environment in through inhalations in order to disperse the internally metabolized air in the environment. Such breathing processes may also be – as part 1 further discusses – a matter of toxicity and specific corpomaterial enactments. For example, if air in the airways is ‘polluted’ with coal dust, pollen, or toxic fumes, the nerve cells in the airways sense it and signal to the respiratory centers to start coughing or sneezing by contracting the respiratory muscles.” (2016, p. 49)

VAMPIRES IN TRANSITION

subjugated as the conditions of its preservation, then its god will *necessarily* change as well. (Nietzsche 1888-95/2007, p. 14).

The worship of money is not something that we choose to deal with when we arrive on this planet. It involves a sophisticated and complex global corporate network of domination that has achieved what some thinkers were most afraid of: people in post-industrial areas are welcomed to embrace mandatory labour in exchange for undertaking their virtual dreams, which inexorably positions us in social hierarchies given our privileges – abilities, nationality, class position, race, religion, gender, etc. In their free time, workers for capital become tourists: they invade territories such as the Mediterranean Spanish coast (whose government in the 1960s started to promote it under the slogan of “Spain is different”) and many other areas with their consumption and cameras in order to rest from their frenetic lives – to which they come back, apparently, happier. Locals might perceive them as vampires too, while their hostility against gentrification, illustrated in Barcelona's attacks on tourism in the summer of 2017 might also be felt as vampiric by institutions and tourists themselves (Javier Salvatierra; 2017, 19 August).

Capitalism pushes us to consumption and consumerism in order to make sense of our existential struggles and one effective way for doing so is by consuming what the cultural industry produces, as Theodor Adorno and Max Horkheimer explained in the 1940s (2002). It might be clear now that the thousands of advertisements invading urban areas, screens, and other media, do not merely inform about the products and services they work for. They become virtual companions in our memory and imagination (Raymond Williams, 1980; Sut Jhally, 1989). In addition, the semiotic codes of advertising we interact with every day are intimately influenced by those of cinema, just as films and television have been crucial media for selling products, ideas, and emotions of any kind. After more than a century, the spectacularity of motion pictures proves to hold extraordinary applications for capitalism, especially incorporated into digital media such as computers, tablets and

VAMPIRES IN TRANSITION

smartphones connected to the Internet.

Sexual pleasure and medicines are two of the most profitable industries for capitalism - after war. According to the Stockholm International Peace Research Institute (SIPRI), the Spanish state is the seventh country in the world which exported more weapons during 2012-2016, becoming the third seller of war tools to Arabia Saudi, which is one of the nations that is importing more weapons at a global scale (see Mar Pichel's article, 2017). According to Paul Preciado (2013), since the 1970s “the production of mental and psychosomatic states” (p. 39) are managed by pharmacopornographic industries precisely “through molecular control and the production of virtual audiovisual connections.” (p. 52). According to Preciado, the current regime of control exploits our '*potentia gaudendi*'²⁶ as the very resource of surplus value, hence promoting technologies to make profit out of our orgasmic force.

What if desire, excitement, sexuality, seduction, and the pleasure of the multitude were all the mainsprings of the creation of value added to the contemporary economy? And what if cooperation were a masturbatory cooperation and not the simple cooperation of brains? (Preciado, 2013, p. 37).

Knowledge production through 'masturbatory cooperation' should also be taken into account as a political concern. In fact, this chain of theoretical clips is meant to provide a background to approach the techno-humanistic enterprise of the West in flesh. It made real the cybernetic aspiration to control measures and artificial intelligence as some kind of fulfillment of long-lasting patriarchal dreams generated in the Mediterranean sea for more than two thousand years, as Nanette Salomon suggests (1997).²⁷

²⁶ Preciado defines *potentia gaudendis* following Spinozean ethics as “the (real or virtual) strength of a body's (total) excitation.” (2013, p. 41).

²⁷ Nanette Salomon (1997) studies the genealogy of the *pudica* pose, which came to reflect a shift of classic Greece's traditional object of patriarchal sex (young and strong man). “The fractionalized division of the Hellenistic empire into classed hierarchies of far greater complexity than the citizen/slave structure of the polis necessitated a more flexible and, in a more sense, more ‘universal’ site for fraternal bonding. A solution was suggested by Stoic philosophers as they redirected the energies of man who was no longer effective in shaping the affairs of public life, to develop an inner framework, a private realm in which to exercise control and establish stability. The regulated

VAMPIRES IN TRANSITION

The fact that cultural products work as unpredictably effective technologies imply material-discursive practices whose crystalline patterns of domination can not be forgotten. Perhaps they need to be updated, paraphrasing Wendy Hui Kyong Chun (2016). Chun thinks of certain new habitual media whose post-industrial production in updating loops is compliant with exploitation, specially if one thinks of planned obsolescence. Smartphones provide us with interfaces to virtual networks, but our addictive consumption of these disposable devices could make us even more malleable to state and corporative interests. In this project, as it might already be clear, vampires refer to the mutation of techno-humans who naturalize their own addiction to domination through powerful fictions, be it “the survival instinct” or one's own desire. Perhaps it is time to face and integrate the irrational cut that panic, anxiety and other negative affects might provide in relation to how authority is performed, especially in a normative regime of positivist and rationalist thought which regulates and attacks functional and mental diversities (Agustina Palacios & Javier Romañach, 2006). As Edward Said believed, “There is nothing mysterious or natural about authority. . . *it is virtually indistinguishable from certain ideas it dignifies as true* [emphasis added].” (1978, p. 20).

Meanwhile, the Catalanian government pushes on the Spanish state's limits by its delirium of representing the legitimate will of independence while national government, obsessed with preventing a referendum that could break the toxic national illusion of community, sends national police to repress demos and elections and puts Catalanian politicians in prison under the barbarian legal frame of rebellion threat (arts. 472-509 of the Penal Code, Organic Law 10/1995). Public funding of education, health, and gender issues keeps being reduced, migrants die at sea or are kidnapped and tortured in detention centers (CIES), dissident bodies keep being raped and killed;

sexuality of the female body was the perfect private project” (p. 212). It would also be worth to consider classic historians approach to the myth of the Amazons, whose defeat by Athens coincides with Athena's forgiving Orestes for murdering her mother, as professor Dolores Mirón once suggested in a GEMMA class at Granada ('Women in Classic Antiquity'). See Ana Iriarte Goñi (2002). *De amazonas a ciudadanos. Pretexto gineocrático y patriarcado en la Grecia antigua*. Madrid: Akal.

VAMPIRES IN TRANSITION

there are thousands of beings locked in prisons, centers for people with physical and mental disabilities or juvenile detention centers, and the gap between rich and poor, the gap between our EU citizenship and the migrant and refugee status, keeps widening. As proud as Madrid's city council is for showing the 'refugees welcome' slogan on the city hall's front building, the Spanish state has only hosted, at least until February 2018, 2,782 people, and not the ten thousand that Mariano Rajoy's government compromised to host three years ago (see EFE's article in *Eldiario.es*; 2018, 28 February).

Western patriarchal capitalism seems to work by a certain common sense constructed over centuries of legitimizing and spreading discourses, through metaphysics, theology, morals, law, social conventions, codes and cultural products. Cinema is no exception, and the Spanish transition is fertile ground in which to register semiotic deviances of our national intersubjective consciousness, if there is such a thing. *Elisa, vida mía* and *Arrebato* are sometimes addressed as masterpieces within national cinema. Far from purporting to state something alike or the opposite, this project intends to think alongside the texts in order to let me confront my own vampire, who feels naked in this meta-conscious dimension – partly terrified, partly excited before my own pretentious attempt to expose diffractive powers in public.²⁸ I do not intend for people to echo the fact that we are becoming vampires as some kind of apocalyptic affirmation, because that would only insist on its straight-forwardness. In fact, that is when the phoenix comes.²⁹ Hope might not

²⁸ “Diffraction is not a singular event that happens in space and time; rather, it is a dynamism that is integral to spacetime mattering. Diffractions are untimely. Time is out of joint; it is diffracted, broken apart in different directions, non-contemporaneous with itself. Each moment is an infinite multiplicity. ‘Now’ is not an infinitesimal slice but an infinitely rich condensed node in a changing field diffracted across spacetime in its ongoing iterative repatterning.” (Karen Barad, 2014, p. 168)

²⁹ Preciado describes the quest of his trans-gender experience taking testosterone as follows: “Testogel applied to one body can ‘pass’ imperceptibly onto another body through skin contact. Testosterone is one of the rare drugs that is spread by sweat, from skin to skin, body to body. . . How can such trafficking—the microdiffusion of minute drops of sweat, the importing and exporting of vapors, such contraband exhalations—be controlled, surveyed; how to prevent the contact of crystalline mists, *how to control the transparent demon’s* [emphasis added] sliding from another’s skin toward mine?” (p. 75). Preciado's research is extremely significant, especially at a time when alt right guru Jordan Peterson (professor of psychology at the University of Toronto) is constantly using essentialist arguments based on cognitive and biological premises whose purposes are to dismiss feminist and anti-racist movements and to indoctrinate fascist cyborgs.

VAMPIRES IN TRANSITION

only have been monopolized by cultural products and Christian and psychoanalytic economies of desire, but also by the democratic gambling games that nation-states organize regularly (elections), usually for the benefit of mass media and hegemonic political parties. When despair invades our souls before such a panorama, surrendering to our exhausting frustration instead, which we might feel unnecessary, unproductive, embarrassing or simply wrong, could summon healing tears and soothing songs, empowering us in our daily struggles against structural domination within ourselves through the few things we have left – such as some fagots and tinders to make a fire and warm oneself at night. As abstract, poetic or pathetic as it might sound, it doesn't deposit faith on a new lover, job position, film premiere, drug, the next holiday or another new left-wing president who is *finally* going to fix it.³⁰

³⁰ On 1 July, 2018, Rajoy was removed as prime minister by a vote of no confidence led by the Socialist Party. Every political party supported the Socialist Party's head, Pedro Sánchez (except Ciudadanos, Spanish Europe-philic neoliberal alt right which is ready for leading nationalists, and the Popular Party – no need to mention the previous Socialist Party's inner moves against/for Sánchez, object of entertainment by serial news in Spanish newspapers).

3. (It')S-pain

I'm going away from here . . .
Fucked up but happy, I carry hope inside.
Hurt but awake for my future.
With fear but with strength
'cause from now on until I die,
my world is mine . . .
(“Jodida pero contenta”, song by Concha Buika, 2005,
my own translation)

In order to approach Spanish whiteness from my own location, I will assume the fragile illusion of some sort of national intersubjectivity of the Spanish Kingdom since its creation during the reign of the Catholic Monarchs (1475-1516)³¹. It is precisely what capitalists name as 'Marca España' for tourist goals today, fed by public television series and national propaganda.³² In fact, the Catholic reign caused the desolation of Muslim and Jewish heritages by forcing these people into exile or conversion, especially after defeating the last Nasrid ruler of the Emirate of Granada, Abu `Abdallah Muhammad XII, in 1492. Public institutions keep celebrating the so-called Day of Hispanity – the macabre “descubrimiento” (“discovery”), as a Wikipedia article puts it, of the American continent in 1494 (n.d.). Furthermore, the Catholic Monarchs also founded the Spanish Inquisition, which chased and executed thousands of witches and other dissidents. It seems unnecessary to reconcile this past: perhaps it is time to break up with the Spanish nation-state and to create other ways of organizing ourselves in order not to be dependent on a collective illusion of

³¹ See the canonical texts of Spanish history in the 1970s - by Antonio Domínguez Ortiz (1980) and Gonzalo Anes (1979).

³² For an eclectic glimpse at Marca España, see *Isabel* (Jordi Frades, TVE, 2012-2014), a drama serial about the Catholic Queen.

VAMPIRES IN TRANSITION

belonging which echoes capitalism even in its most gay-friendly measures.³³

The Spanish Kingdom and some people under its command undertook a project of colonization of diverse lands on the planet, as well as an active part in the slavery trade of black bodies from Africa to America before progressively losing power after the endless religion wars of the 17th century. Northern areas of the European sub-continent had defiantly rejected the legitimacy of the Pope and his Church in favor of Anglicanism, Calvinism or other 'protestant' heresies of Catholicism. Similar to what happened with the Portuguese empire³⁴ (Boaventura de Sousa Santos, 2002)³⁵, which, due to the succession crisis in 1580, was briefly ruled by Philip II of Spain (until 1640), north European capitalists from the UK and the Netherlands benefited from Spanish decadence through their capitalist enterprises in Spanish and Portuguese colonies. Nevertheless, Quijano's point highlights the intimate bond between slavery and capitalism under Spanish imperial hegemony:

Slavery, in America, was deliberately established and organized as a commodity in order to produce goods for the world market and to serve the purposes and needs of capitalism. Likewise, the serfdom imposed on Indians, including the redefinition of the institutions of reciprocity, was organized in order to serve the same ends: to produce merchandise for the global market. (2000, p. 550)³⁶

³³ As Tiqqun thinks (n.d.), we organize our biopolitical 'terrible communities' around neoliberal and democratic premises: "But evasion is only a simple escape: it leaves the prison intact. We must have *desertion*, a flight that at the same time obliterates the whole prison. Properly speaking, there is no individual desertion. Each deserter takes with him [sic] a little of the group's fighting spirit. By simply existing he is an active challenge to the official order: and all the relationships he enters are contaminated by the radicality of his situation." (*Thesis on the Terrible Community*, n.d., p. 38).

³⁴ Portugal's independence from the Kingdom of León in 1143 held celestial blessings from the Catholic Church - in the midst of the wars against Al – Andalus,

³⁵ "As with Spanish colonialism, the convergence of Portuguese colonialism with capitalism was far less direct than in British colonialism. In many cases, this convergence occurred by delegation, that is to say, by the impact of England's pressure on Portugal through mechanisms such as unequal credit conditions and international treaties. Thus, while the British Empire was based on a dynamic balance between colonialism and capitalism, the Portuguese Empire was based on an equally dynamic imbalance between an excess and a deficit of colonialism." (De Sousa Santos, 2002, p. 11)

³⁶ As Quijano explains, the racist configuration of the colonies do not respond to a single narrative, since it is entangled in the establishment of capitalism: "In some cases, the Indian nobility, a reduced minority, was exempted from serfdom and received special treatment owing to their roles as intermediaries with the dominant race. They

VAMPIRES IN TRANSITION

In the Spanish Kingdom, white bourgeois men started to benefit at the end of the 18th century, during Charles III's reign, and especially during the 19th century after the Napoleonic invasion of the Iberian Peninsula between 1808 and 1814. Being a lawyer in the beginning of the 19th century, the grand-father of my great-grand-father (from my mother and grand-mother lines) started to accumulate capital partly thanks to one of these national procedures of confiscations in current Extremadura. His business also benefited by his presenting to the king aristocratic peerage in order to not pay taxes, which was one of the many privileges aristocracy used to have.

I was taught at school that, in 1900, when the Kingdom had lost most of its *few* remaining colonies during the war against the US (Cuba, Puerto Rico, Philippines and Guam), Spanish intellectuals such as Pío Baroja and Miguel de Unamuno reacted by invoking a plan of regeneration, mirroring the Eurocentric sense of progress of Western modernization. I was also taught about radical movements who were fighting against capitalist exploitation and aristocrats's large estates by distrusting leaders and self-organizing. The anarchist CNT union³⁷ took a main role in something as basic to Western labour law as the eight-hour day in Barcelona in 1919, after more than forty days of general strike in a transnational company ('La Canadiense'). These claims are historically linked to diverse uprisings against nobility's ownership since the middle ages in the Iberian Peninsula. Anarchistic riots against authority continued during the Spanish Second Republic, whose violent repression in Andalusia and Asturias under a conservative coalition in government was shortly eclipsed by the civil war. The military settled in Africa and the Canary Islands staged a rebellion against the Republican government mainly due to Italy and Germany's contributions, i.e. by the ships Franco and others used to cross the ocean to the Peninsula (José María Jover, 1979).

were also permitted to participate in some of the activities of the nonnoble Spanish. However, blacks were reduced to slavery. As the dominant race, Spanish and Portuguese whites could receive wages, be independent merchants, independent artisans, or independent farmers—in short, independent producers of commodities. Nevertheless, only nobles could participate in the high-to-midrange positions in the military and civil colonial administration.” (2000, p. 536)

³⁷ National Confederation of Workers – Confederación Nacional del Trabajo.

VAMPIRES IN TRANSITION

Barcelona's struggles between communists and anarchists in 1937 revealed the strategic alliances of communists both with bourgeois democracy and totalitarian techniques of control under the commands of Stalin's regime in the Soviet Union (Carlos García, Harald Piotrowski & Sergi Rosés, 2006). The final victory of the military coup d'état and its fascist allies in 1939 did not put an immediate end to the guerrilla warfare of *maquis*, as Victor Erice's *The Spirit of the Beehive* (*El espíritu de la colmena*, 1973) brilliantly depicted – through the eyes of a girl performed by Ana Torrent after watching *Frankenstein* (James Whale, 1931).

Franco's forty years of militaristic dictatorship preserved the interests of the old regime while slowly adapting the national economy to industrialization and Western capitalism. The Francoist regime was maintained by the Army, the Church and a corporative party ('The Movement'), whose bosses usually came from noble families. They used to dispute supreme authority with Franco himself, whose portrait was mandatory in every single public space (as the King's is today). Spain's acceptance into UNESCO in 1958 despite the fact that the Francoist establishment had broken with international law both of the League of Nations in 1936 and the United Nations since the 1940s should be approached through de-colonial lenses in the cold war frame. Franco himself had taken Juan Carlos I as some sort of pupil or descendent charged with introducing modernity in the country without destroying national-Catholic traditions, performing the historical role of regent which abounds in the Kingdom's records.

3.1. The Spanish transition

The Spanish transition has been widely viewed as an exemplary model for a more democratic political system, as Josep M. Colomer proudly stresses, drawing on other scholars,³⁸ through

³⁸ “Scholars on comparative transitions have also paid particular attention to the 'Spanish model'. One of them, Juan J. Linz, who has studied the breakdown of democracies extensively, returned to this subject after the first wave of of

VAMPIRES IN TRANSITION

neoliberal and cybernetic models (1991). It is the reason of Spanish supposed modern development today.³⁹ For historian José Luis Aróstegui, the transition is the “matrix of our present time” (2007).⁴⁰ Journalist Guillem Martínez (2012) proposes the term 'Culture of the Transition' ('Cultura de la Transición' or 'CT') to denote a cult to such a consensual, de-problematizing, and depoliticized national regime of knowledge (in capital letters). Nonetheless, the anti-authoritarian article published by Etcétera links more directly the transition to the implosion of a national epidemic of neoliberalism:

This transition in capital letters is introduced, beyond administrative changes, as the transition from obscurantism to modernity, from fear to freedom. This is the legend. The main task of the transition was to adequate political structures to the requirements of the accumulation of capital in Spain, and gets camouflaged as [a pack of] already undertaken changes [in the 1960s], supporting a Transition, an undetailed abstraction, a whole without nothing, fetishized, which will supply a necessary discussion about what happened and why, about where we are now and why. (1995, p. 2)

A key feature regarding Spanish democracy, found in the 1977 Amnesty Law (46/1977), permitted the erasure of national-Catholic authorities' violent and repressive traces under the promise of a national consensus – the Communist Party being involved. From the new constitution in 1978, this allowed a pervasive, often Franco-nostalgic management of national memory still

transitions to democracy in the 1970s (Linz, 1978, 1981). References to the Spanish model were also abundant in the first development of the 'strategic approach' to the study of transitions from an authoritarian rule directed by O'Donnell, Schmitter and Whitehead (1986). Adam Przeworski then went so far as to say that 'Spain seems the country to be studied' (1986, 3, 61).” (Colomer, 1991, p. 1,283).

³⁹ For other critical approaches to the Spanish transition, see Juan Carlos Monedero (2011). *La transición contada a nuestros padres: nocturno de la democracia española*. Madrid: La Catarata; Mariano Sánchez Soler (2010). *La transición sangrienta: Una historia violenta del proceso democrático en España (1975-1983)*. Barcelona: Atalaya; Alfredo Grinaldos (2004). *La sombra de Franco en la transición*. Madrid: Oberon, and the independent work of Etcétera Group (2005).

⁴⁰ Aróstegui recognizes the “inescapable lack of temporal perspective” (p. 46) in the studies of the transition by some “social scientists” (p. 63).

VAMPIRES IN TRANSITION

prevalent 40 years after, and a whole set of moves, like becoming a member of the European Community in 1986 under a peculiar socialist 'governmentality' (Foucault, 1978/1991)⁴¹. For instance, the strategy against ETA, a terrorist band originated in Euskal Herria against the Spanish state, was to create a paramilitary organization of killers (GAL)⁴² and to enhance and cover tortures and mistreatment in prisons.⁴³

As Teresa M. Vilarós (1998/2018) and Alberto Medina (2001) have argued, there is a whole intellectual class whose denial of Francoist residues within their democratic ideals is strongly linked to the immunity of neoliberal democracy. The study of the cinema of the transition is not an exception of “the ghost of the disenchantment”, as Vilarós calls it, since it promotes a strategic reading of the period in accordance to institutional interests (Meritzel Esquirol & Josep Luis Fecé, 2005). As Manuel Palacio exemplifies it, today scholarship interest should break up with old-fashioned skeptical and disenchanting critical patterns and focus instead on the films which “contributed to forge a new civic ideal” (Palacio 2011b, p. 23).⁴⁴ Since civil ideals in consonance with the status quo seem to be more valuable than other needs and worries, the vampire figuration will attempt to provide a cartography of Hispanic film studies' compliance with democratic neoliberalism (*gubernmentality*).⁴⁵

⁴¹ For Foucault, “[w]e live in the era of a 'governmentality' first discovered in the eighteenth century. This governmentalization of the state is a singularly paradoxical phenomenon, since if in fact the problems of governmentality and the techniques of government have become the only political issue, the only real space for political struggle and contestation, this is because the governmentalization of the state is at the same time what has permitted the state to survive, and it is possible to suppose that if the state is what it is today, this is so precisely thanks to this governmentality, which is at once internal and external to the state, since it is the tactics of government which make possible the continual definition and redefinition of what is within the competence of the state and what is not, the public versus the private, and so on; thus the state can only be understood in its survival and its limits on the basis of the general tactics of governmentality.” (1991, p. 103)

⁴² ETA members have killed 829 people since the 1960s until 2011, when they announced the end of lethal actions. In April 2018, they also informed about their dissolution with the goal of regional “reconciliation”. See ETA (2018).

⁴³ In 2016, European Court of Human Rights has condemned the Spanish state seventh times already in relation to mistreatment in prisons, last time in 2016. See *Basque Peace Process*' article (2015).

⁴⁴ “Focusing on the decomposition of the authoritarian / dictatorial model of Francoism, we believe that the main questions would be, on the one hand, whether Spanish cinema of late Francoism implied a democratic tendency strong enough to promote rupture with paradigms and ideological representations linked to the past; and, on the other hand, whether the new images of the Spanish films of that period made possible the construction of arenas [escenarios] in order to build the consensus of social memory.” (Palacio 2011a., p. 9, my own translation).

⁴⁵ Gubern's own epistemology ignores the magnitude of patriarchy, i.e. by his own rejection of Francoist 1940s' cinema. As he says, “I can't read [cinema from the 1940s] against the grain, I can't value it. I am really sorry . . . It is

VAMPIRES IN TRANSITION

Since moving to Granada in January, 2018, my middle-class parents have been baffled by my squatting in an abandoned cave or a building (which is owned by a bank that claims it after ten years of abandonment). They keep wondering why I went vegan; they dislike my dumpster diving; are terrified by hitchhiking even though they did it at my age, and question my dressing in 'women' or punk clothes. I am neither the first nor the last having generational struggles with their beloved parents. I believe many more people do not believe in the neoliberal version of normative life or mental normality, nor in the youth's obsession with idealized freedom, nor in the meaning of growing and fulfilling oneself through romantic propaganda or labour fulfillment, nor in the docile surrendering to standard lifestyles by cybernetics. We are (no) one and still so constrained by our own acid lucidity. Such a supposed “first world problem” could be approached by Quijano's thoughts:

In America, the idea of race was a way of granting legitimacy to the relations of domination imposed by the conquest. After the colonization of America and the expansion of European colonialism to the rest of the world, the subsequent constitution of Europe as a new *id*-entity needed the elaboration of a Eurocentric perspective of knowledge, a theoretical perspective on the idea of race as a naturalization of colonial relations between Europeans and non-Europeans. (2000, pp. 534-535)

Situating race and class status as a meaningful crossroads of identity could reveal the configuration of my *id*-entity if I play with the transparency and opacity of my words and flows. Going back to pain in Spain, since 2008, increasing foreclosures and dismissals of workers from companies and public institutions have coincided with government cuts to funding of social services

like when they say: 'Harka is very interesting, because it is a homosexual text. Well, you know, it might be a homosexual text, but I don't care [Palacio & Ibáñez, 2004, p. 95]'. In Palacio (2011a, p. 13). See Daniel Berjano (2014) for an analysis of *Harka's* racist and male homosocial realm in relation to Spanish identity and Eve Kosofsky Sedgwick's *Epistemology of the Closet* (1990).

VAMPIRES IN TRANSITION

while investing millions of euros in bank recovery and the military, among other even more heartless enterprises. Meanwhile, ultra-conservative and Catholic forces in the Spanish state witness a daily procession of monsters, vampires, and ghouls of evil disseminating chaos and perversion on every street and even in some villages, not only through claims to social justice and legal merits like the national Marriage Equality Act (13/2005) - which accommodates LGTB people to legal normality and leaves aside the depathologization of trans and intersex people (Amets Suess, 2016). Women, queers and other allies have been taking to the streets to protest against patriarchy, capitalism, 'pinkwashing'⁴⁶ and 'purplewashing'⁴⁷, as shown in the feminist general strike of March 8 and the critical blocks in LGTB demos and prides (such as in Sevilla and Granada in June, 2018). Whilst Catholic priests keep promoting misogynistic, homo and transphobic messages, a regional court has recently absolved five men of raping a woman and filming it, provoking massive protests around the country.⁴⁸ This panorama of patriarchal attacks fulfills Weronika Grzebalska, Eszter Kováts and Andrea Pető's hypothesis of gender as 'symbolic glue'.⁴⁹ Right wing agents coincide once again with religious forces establishing a common enemy to be fought: trans-feminism and its 'gender ideology', which imposes itself over the daily intersectional violences of the rape culture (Brigitte Vasallo, 2017).

⁴⁶ As it happened in the Russian Federation since 2006, and also explicit through the significance of Israeli pinkwashing and the troubles of Western pinkwashing (Jasbir Puar & Maya Mikdashi, 2012), structural and normative tolerance for people who engage in homosexual practices or dissident identities 'the West' might be temporary and tremendously strategic. For instance, neo-fascists all over Europe still attack people and build deeply misogynistic, racist, and homophobic agendas, whilst discrimination and violence, still present in countries like Spain mainly flared by the Catholic Church, the security forces and Franco-nostalgic neoliberal fascists but not only, are chasing *genderfuck* bodies who do not pass as hetero/homonormal - as they also intersect with disabilities, race or nationality.

⁴⁷ For Vasallo, purplewashing refers to "the color of feminism, of racist politics and proposals which are hardly related to women rights and very linked to some men's domination over others by the instrumentalization of 'their' women's rights." (p. 1, my own translation).

⁴⁸ See Monica Ceberio's article in *El País* (2018, 27 April). Marisa Fernández Gálvez proposes to "take advantage of this historical moment, of the catharsis and massive mobilization of the last 8th of March, the verification of the fact that a whole generation of women has awoken. We are in war and the battle field is infinite, but let's catalyze this court case in order to deconstruct the juridical system, let's get over universalism, let's put an end to male supremacy and let's evict patriarchy from power." (2018, 28 April, my own translation).

⁴⁹ For Weronika Grzebalska, Eszter Kováts, and Andrea Pető, the construction of gender as "symbolic glue" by diverse political and social actors in Europe entails that "gender ideology has come to signify the failure of democratic representation." (2017, p. 5), which the authors also relate to the US alt right after Trump.

VAMPIRES IN TRANSITION

In the Spanish state there was no organic law regulating patriarchal violence until Ana Orantes Ruiz was burnt alive by her ex-husband after sharing her story of mistreatment and abuses in 1997 on a popular TV show (Mohammed El Katthat, 1997, November 18).⁵⁰ The 1/2004 Organic Law was pushed by the Socialist Party after eight years of the neoliberal bubble of José María Aznar's governments and the Al Qaeda terrorist attacks in Madrid in May, 2004. It intended to put an end to the endemic violence women suffered in the Spanish state. Nevertheless, as many voices have claimed since then, the law is insufficient since it only targets patriarchal violence within heterosexual family bonds, leaving other forms of violence unreached (Elena Laporta, 2012). The analysis of *Elisa, vida mía* in chapter 5 will attempt to explore this apparent contradiction, which seems to highlight the guidance and dominance of white patriarchy even if women are, in the eyes of the law, equal in rights. It might be precisely by law and its apparent contingency that patriarchy has permutated: nothing like the Law or *Derecho* (meaning also 'right' and 'straight' in Spanish), composed by specific texts which seem to hold supreme legitimacy and whose practice is deeply mediated in economic and social conventions in which certain figures hold hierarchical authority, could better fulfill informatics of domination's tautological goals to prevent and fight against deviances and subversions. Especially after an authoritarian governmentality produced throughout the global crisis, something feminist lawyer Laia Serra calls “punitive populism” (“populismo punitivo”, 2008). Since the Popular Party won the elections in 2011, and until 2015, when they lost absolute majority, diverse laws which restrict social and political freedom have been approved through a rhetoric of populist justice, which besides regulations that adapt the welfare system to neoliberal demands after the latest economic crisis, have provoked continuous protests and demonstrations on the streets. As I have already mentioned, the members of the government of Catalunya who decided to follow their voters' will in undertaking the independence of the region

⁵⁰ Orantes's husband, despite her numerous reports to the law, was allowed to cohabit with her even if he had mistreated her for years thanks to a court decision.

VAMPIRES IN TRANSITION

from the Spanish state have been recently imprisoned for rebellion. Spanish exceptionalism, with its punitive populism and neoliberal politics, denotes a world wide phenomenon of domination. For Jasbir Puar, “[e]xception refers both to particular discourses that repetitively produce the United States as an exceptional nation-state and Giorgio Agamben’s theorization of the sanctioned and naturalized disregard of the limits of state juridical and political power through times of state crisis, a 'state of exception' that is used to justify the extreme measures of the state.” (2007, p. 3) Perhaps it is time to open oneself to decolonial, trans-feminist and other anti-hegemonic perspectives, humbly including my own's, in order to dismantle our supposed democratic system of truth.

4. Epistemological Reflections

Situated knowledges are always *marked* knowledges; they are re-markings, reorientations, of the great maps that globalized the heterogeneous body of the world in the history of masculinist capitalism and colonialism.

(Donna Haraway 1991a, p. 111)

4.1. Credits

To an extent, this project is presented as an auto-ethnographic process of my own research (Mari Luz Esteban, 2001) about film, gender and philosophy, which started at Utrecht University in August, 2017. In addition, I had the chance to organize public screenings of the films I analyze at the GEMMA college at Universidad de Granada and the Self-managed Squatted Social Center La Redonda (CSOA La Redonda). Dialogue on the films, whose transcriptions can be found in Appendix B, has been taken into consideration in this study in order to challenge a purely theoretical methodology. Films are social events whose screening takes time and space, and can be interpreted very differently from one person to the other. Including people's thoughts on the films under study is not intended to provide empirical background of the quantitative kind to support my ideas, but rather to interact with other people's faces and thoughts in relation to the films and my readings.

Including stories or ideas which are not grounded in academic knowledge but in my own life and others do not simply intend to apply standpoint epistemology as developed by Donna Haraway

VAMPIRES IN TRANSITION

(1991d) or Sandra Harding (1993). Combining methodologies of situated knowledge with other Western epistemologies which might contradict each other (such as semiotics, intersectional and decolonial perspectives, and new materialism) to the detriment of others (Lacanian psychoanalysis, cognitivism) has a specific goal: to empower myself through my nomadic lifestyle in order to challenge the obsession of Eurocentric sciences with discipline(s), transcendence and perfection, related to the effectiveness of logic academic writing. It has often involved the need to kill my own vampire, which allows myself to be relationally reborn by sleeping, love, water, food, breathing, music *and other ideas* each time that it comes across. What I understand I devour and try to digest the best I can, preferably in a ruminant way (as Lucrecia Masson suggests, 2017) if not for the deathly deadlines. This thesis is designed as a cartography of my own vampire in thought and flesh while watching and thinking about (or 'imaging') the films, thus its making feels like a film post-production process. Drawing on Oswald de Andrade's *O manifesto antropófago* (1928/1976), for Suely Rolnik

to make culture in the anthropophagous style is related to cartographing: to trace a map that participates in the construction of the territory it represents, in the taking shape of a new figure of one's self, a new 'at home,' a new world. (1998, p. 136).

In order to keep updated and resistant to global dynamics of hetero/homonormative power, here I claim *maricón* as a label to locate myself within trans-feminist politics, which seems to follow an empowering route of oppressed minorities through the insults that mark us (as Judith Butler explains in *Excitable Speech*, 1997a). Nevertheless, unlike 'queer', whose Anglo-American geopolitical agendas blur Latin American and Iberian local practices (Brian Epps, 2008; Felipe Rivas, 2011) surely among many others, 'faggot' translates more accurately to *maricón*,⁵¹ one of the many Spanish slurs for effeminate *or* homosexual people I have been violently *nurtured* with.

⁵¹ Perhaps due to its ambiguous etymological resemblance to 'fagot'.

VAMPIRES IN TRANSITION

Approaching faggot-ness through trans-feminist lenses and its process of social feminization⁵² could be revealing in constructing affinities to fight domination before new standards of sexual regulation (which the analysis of *Arrebato* in chapter 6 will explore).⁵³ Furthermore, eluding the fact that universities are entangled in capitalist and institutional networks of power, especially after the Bologna Process in the European context, denies the material conditions of our own production of knowledge as researchers whose living and political actions might depend on. Paco Vidarte, who died in 2008, gave illuminating remarks about his '*política perra*' ('bitch politics') on faggot insights:

Nobody should demand us an ideological conglomerate in order to start functioning and exploding sewage covers. We don't have time for such silly matters. We are unique, idiosyncratic, each of us different and on our own. Without identity, without project or program, each step improvising, building ourselves, but we are political subjects, with strength, subjected in such a way, lazy and criminal subjects [vagxs y maleantes], capable of collective action, of fucking around and annoying, of sucking blood and anything suckable. (2010, pp. 66-67, my own translation).

This project intends to spread a revolutionary faith through my own playful attempt to situate what I know and how I 'image' film and myself. For Teresa de Lauretis, “[t]he cinematic apparatus,

⁵² For Donna Haraway, processes of feminization in late capitalism make diverse entities (i.e. apart from white cis-women) become vulnerable to structural violence: “To be feminized means to be made extremely vulnerable; able to be disassembled, reassembled, exploited as a reserve labour force; . . . leading an existence that always borders on being obscene, out of place, and reducible to sex.” (1991c, p. 166). For a historical account of trans-feminism in the Spanish state, see Lucas Platero & Esther Ortega-Arjonilla (2016).

⁵³ As Ángel Moreno and Ignacio José Pichardo think, “[w]ith homonormativity we refer to the cultural construct which makes homosexuality a normativized place of sexual dissidence; that assumes gender as an element generating relationships, practices and sexual identities, complementing heteronormativity despite questioning it. Following Engel (2004), we could state that sexual liberation for homosexual people necessarily implies some sort of questioning the binary gender system, which does not invariably means a rupture.” (2006, p. 151, my own translation). Spanish 'queer' scholars have produced interesting interventions through trans-feminist lenses. See Preciado's *Manifiesto Contra-sexual. Prácticas subversivas de identidad sexual* (2000, Madrid: Opera Prima); Paco Vidarte's *Ética marica. Proclamas libertarias para una militancia LGTBQ* (2007, Barcelona and Madrid: Egales); Javier Saéz & Sergio Carrascosa's *Por el culo. Políticas anales* (2011, Barcelona and Madrid: Egales) and Lucas Platero's *Intersecciones. Cuerpos y lugares en la encrucijada* (2012, Barcelona: Bellaterra).

VAMPIRES IN TRANSITION

in the totality of its operations and effects, produces not merely images but imaging. It binds affect and meaning to images by establishing terms of identification, orienting the movement of desire, and positioning the spectator in relation to them.” (1987c, p. 137).

5.2. Virtuality

A posthumanist approach to virtual phenomena, including cinema and thought, could briefly depart from virtuality's own shifting chains of meanings. The word 'virtual' is derived from Medieval Latin 'virtualis', variation of 'virtus' in the 14th century, meaning “‘excellence, potency, efficacy,' literally 'manliness, manhood'” (*Online Etymology Dictionary*, n.d.). At the golden era of mass entertainment after the Second World War, virtuality started to refer to the realm of representations and simulations. Cybernetics re-defined the concept as “‘not physically existing but made to appear by software' . . . attested from 1959.” (*Online Etymology Dictionary*, n.d.): it might have appropriated virtuality's flexible referentiality precisely by the speed, complexity and sophistication of computers and other digital machines, with whose interaction a specific cyborg experience of virtuality is provided ('virtual reality'). A popular meaning of 'virtual' appeared at the turn of the 21st century in the US, which Brian Massumi interestingly addresses as an “‘apocalyptic coming out’”:

The word 'virtual' came into everyday use in the 1990s, as a rider on 'reality.' The rider overrode: the connotation was unreality. In the phrase 'virtual reality,' the adjective virtual stood as a synonym for artificial. Artificial, in this context, meant illusionary. The context, of course, was the dramatic registering in the popular imaginary that enormous changes were on the horizon with the dawning of the

VAMPIRES IN TRANSITION

digital age. (2014, p. 55)

Following Massumi, Gilles Deleuze mobilized the term during the second half of the 20th century as potency or force of reality embedded in time, partly drawing on Henri Bergson's theories.⁵⁴ For Deleuze (1989), 'time-images' of modern cinema have similar potential to dreams, memories and hallucinations in the sense that they can disrupt the sensory-motor schema of quotidian normality. "Organic narration consists of the development of sensory-motor schemata as a result of which the characters react to situations or act in such a way as to disclose the situation", explains Deleuze regarding 'movement-images' of classic cinema. In contrast, "[t]he crystalline regime is completely different: the actual is cut off from its motor linkages, or the real from its legal connections, and the virtual, for its part, detaches itself from its actualizations, *starts to be valid for itself* [emphasis added]." (p. 127). The vampire-image is developed as one type of time-images which departs from Deleuze's frameworks. Saturated by signs from movement-images as most mainstream pictures are, vampire-images also refer to break-downs of the sensory-motor schema.⁵⁵ My trans-feminist and anarchistic reception of vampire-images, which is also the engine which produces them by their conceptualization, also considers their negative affective quality of signs as icons or representations, usually grounded on classic conventions, which are simultaneously imagined by their crystalline concealment.

Interestingly, Katherine Hayles and her students defined virtuality in the late 1990s as "the cultural perception that material objects are interpenetrated by information patterns." (1999, p. 13-14). A cartography of my own process of imaging will attempt to challenge this patriarchal illusion by which informational patterns define and construct matter, being it Law or Deleuzian semiotics, which cyborg citizens could be undertaking compulsively thanks to their digital machines - and

⁵⁴ "Although propounding what is on the face of it a dualistic philosophy, Bergson nonetheless succeeds in providing us with a monistic philosophy where matter and spirit (the latter understood as consciousness) are two sides of one coin." (David Kreps, 2014, p. 713)

⁵⁵ As Angy said in the dialogue after watching *Arrebato*: "It has sucked my energy." (Appendix B).

VAMPIRES IN TRANSITION

despite one's good intentions⁵⁶. As Gloria Wekkers explains studying Dutch national identity, 'white innocence' is grounded on Christian dogmas circulating for centuries in Europe and its colonies, and must be addressed as a political device of white control.

Innocence, in other words, thickly describes part of a dominant Dutch way of being in the world. The claim of innocence, however, is a double-edged sword: it contains not-knowing, but also not wanting to know, capturing what philosopher Charles W. Mills (1997, 2007)⁵⁷ has described as the epistemology of ignorance. Succinctly stated, 'the epistemology of ignorance is part of a white supremacist state in which the human race is racially divided into full persons and subpersons. Even though—or, more accurately, precisely because—they tend not to understand the racist world in which they live, white people are able to fully benefit from its racial hierarchies, ontologies and economies' (Sullivan and Tuana, 2007, 2)⁵⁸. (Wekker, 2016, p. 17)

Becoming conscious of our own privileges could disclose technologies of self-control we have been nurtured with. Our *id*-entities address the nodes of our symbolic networks of meanings in feedback loops which feed our bodies wills and desires, given the structural nature of our positions. I am part of the plastic generation: we were born around the 1990s under the bubble of the European Community, when capitalism indeed was ascending as an invisible hand after the 1970s wave of neoliberal politics and the 1990s' fall of the Soviet Union. Our parents and educators have been working for forty years - as long as Franco's dictatorship, partly in order to provide us with the

⁵⁶ In the case of Bergson, as Kreps notices, “[t]here are ample signs of his own belonging to the somewhat triumphalist white, male European elite of the 1930s peppered through his ideas in this work, which no doubt contributed to the demise of his reputation in the postwar period, and in the final section of the work it is clear that he speaks from a profound and exclusive faith in Christian mysticism—as opposed to several other creeds he openly criticizes for not being sufficiently developed in their thought (Bergson [1935] 2006, 222– 227)—things that many readers (including myself) find difficult to accept. Indeed, in the eighteenth, nineteenth, and early twentieth centuries the category 'human' we use today as a leveling concept to include all people was a racially contested term in the hands of many scholars, used to exclude as much as to define a particular segment of what we understand today as 'humanity' (Hall 1997).” (2014, p. 718)

⁵⁷ Charles W. Mills (1997). *The Racial Contract*. Ithaca (US): Cornell University Press.

⁵⁸ Charles W. Mills (2007). “White Ignorance.” In *Race and Epistemologies of Ignorance* (pp. 11–38), Sullivan, Shannon & Tuana, Nancy (Eds.). Albany: State University of New York Press.

VAMPIRES IN TRANSITION

minimum conditions of survival – such as health, education, performative abilities to deal with compulsory codes and, at best, ethical models from local costumes and personal discoveries. Nonetheless, the idealistic dream of modern welfare eludes the crude competition which seeking the most desirable occupation in this slavery system of labour marked by the hegemony of money, capacities and heritage implies.

Something happened in 2012 that is relevant to mention here. After a year abroad in which I had the chance to study in California as part of my Media and Film degrees, I entered an impasse of self-diagnosed paranoid depression, probably furnished by my consumption of weed I used to buy on the street due to its illegality, whose origins and pureness were far from what the purveyors thought. I was not the only one: my sister Blanca and some other friends were going through similar phases. We dedicated endless talks to analyzing what was happening to us. Was it a consequence of the pessimistic predictions of our futures under a patriarchal regime whose capitalist economy implied systematic crisis? Was it related to the Mayan prediction of a revolutionary metamorphosis in the planet, popularized by New Age guru José Argüelles (who died that very same year)? In 2014 I was pretty sure the continuing negative affects I was feeling were deeply related to writing my dissertation in film studies. When I finished, I started to travel with the only goal being to heal the anxiety, which became a condition under some meds I had been taking for five years due to heart issues.⁵⁹ I wanted to transcend this anguished state of body-mind, which then I started to locate in my biographical writings as earlier than 2004. I did not need to transcend my anger or frustration by pursuing a certain dream, as I was vampirically advised by a couple of British gay farmers I volunteered for in Portugal. It was time to devour them, to integrate what I was feeling and embrace what I was without the constant temptation of meta-thinking: the shining noise of inner cameras

⁵⁹ In 2010 I was diagnosed with atrial fibrillation due to some episodes of arrhythmia. I started to take 200 mg of Apocard (an anti-arrhythmic med composed of flecainide acetate) and 2.5 mg of Emconcor, whose side effects were anxiety among many other complications. See Alfredo Embid's article (2008) for more information about dangerous pharmacologic standards in Spanish cardiology. In addition, beta-bloqueants such as Emconcor (composed by bisoprolol) usually slow down the heart beating.

VAMPIRES IN TRANSITION

constantly informing me of my own processes *live*. Soon I realized neither I could not overcome my own feelings and narratives as if they were dependent on the power-off of electronic devices.

4.3. Cybernetics

Cybernetics' feedback-loop systems underscores the most innovative oppressive limits of Western societies by its conception of time. As Katherine Hayles (1999) and Tiqqun (*The Cybernetic Hypothesis*, n.d.) have argued, cybernetics' theory of networks was launched in order to deal with the threat of crisis and to transcend it even if it implies concealing the fact that these very habits rely on crisis themselves (as capitalism does).

Cybernetics thus emerged as a simple, inoffensive theory of information, a theory for handling information with no precise origin, always potentially present in the environment around any situation. It claims that the control of a system is obtained by establishing an optimum degree of communication between the parties to it (*The Cybernetic...*, Tiqqun, p. 10).

After the global disasters of the Second World War, diverse cultural discourses began to wear the robes of a metaphysics based on information-processing systems, theorized by Norbert Wiener⁶⁰ and John Oulton Wisdom among many others cybernetics⁶¹ might have contributed to the re-establishment of the global (dis)order in the context of the cold war and beyond more than what is usually believed. As Wisdom explains, “[c]ybernetics does not, of course, show that human beings are machines. Many thinkers would hold that they are; but the important question concerns *the kind*

⁶⁰ Norbert Wiener (1949). *Cybernetics or Control and Communication in the Animal and the Machine*. Cambridge (US): MIT Press.

⁶¹ “The new conquerors, who we’ll call the cyberneticians, do not comprise an organized party - which would have made our work here a lot easier - but rather a diffuse constellation of agents, all driven, possessed, and blinded by the same fable. These are the murders of Time, the crusaders of Sameness, the lovers of fatality. These are the sectarians of order, the reason-addicts, the go-between people.” (Tiqqun, p. 4)

VAMPIRES IN TRANSITION

of machine they are likely to be [emphasis added].” (Wisdom, 1951, p. 22)

For Hayles a post-human cybernetic ontology supports and coexists with the liberal subject, a colonial and patriarchal figuration which has been designing standards of systems of domination under capitalism since the 18th century. As she explains,

[t]he point is not only that abstracting information from a material base is an imaginary act but also, and more fundamentally, that conceiving of information as a thing separate from the medium instantiating it is a prior imaginary act that constructs a holistic phenomenon as an information/matter duality.” (p. 13)⁶²

Disembodied information becomes the ideal which defines the whole system, even if it leaks precisely due to its entropy, a system's unconditional probability to perform unexpectedly. In cybernetics, systems of any kind are programmed to track any threat, deviance or crisis by techno-human means, and by registering it through informational patterns, the system incorporates it and thus fortifies itself virtually against similar situations.

Thus put into form, information would then be directed towards the world of beings, connecting them to one another in the same way as commodity circulation guarantees they will be put into equivalence. Cybernetics is the project of recreating the world within an infinite feedback loop involving these two moments: representation separating, communication connecting, the first bringing death, the second mimicking life. (Tiqqun, p. 10)

In this way, bodies become their own self-surveillant device through body-mind mechanisms in relation to their 'networks' techno-homeostatic requirements, saturated by capitalist and institutional rules. Socio-cybernetics, which evolved after the 1960s global revolts, celebrated Herbert Simon's design of the General Problem Solver (1972) which pioneered computer production. Based on

⁶² For Tiqqun, it implies instead a radical Monism which “implements, at the start, the identity between life, thought, and language.” (p. 12).

VAMPIRES IN TRANSITION

psychiatric and sociological experiments developed in US and European universities and institutions, including John von Neuman's 'game theory',⁶³ transparency and communication form the pillars of the network model, since it enriches Weiner's conceptualization of informational systems by the feedback loop: a transparent circulation of reciprocal registers of potentially deviant encounters becomes then an algorithm embedded in machines of any kind. Google's algorithm, evaluation forms in companies and universities, the so-called social networks and even weather forecasting methods are contingent on the cybernetic hypothesis for the most optimizing forms of control.

4.4. Semiotics

As disciplines of thought drawing on Ferdinand de Saussure's linguistic model⁶⁴, semiology and structuralism appeal to certain meta-codes of the most diverse phenomena as implicitly ineffable (Teresa de Lauretis, 1984a; Monique Wittig, 1992). In film studies, they have been commonly integrated into the Grand Narrative⁶⁵. David Rodowick (2011) explains how it was David Bordwell and Noël Carroll who dismantled such a regime of knowledge in the US by empirical historical research ('historical poetics'), which precedes Bordwell's and other scholars' own cybernetic production of cognitive methodologies in the late 1990s by applying "natural scientific models" to the study of cinema (Rodowick, 2011, p. 1112). Such an epistemological move conveys for Rodowick a displacement of philosophy over natural sciences due to its reliance on analytic philosophy (p. 1115).

Whether or not film scholars achieve to transcend the limits of their locations, no wonder some

⁶³ It "was aimed, as a priority, towards studying the individual as a feedback locus, that is, as a 'self-disciplined personality'." (Tiqqun, p. 13)

⁶⁴ Saussure, F. In Bally, C., & Sechehaye, A. (1966). *Course in general linguistics*. New York: McGraw-Hill (Original work from 1916).

⁶⁵ For David Rodowick, "[t]his was less a 'theory' in the abstract or natural scientific sense than an interdisciplinary commitment to concepts and methods derived from literary semiology, Lacanian psychoanalysis, and Althusserian Marxism, echoed in the broader influence of structuralism and post-structuralism on the humanities." (2007, p. 96)

VAMPIRES IN TRANSITION

people are suspicious of ideal premises and transcendent plans. Precisely, Teresa de Lauretis (1984, 1987) and Gilles Deleuze (1986, 1989) apply Peirce's semiotic model (in 1931-35/1958) to the study of cinema, since it is apparently founded on the invariable link between affection and thought. Following Floyd Merrell (2003), in Peircean semiotics any sign (a 'semiotic object') is becoming something else (like its 'representamen') in the very moment it stands as such (thinks the 'interpretant') for someone (the interpreter). As Merrell stresses, our 'body-minds' are implied in processes of translation of phenomena whose imaging is constantly producing signs, virtual matter of the dimension of meaning ('semiosis'). Thinking seems then to be a never-ending process by which a sign is always in the process of becoming another sign. Merrell also states that these elements of signs are in dialogue with one another and are never autonomous; they are in “interdependent, interrelated interaction” (p. 315, n. 2) with one another as a Borromean knot (p. 44). Any interpretant immediately might turn into a new representamen by being perceived as a semiotic object by an interpreter, which does not imply a simple semiotic panorama since every element of the sign belongs to a certain dimension of semiosis awareness - which Peirce classifies by 'Firstness', 'Secondness' and 'Thirdness'. Firstness implies semiosis itself, “the mere possibility of some consciousness of something” (Merrell, p. 46). Secondness involves an effect or actualization of Firstness, and Thirdness is “the product in the process of its becoming” (p. 46), the realm of the symbolic and the mediation between Firstness and Secondness. Thirdness thus exposes the ability to acknowledge power relations: it is related to the meanings we create around phenomena we are inevitably linked to and the consequent habits we perform ourselves through. Following António Damásio's stories with his patients,⁶⁶ Merrell highlights how certain logical and rational abilities within a person do not imply consciousness as embodied and relational, since his patients were not feeling emotions or inferring intuitively, but were instead as coping “with life in the hypothetical sense” (p. 26), generally embodying signs of the nature of Thirdness, usually due to accidents or

⁶⁶ In Damasio (1994). *Descartes' Error: Emotion, Reason, and the Human Brain*. New York: G.P. Putnam.

VAMPIRES IN TRANSITION

traumas.

For two years, throughout endless fires burning at spontaneous encounters with people, in abandoned houses, squats, squares, sea-shores, rivers and forests, I could experience gratefulness for having met compassionate and wise creatures, also including demons and fairies, who reflected back the anxiety of experiences of violence and lucid perception of domination and privileges, which also gave me a crude awareness of my own rootlessness and despair. Along with my sisters Carmen, Zorrito, Linda and Angelika, we were able to isolate a habit of mind which was constantly producing logical interpretants of virtually anything. It felt to be programmed to regulate our own processes of healing and relating to others, especially when self-reflection keeps being represented as a civilized and trendy device – with drastic consequences⁶⁷.

In chapters 5 and 6, I will track vampires in film through Gilles Deleuze's semiotics of cinema, which aims at reading the “fundamental affinity between the work of art and the act of resistance” (2007, p. 323). If for Deleuze time-images developed by auteur film-makers after the Second World War have the potential to break “the dark organization of clichés” (1989, p. 219), here the vampire-image is presented as a critical and paranoid updating (and actualization) of Deleuze's semiotics, by precisely pointing out both to the spectacular compliance of modern cinema with hegemonic representations of gender and sexuality and to the patriarchal codes of contemporaneous flows of images in virtuality. Deleuze analyzes film theories and history in order to present the time-image as a philosophical and cinematographic concept: it is a “seed of time” (p. 276) which enacts direct presentation of time in the viewers' consciousness. The viewer or 'spiritual automaton' becomes a “visionary” (p. 21) by dealing with certain audiovisual images - which Deleuze reports as 'lectosigns', 'chronosigns', and 'noosigns'. “The spiritual automaton is the psychic situation of the seer, who sees better and further than he can react, that is, think.” (p. 170)⁶⁸

⁶⁷ *Irrational Man* by Woody Allen (2015) is a clear example.

⁶⁸

VAMPIRES IN TRANSITION

Henri Bergson's thoughts on experiences of remembering, dreams and hallucinations supply Deleuze with philosophical groundings to produce his categories⁶⁹. 'Sonsigns' and 'opsigns' in Deleuzian film semiotics - 'dream-' or 'recollection-images', might provide a sense of virtuality which for Deleuze is defined "not in accordance with a new present in relation to which it would be (relatively) past, but in accordance with the actual present *of which* it is the past, absolutely and simultaneously" (p. 79). Thus the virtual for Deleuze is not opposed to the present (if it has to be opposed to something), but to the actual image by which the present is represented *as present* despite its unavoidable and endless process of becoming something else. That is why time-images of modern cinema are supposed to reveal the incommensurability of their elements (virtual-actual, crystal-seed, past-present): their interrupting the sensory-motor schema activates an affective rise of power in the realm of the unthinkable, which *beyond* the hands of classic narration and linear time is presumed to empower their viewers in societies of control as the spiritual automata viewers might become, hence supposedly receptive despite cybernetics to new, previously unimagined connections: "This is why thought, as power which has not always existed, is born from an outside more distant than any external world, and, as power which does not yet exist, confronts an inside, an unthinkable or unthought, deeper than any internal world." (p. 277).

Philosophy as suitable representation of reality, idea commonly rooted in classic Greek philosopher Plato by diverse translations and comments throughout two millennia under Christian religious hegemony, might blur the fact that its practice is always entangled in material realities that are constantly shifting. For thinkers such as Spinoza, Nietzsche, and Deleuze himself⁷⁰, this

⁶⁹ "Cinema is not a universal or primitive language system [langue], nor a language [langage]. It brings to light an intelligible content which is like a presupposition, a condition, a necessary correlate through which language constructs its own 'objects' (signifying units and operations). It consists of movements and thought-processes (pre-linguistic images), and of points of view on these movements and processes (pre-signifying signs). It constitutes a whole 'psychomechanics', the spiritual automaton, the utterable of a language system which has its own logic." (1989, p. 262). I am assuming that Deleuze is trying to address Bergson's initial question, which he quotes in a footnote: "How would recollection only arise after everything is over?" from Bergson (1920). *Mind-energy. Lectures and Essays*. Wildon Carr, H. (trans.) London: McMillan, p. 130. Deleuze reveals his philosophical inquiry after: "It will be noted that Bergson does not talk about crystal: the only images he points to are optical, acoustic, or magnetic." (p. 294, n. 18)

⁷⁰ See Baruch Spinoza (1994); Friedrich Nietzsche (2007). *On the Genealogy of Morals*. Diethel, Carol (Trans.). New

VAMPIRES IN TRANSITION

dissonance involves some sort of cognitive trap by which morality and metaphysics of substance have been established in Western thought by the hierarchy of certain ideas over others, very often legitimizing social regimes of domination. Teresa De Lauretis insists on cinema as a powerful technology of gender, whose massive circuit of representations could be approached as patriarchal discourse (1987a). Furthermore, stressing the performative character of feminist critique over the substantive echoes of representation is at the core of her relying on Charles S. Peirce's semiotics since *Alice Doesn't*.⁷¹ By enlarging Peirce's logical interpretant of habit-change after having queered Katherine McKinnon's essentialist view on feminist experience (Haraway, 1991b, pp. 141-142), de Lauretis allows herself to question and alter the semiotic codes of Western patriarchy and cinema by her own contradictory position as 'woman' as "constituted in representation" and 'women' as "historical subjects" (1984b, p. 15).

Feminist experience through direct actions, philosophy or consciousness-raising groups comes out both of cognitive and affective dynamics of the way *we* understand and mean what we go through, which de Lauretis explains through Peirce's concept of the logical interpretant.⁷² The feminist interpretant or habit-change that de Lauretis applies to film using Peircean semiotics has the potential to radically modify self-consciousness "in the inner world" of viewers, as Peirce puts it (1931-35/1958, 5,487).⁷³ Any experience of imaging film is entangled in motion pictures' materiality, which does not only refer to the conditions of production, but to the varieties of

York: Cambridge University Press, and Deleuze (1990). *The Logic of the Sense*. Lester, Mark (Trans.). New York: Columbia University Press.

⁷¹ "[A] critical feminist reading of the text, of all the texts of culture, instates the awareness of that contradiction and the knowledge of its terms; it thus changes the representation into a performance which exceeds the text." (De Lauretis, 1984b, p. 37)

⁷² "The final interpretant, then, is not 'logical' in the sense in which a syllogism is logical, or because it is the result of an 'intellectual' operation such as deductive reasoning. It is logical in that it is 'self-analyzing,' or, we might say, in that it makes sense of the emotion and muscular/mental effort which preceded it by providing a conceptual representation of that effort. Such a representation is implicit in the notion of habit as a 'tendency toward action' and in the solidarity of habit and belief (5.538)" (Peirce in de Lauretis, 1987, p. 41)

⁷³ Peirce understands that the interpretant can be 'emotional' (perceiving-feeling), 'energetic' (it implies body-mind effort in relation to the emotional interpretant), and 'logical' (5.475). This guides de Lauretis' own cartography in cinema through the figure of Alice (from Wonderland). It stands for further research to analyze and compare Deleuze's *The Logic of the Sense* (where he mobilizes Lewis Carroll's character too) and de Lauretis' *Alice Doesn't*.

VAMPIRES IN TRANSITION

spectatorial experiences (de Lauretis, 1984c, p. 68). Nevertheless, Peirce's conceptual faith on the logical interpretant as an engine of social change could be grounded on rationalist habits of Eurocentric philosophy,⁷⁴ which might rather echoes 'the structural nature of his position' as a white, educated man in the US.

As I have mentioned above, after graduating in 2014 I started to travel around Morocco, the Peninsula and France with one of my best friends, a butch lesbian called Zorrito I met when I was six years-old. In 1996, both of our families moved to a panopticon-like social building in the northern suburbs of Madrid. When I turned eighteen, I was already sick and tired of it and paying rent was out of discussion due to a rate of youth unemployment higher than 50%. In fact, in 2014 I had some money I had saved from previous jobs and scholarships so there was no excuse to embrace my existential crisis. Previously, Zorrito and I had started to hitchhike and camp in natural environments such as beaches and forests in Huelva and Portugal, which slowly led us to heal. Thinking about our own suffering only made it worst. At some point, thinking became the very first problem we needed to overcome. In my case, I found out that my mind was thinking as fast as the digital machines I had grown up with, providing me with virtual planes which I was simultaneously imaging while doing anything really – very often unable of empathy or imagination. I thought I was constantly producing signs of Thirdness as a habit related to my structural location, idea that did not make me feel better at all, and how these habits were affecting me was somehow dissolved in their repetitive imaging, hence making it difficult for me to locate the source of my problems among so much mental noise. It is asking in loop “why is mind so obsessed with control?” (Merrell, p. 15) until this becomes a habit of control itself – while the colors of reality fade away.

⁷⁴ “I omit all I possibly can; but there is one fact extremely familiar in itself, that needs to be mentioned as being an indispensable point in the argument. It is that every man inhabits two worlds. These are directly distinguishable by their different appearances. But the greatest difference between them, by far, is that one of these two worlds, the Inner World, exerts a comparatively slight compulsion upon us, though we can by direct efforts so slight as to be hardly noticeable, change it greatly, creating and destroying existent objects in it; while the other world, the Outer World, is full of irresistible compulsions for us, and we cannot modify it in the least, except by one peculiar kind of effort, muscular effort, and but very slightly even in that way.” (Peirce, 5,474).

VAMPIRES IN TRANSITION

One could even state that rational conscience itself, which Eurocentric culture proudly claims as a white accomplishment of implicit supremacy, is compliant with psychic mechanisms of subjection. Judith Butler takes the very act of thinking about one's perception, actions and emotions precisely as the locus where the hegemony of certain systems of morals becomes legitimate. Dialoguing with Foucault, Nietzsche, Althusser and Freud, Butler approaches conscience by the trope of a “will that turns back on itself” (1997b, p. 63)⁷⁵, which becomes a tool of subjection that guarantees social systems of authority.

Conscience is thus figured as a body which takes itself as its object, forced into a permanent posture of negative narcissism or, more precisely, a narcissistically nourished self-beratement (then, mistakenly, identified with a narcissistic *stage*). (p. 82)

Karen Barad's diffractive “transmaterialities” (2014, p. 178) seem to respond to Butler's Foucauldian inquiry⁷⁶ from what has been recently called new materialist lenses, which intend to apply posthumanist perspectives to hybrid and post-disciplinary understandings of art, philosophy and sciences (Rick Dolphijn & Iris van der Tuin, 2012). Barad (2007, 2014) suggests to approach power relations as phenomena of quantum entanglements beyond humanist limits whose schemas depart from hegemonic subjectivities. The 'intra-action' of matter and light is a performative process by which elements in relation come into being precisely through their relation, inevitably including the apparatus of observation and thus allowing for a realistic account of post-human agency and responsibility in social phenomena. For Barad, identity is “a contingent iterative performativity”, which leads to “an understanding of difference not as an absolute boundary between object and

⁷⁵ “If this turning back on oneself is a trope, a movement which is always and only *figured* as a bodily movement, but which no body literally performs, in what will the necessity of such a figuration consist? The trope appears to be the shadow of a body, a shadowing of that body's violence against itself, a body in spectral and linguistic form that is the signifying mark of the psyche's emergence.” (1997b, p. 68)

⁷⁶ “But if conscience is self-derived in this way, and not derived unilaterally from an internalization of an external or historical punishment, is there some other way to understand its function in the process of social regulation?” (Butler, 1997b, p. 70)

VAMPIRES IN TRANSITION

subject, here and there, now and then, this and that, but rather as the effects of enacted cuts in a radical reworking of cause/effect.” (2007, pp. 173-74). Hence, reading sexual violence and whiteness as phenomena within and through the films demands a situated practice of imaging and feeling by which I might diffract my own sexual, pallid vampire while writing about it with the help of semiotics and trans-feminism - reflected as I am by the sinister light of my computer.

To sort out this epistemological melting pot I have tried to cook throughout the paragraphs above, unfortunately less entertaining than Harpo's recurrent sells of irrelevant and never-ending literature advertised as fundamental and extremely valuable to a surprisingly docile and genuine Groucho in *Duck Soup* (Leo McCarey, 1933) or *A Day at the Races* (Sam Wood, 1937), it is worth to mention that Teresa de Lauretis defines 'feminist experience' as “the effect of meaning on which the process of semiosis, in the instance considered, comes to rest.” (1987b, p. 40). Zhuangzi's thoughts in “The Discussions of Making All Things Equal” have been very helpful. Zhuangzi questions Confucian and Legalist philosophies in which basic categories of difference – such as 'this' and 'that' are established in order to tautologically justify their own ideas by tales, dialogues and dreams.⁷⁷

Through exploring the vampiric realms of cinema and thought, this project intends to clarify why a break from modern semiosis is a feminist concern worth exploring – in relation to Western modern idiosyncrasy through films produced in the Spanish state, but referring overall to current habits of virtual communication embedded in global capitalism – and subtly to my own thesis and myself. Let's turn to the analysis of Carlos Saura's film, in which Geraldine Chaplin interprets the role of the daughter of Fernando Rey's character (awarded with the Cannes prize for the best male performance).

⁷⁷ Zhuangzi probably lived in the Song state, which had been continuously invaded by its hostile neighbors. During the Spring and Autumn Years in Asia's Central Plains, the Song Dynasty went through diverse invasions by bigger states until the Han empire's unification of the western areas (after the brief Qing emperor) of what is now referred to the People's Republic of China. The first Han Emperor, Liu Ban, was a “village headman” (Harold M. Tanner, 2010, p. 92).

5. *Elisa, vida mía*

His empire is as it ever was, an empire of the underworld,
a hospital, a basement-kingdom, a ghetto kingdom...
And he himself, so pale, so weak, so decadent...
(*The Anti-Christ*, Nietzsche, 2007, p. 15)

Elisa, vida mía portrays the last stage of the life of Luis, a lettered and anti-authoritarian man, assisted by his daughter, Elisa, who will face her own emancipation both from her husband and her father. The film starts with two overlapping blocs of visual images and a voice-over: while a red car is driving across a Castilian landscape in daylight [Image 1], a first-person voice-over of a man introduces a woman's struggles and intentions after breaking up with *her* husband, apart from stressing that “my father's illness coincided with my marriage crisis”. Two women (performed by Geraldine Chaplin and Isabel Mestres), two children and a man get out of the car in front of a large cottage. They are waiting for someone: Luis, the women's father and the author of the monologue we have just heard (or maybe not).

This technique of diffusing the characters' own realities, in which the sound ambiguously complements the visual, is carried along throughout the film, particularly in hallucinations or memories, whose free indirect discourse is usually confusing, and five instances of Luis/Elisa's

VAMPIRES IN TRANSITION

monologues. These monologues are mainly uttered by Fernando Rey (playing Luis) as we watch other audiovisual images, whose topics are either indirectly linked in narration or directly unrelated. The disjuncted audio, whose circularity is revealed by the fifth monologue referencing the first, has been linked to images by edition. In this way, the classic narrative schema is constantly contradicted and problematized. Nevertheless, there are two other instances of the voice-overs whose difference is worth mentioning. In a sixth monologue, Luis is reflecting on about his fear of death due to heart issues while walking along a path at sunset. However, a feminine pronoun signals Elisa's free indirect discourse once again while we are watching Luis' difficulty breathing, until the point he states: "I can't manage to catch things." The seventh and last voice over, which comes after Luis' death, depicts Elisa reading and writing a slightly modified version of what we could hear in the beginning. As Adelina Sánchez explains in the dialogue:

In reality, it's always about stories that are being told. But who tells the story? . . .
Then you realize that the father, as sovereign author, is usurping his daughter's identity, stealing her soul, there you have vampirism: she hasn't got will. (Appendix B)

5.1. The complementary model

Whereas Fernando Rey was a regular collaborator of Luis Buñuel,⁷⁸ Geraldine Chaplin had been working with Saura since the late 1960s, and the fact that she was born in the US to English speaking parents (Oona O'Neill and Charles Chaplin, 1944) might function as a complex mediation

⁷⁸ *Viridiana* (1961), *Tristana* (1970), *Le charme discret de la bourgeoisie* (*The Dark Secret of the Bourgeoise*, 1972), and *El lado oscuro del deseo/Cet obscur objet du désir* (*That Obscure Object of Desire*, 1977). Luis Buñuel is (along Saura and Berlanga) considered the best Spanish film-maker for many cinephiles, although most of his production was undertaken in exile. It would require more space to reflect on the fact that, in many of Buñuel's films, female characters are often portrayed as objects of male characters' and the director's own free indirect discourse, involving misogynistic signs and tales whose report on the Hispanic film studies canon could be further considered.

VAMPIRES IN TRANSITION

for Spanish speakers in the 1970s. My mother migrated to Madrid right in 1977. To her, Geraldine Chaplin's utterances in Spanish were not totally clear, whilst she embodied an Anglo-American, independent woman who used to stand as a referent of fighting for one's sexual freedom, being always harassed by men in many of Saura's films, especially *Peppermint Frapé* (1967) and *Ana y los lobos* (1972).⁷⁹

For Santiago García Ochoa, “Carlos Saura is one of the main figures of cinematographic modernity” (2009, p. 368, my own translation) for his constant reinventing topics and techniques through the decades. Ochoa explains how

Marvin D'Lugo (1991) understands that the main defining feature of Saura's cinema is his peculiar referencing of the historical and cultural Spanish imaginary, which had been institutionalized by Francoism ('Spanishness'), in order to claim the fight for individuality in an oppressive (and censorial) society which encourages running away from reality and turning in on oneself. Saura himself defends his condition of individual (author) within the industry of cinema (initially, Francoist). (p. 359)

Ochoa does not fully agree with such a “rigid sociological corset”. Instead, he suggests that “Saura's films ought to be observed under the light of cinematographic modernity.” (p. 359). Some of the approaches of *Elisa, vida mía* are part of wider analyses of Carlos Saura's cinematographic work (Román Gubern, 1979; Agustín Sánchez Vidal, 1988; Marvin D'Lugo 1991; Maria Haislop, 2013), which coincide with taking this film as an experimental disruption in the metaphoric tendency attached to his films in the 1960s due to Francoist censorship. Gubern (1979), who labeled the film as “perhaps Saura's least comprehended and valued work in Spain”, highlights four relevant topics: the “anti-conventional and transgressive” voice-over (p. 41, my own translation), the topic of

⁷⁹ As we noticed after its screening in June, 2018, Geraldine's struggling relationship with her father (who died in December 1977) and Chaplin and Saura's romantic relationship could provide meaningful facts about possible authorial voices in the film's reading, which I will not explore here. See Andrew Sarris (2011) and Timothy Corrigan (2011) for more information about *auteur* theory.

VAMPIRES IN TRANSITION

“recognition and reunion” between father and daughter (p. 41), the obsessive predominance of death, and the rhythmical structure. The “labyrinthian and circular” structure of the film (p. 43) subverts a linear narrative typical of classic cinema: “The story begins when the film ends, hence the distinction between what is going to happen and what has happened becomes entirely equivocal.” (p. 41).

Gubern's reading was first suggested by Chantal Labré's misogynist report (1977), which insisted on the film as “orchestrated over a tragedy” (p. 107, my own translation⁸⁰) through a patriarchal psychoanalytic framework focusing on Elisa. Labré interpreted her “infantile” regression and Luis' struggles as part of an unconscious incestuous tension and the 'Electra complex' (also read by John Hopewell, 1989, p. 257). Elisa's fate might not be found in the realm of her own autonomy but in the father or the film-maker himself. Labré does not approach Luis the same way, since his motivations and developments seem to stand in a secondary position to the imminence of his death, or Saura for his possible sexist bias. Drawing on Labré, Gubern reads in the film a 'complementary model' in the film, since the final death of the father symbolizes the birth of Elisa: “we build our personality over the ruins of our ancestors.” (1979, p. 43). This chronosign⁸¹ mainly allows for approaching the narration through a supposed process of complementation that both characters mutually engage in.

For Sánchez Vidal, *Elisa, vida mía* is an example of Saura's technical mastery by avoiding “folklore or topics” (1986, p. 383, my own translation), as presumably some other internationally awarded Saura films include.⁸² In another text, Sánchez Vidal also stresses that “co-existence and exchange of secrets will transform both of them” (1998, p. 761, my own translation), and authors such as D'Lugo (1991) and Amanda Castro García (2009) agree with the complementary model, the

⁸⁰ I have not been able to find the original text of Labré, which I already commented in my Bachelor's final thesis in 2014.

⁸¹ “We see in the crystal the perpetual foundation of time, non-chronological time, Cronos and not Chronos. This is the powerful, non-organic Life which grips the world.” (Deleuze, 1989, p. 81).

⁸² *Bodas de sangre* (1981), *Deprisa, deprisa* (1981), *Carmen* (1983), etc.

VAMPIRES IN TRANSITION

latter assuring that “the meeting with the father . . . will help Elisa to find answers” (p. 142, my own translation), therefore Luis' death is linked to Elisa's “beginning of adulthood”. (p. 143). If *Elisa, vida mía* indeed shows a complementary relationship between a father and a daughter, why, then, did Carlos Saura himself labelled their relationship as “a process of vampirization” (1993, p. 59)?⁸³

This complementary model conceals the fact that Geraldine Chaplin's characters are somehow subordinated to Luis. In the nun school for girls he works for, he is rehearsing with his students *The Great Theater of the World* (*El gran teatro del mundo* by Pedro Calderón de la Barca, 17th century). It is a play by which a sovereign author decides social roles such as the king, the peasant and the poor. In fact, the girls and Chaplin's characters seem to represent 'woman' as a “fictional construct, a distillate from diverse but congruent discourses dominant in Western cultures . . . which works as both their vanishing point and their specific condition of existence.” (De Lauretis, 1984a, p. 5). Following de Lauretis, Elisa could then appear as “fixed in the position of icon, spectacle, or image to be looked at” (1984c, p. 44). The film under study involves an objectifying semiotic procedure of white patriarchy which is precisely what Luis simulates through his writings and fantasies in the film, since he seems to know what Elisa is going through before she does, precisely because she stands as an 'icon' (Peirce 1931-35/1958, 2.92). It is also supported by the camera-consciousness by some recollection and dream-images, whose edited composition provides, thanks to Deleuze's semiotics, the vampire-images of *Elisa, vida mía*, as I will explain below.

Applying Deleuze's semiotics, *Elisa, vida mía* enacted time-images by the deliberately confusing narration of the story through optical, sound and crystal images, the particular disjunction of sound and visual contents and the montage of dream-images and recollection-images in which Chaplin

⁸³ For Carlos Saura, Luis seeks either “loneliness in order to find himself” or “another more comprehensive and stable company” than himself. There is an “impossibility of co-existence” due to the fact that 'they are a man and a woman', which does not exclude the chance of finding “those aspects where temporary communication is possible.” (1993, p. 59, my own translation)

VAMPIRES IN TRANSITION

plays her own mother, as in other Saura's films (Haislop, 2013). For instance, two soundtracks are constantly intersecting visuals: Erik Satie's *Gymnopédies* and a song from the Pygmalion opera by Jean-Philippe Rameau ("Papa, mon amour", 1748). They are sometimes diegetic, suddenly extra-diegetic and then diegetic again, as Catherine Berthet has analyzed in detail (1983). In addition, free indirect discourses are grounded in modern cinema conventions and Saura's *auteurship*. Sequence shots, depth of field, and aesthetic frameworks are also mobilized in order to negotiate the viewer's spectacular (dis)engagement with a classic or organic narrative model.

As my mother said after watching it almost forty years after it was released, the film is "a complete distortion". Even if it approaches complex issues such as representation, death, desire and memory, it suggested for my mother an ambiguous affirmation: "Reality is impossible" (Appendix B). For Saura,

'reality is what it is directly and immediately perceived; reality is also what one dreams; what one wants to happen and that which does not happen, past and future, etc., everything is intertwined'. (Amo, Bilbatúa, & Rodríguez Sanz 1966, p. 18).⁸⁴ (in García Ochoa, 2009, p. 360; my own translation)

The name of the film, *Elisa, My Life*, alludes to the object of some of Garcilaso de la Vega's love poems, a woman whom Garcilaso might have not met *in person* (Maria del Carmen Vázquez Serrano, 2003). Another sound device with both diegetic and extra-diegetic functions is the Pygmalion opera by Jean-Philippe Rameu. The tale is about a king of Cyprus who makes and falls in love with a statue of a woman to whom Aphrodite grants life (in Ovidious' *Metamorphoses*). These inter-textual devices add new layers of meaning to visual data and utterances, since both the characters and virtual spectators interact with them while simultaneously engaging with the film's narration.

⁸⁴ Álvaro Bilbatúa, Miguel del Amo & Carlos Rodríguez (1966). Conversación con Carlos Saura. *Nuestro Cine*, 51, 18–26.

VAMPIRES IN TRANSITION

I find vampire-images in this film due to affective experiences while watching some scenes. For Deleuze, “[t]he affect is the entity, that is Power or Quality. It is something expressed: the affect does not exist independently of something which expresses it, although it is completely distinct from it” (1989, p. 97). In this project, the icon of the 'affection-image' is actualized by its very intra-action (paraphrasing Barad) with vampirism and my trans-feminist interpretant. Following Deleuze, classic images provide an affection-image, which connects the 'perception-image' with the 'action-image'. Deleuze draws on Polish film theorist Jean Epstein when he states that what a close-up face type of image gets is the abolishment of space, a deterritorialization, “to tear the image away from spatio-temporal coordinates in order to call forth the pure affect as the expressed.” (1986, p. 96).

Affection-images are icons, “both a type of image and a component of all images” (p. 87), but Deleuze focuses on close-ups of women's faces in the films of David Griffith (such as *Intolerance*, 1916) and keeps the quality of the affection-image in Firstness, whilst its power, undertaken in series, materializes itself through the action-image in Secondness - and has the potential to crystallize in Thirdness through time-images. In my own Firstness, “the category of the Possible” for Deleuze (p. 100), the spatio-temporal coordinates before some close-ups and zoom in techniques are “teared away” indeed. Icons of sexually objectified women disjointed of trans-feminist and decolonial insights seem often to be entangled opaquely in contexts of domination and regulation of matter – which these images work upon concealing in a vampiric fashion. Isabelle Stengers explains “our tradition's preferred vice” as “constructing a convenient argument that has, as by accident, the power to dissimulate or silence a question it feels uncomfortable addressing” (2010, p. 79), and this dissimulating and silencing technique helps to approach the way *Elisa, vida mía* deals with engendered violence through vampire-images.

VAMPIRES IN TRANSITION

5.2. The vampire-image

I will focus on two sets of scenes in order to explain the elaboration of vampire-images. The first one relates to Luis' supposedly incestuous fantasy. The story reveals that Luis had left his family twenty years before, even though his wife looked for him for years and took care of him when he was sick (ten years after his runaway). During the utterance of the third monologue, in which Luis tries to justify abandoning his family (the Santamaria), we watch him saying good-bye to Elisa-child (performed by Ana Torrent) and then we watch the mother checking a corpse and shaking her head (although the corpse is Fernando Rey) while Luis' voice, simulating Elisa's perspective, is simultaneously stressing how much *her* mother wanted him dead. Satie's music continues after the monologue finishes: Luis is walking along the corridors in dim light. The next day, Elisa arrives home and finds her husband, Antonio, whom Luis has allowed to come in despite knowing how much Elisa does not want him in her life (that is what her face shows, through an affection-image, when she sees both of them). They end up having an argument in Antonio's car in the middle of the deserted Castilian milieu until Elisa breaks up with him. As Sánchez Vidal has studied (1994), the enclosure of the space adds to other cinematic constructions of claustrophobic spaces where Elisa tries to deal with Antonio. I see a hopeful and subversive token in this scene, since it represents a woman leaving her abusive partner. Elisa challenges her subordinated gender programming by opposing Antonio's patriarchal and possessive will (interpreted by Argentinean actor Norman Brisky). This 'no means no' response had already been circulating as a feminist symbol helping to empower women against their partners' aggressions and manipulation, and perhaps it is the first scene with such a performance in Spanish cinema. Cecilia Bartolomé represented this feminine empowerment later in *Vámonos Bárbara* (1978).

Nonetheless, regarding the former scene, my mother said after the screening: "I see her as a wife-child, when she says to her husband: you haven't taken care of me... She says very serious and

VAMPIRES IN TRANSITION

clear stuff, but there's also that childish ambiguity” (Appendix B). The next shots we watch insist on this kind of ambiguity. Linked by Satie's music, Luis starts reading the fourth monologue before another scene in which Fernando Rey sexually approaches Geraldine Chaplin. Various scholars interpret it as a recollection-image of Luis involving Elisa's mother, who appears in a few other recollection-images. Nevertheless, recollections are usually mediated by their settings: the familial house in Madrid is the location for Elisa's memories, and Luis' house in the Castilian countryside is the place for Elisa and Luis' story. María Haislop (2013) problematizes the relationship between Luis's virtually incestuous fantasy and Elisa's liberation thanks to her father (the complementary model), by highlighting the strategy of mixing mother and daughter through Geraldine Chaplin's characters active in Saura's films (*Cría cuervos*, 1975; *Mi prima Angélica*, 1973), which challenges the traditional conception of the family. However, before another scene interrupts the sexual fantasy, Elisa's cries are heard - the autonomous sound breaks the virtual fantasy and replaces the actual image⁸⁵, which indeed also belongs to Elisa, and then Luis stands in his room and hears her daughter is in trouble. Dark, blue light: Luis enters Elisa's room, who is having a panic attack after the break-up. Luis is unable to support her beyond his paternalist role: when Elisa reveals his own consciousness by saying, “You also think I'm hysterical.” Luis merely answers: “You just have to be reasonable.”⁸⁶ The talk ends when Luis tries to hit her – subjecting Elisa to his will, who desperately begs him to not hit her, after which she will not approach him as usual – especially in light of Luis's fragile health.

Elisa's engendered self-awareness is invariably linked to movement-images, which represent a character through perceptions, affects, and actions within a given fictional dimension. For Deleuze

⁸⁵ For Deleuze it would be a 'sonsign', which precedes the crystal of the time-image by irrupting the sensory-motor schema's reliance on a single truth. “We gave the name opsign (and sonsign) to the actual image cut off from its motor extension: it then formed large circuits, and entered into communication with what could appear as recollection-images, dream-images and world-images.” (1989, p. 79).

⁸⁶ For further detail on patriarchal concealments of women's emotions in the west through western philosophy, see Simone de Beauvoir (2009). *The Second Sex*. Borde, Constance & Malovany-Chevalier, Sheila (Trans.) Vintage (Original work from 1949); and Luce Irigaray (1985). *Speculum of the Other Woman* (1985) Gillian C., Gill (Trans.). Ithaca (US): Cornell University Press (Original work from 1974).

VAMPIRES IN TRANSITION

(1985, p. 69), the perception-image finds a solid state by the free indirect discourse or mimesis, a concept applied to auteur cinema by Pier Paolo Pasolini (1975). The free indirect discourse, borrowed from literature (Voloshinov, 1973), implies an author whose consciousness is embodied in the cinematographic image itself: therefore the artificial distinction between objective (the camera's) and subjective (the character's) perspectives blurs.⁸⁷ On the other hand, time-images blur free indirect speech precisely through the disjunction of soundtrack (including speech acts) and the visual. But what if their supposedly direct presentation of time could mask or simulate androcentric subjectivity by camouflaged or virtually erased free indirect discourses?⁸⁸

Deleuze locates and conceptualizes time-images, but also reads them, hence giving them certain meaning (David Deamer, 2011). This “Analytic of the image” (Deleuze, 1989, p. 245) masks Deleuze's awareness about his own experience reading films. He omits feminist readings and the material conditions of the films productions (How did the Straubs work together? How did Kubrick or Bergman use to treat performers?). According to Deleuze, [in the 1980s] “[s]ubjectivity is never ours, it is time, that is, the soul or the spirit, the virtual.”⁸⁹ But curiously enough, he also acknowledges that “time is money” (p. 78) is a common noosign⁹⁰ of modern cinema (especially in Fellini's films and the French New Wave), which could condition the time-image's *virtually* political potential. Notwithstanding, this is relevant when Deleuze's work on cinema includes women's representation in plenty of films only as characters, as faces, and as mere objects for the meta-narratives of his taxonomies and intellectual interpretations of the film canon.⁹¹ It performs a

⁸⁷ As Deleuze explains, “We are no longer faced with subjective or objective images; we are caught in a correlation between a perception-image and a camera-consciousness which transforms it” (1986, p. 74).

⁸⁸ Following Deleuze, if the time-image is a crystal or 'hyalosign', it is because it is a coalescence of its actual and virtual images until a point they become indiscernible (1989, p. 81), as the opaque and the limpid (ibid., p. 70) or a seed with its environment (p. 71).

⁸⁹ “The actual is always objective, but the virtual is subjective: it was initially the affect, that which we experience in time; then time itself, pure virtuality which divides itself in two as affecter and affected, 'the affection of self by self as definition of time.’” (p. 83-84).

⁹⁰ Hugh Tomlinson and Robert Galeta define noosign in the Glossary as “an image which goes beyond itself towards something which can only be thought.” (in Deleuze, 1989, p. 336).

⁹¹ It is worthwhile checking Deleuze's interpretations of the female characters in *Solaris* (Tarkovski, 1972) (1989, p. 75), and *The Shining* (Kubrick, 1980) (p. 206), not to mention Godard's and Truffault's films.

VAMPIRES IN TRANSITION

simulation of his own free indirect discourse, especially when he himself acknowledges that the specific “free, indirect discourse,” the “whole cinema” is becoming indeed “operates in reality” (1989, p. 155).⁹² This simulation is explicit through Deleuze's own explanation of Pasolini's technique.⁹³

Deleuze applies Voloshinov's understanding of free indirect discourse in literature, as seen in the next example: “She collects her energy, she will rather suffer torture than lose her virginity.” (1986, p. 73). Also in *Cinema 2* (p. 324, n. 34), this *example* is used by Voloshinov (or Bakhtin?)⁹⁴ himself (borrowing it from Eugen Lerch) to illustrate the history of free indirect discourse in French, and it works almost accurately at describing the composition of the vampire-image itself: “Quasi-direct discourse in this instance is the result of the simple grammatical incapacity of the author to separate his own point of view, his own position, from that of his character.” (Voloshinov, 1973, p. 150). The sentence that opens this section is part of the *Cantilène de sainte Eulalie* from the 9th century. Santa Eulalia is a martyr from Emerita Augusta (Mérida, Spain, where my parents were born) condemned to death by emperor Maximian in the 4th century (304), supposedly due to her rebellious spirit fulfilled by Christian belief. What has been narrated by Christian texts is that Eulalia 'summoned her strength' before the Roman guards and stated she would face any torture to avoid rape, apart from dismissing Roman religion and the Emperor's excess of authority, which probably gave her popular support in her town. Such an utterance, nonetheless, is always inserted in a feminine stereotype produced by Ancient patriarchy and Christianity: the virgin woman, either kept virgin until marrying a man and becoming his wife, or remaining asexual for God's sake (Ana Llurba, 2017). In the case of Eulalia, this role implies her embracing torture and death as gifts in

⁹² Deleuze explains some alternative film-makers' works (Casavettes, Godard) from the 1970s as follows: “It is under these conditions of the time-image that the same transformation involves the cinema of fiction and the cinema of reality and blurs their differences; in the same movement, descriptions become pure, purely optical and sound, narrations falsifying and stories, *simulations*. The whole cinema becomes a *free, indirect discourse* [emphasis added], operating in reality.”

⁹³ In Pasolini's films “the camera assumed a subjective presence, acquired an internal vision, which entered into a relation of *simulation* ('mimesis') with the character's way of seeing.” (Deleuze, 1986, p. 148).

⁹⁴ Deleuze mentions both authors in his references.

VAMPIRES IN TRANSITION

order to join God, as Prudentius' poem testifies:

In twelve courses of the sun twelve winters had she seen, when on the crackling pyre her hardihood struck terror into her trembling executioners, for she counted her suffering a pleasure to herself. Already she had given a sign that her face was set towards the Father's throne and her body not destined for marriage. . . .” (in H. J. Thomson, 1953, p. 144)

Prudentius, a Christian writer supposedly interested in “the triumph of a new poetry in the service of Christianity” (Serafin Bodelón, pp. 31-33; my own translation), wrote an anthem for her decades after her death in the *Peristephanon*. Many authors followed suit,⁹⁵ singing of Eulalia's rebelliousness against the Roman Empire, linked however to her Christian honor as a woman (redemption and virginity). Prudentius' poem seems to be the first source of information for the *Canticle*. How could this explicit interpretation of Eulalia's experience conceal its profound summoning of necromancy - to 'the kingdom of God'? (Nietzsche, 2007)⁹⁶. Under what contextual circumstances did Eulalia's torture and murder by the Roman authorities become an object of Christian idolatry precisely by her surrendering to death/god as the main metaphor of her supposedly subversive performance? Ana Llurba (2017) offers interesting insights about Christianity's compliance with contemporary patriarchal violence:

An insemination, a non-consensual and divine conception, because who could opposed in strength against the penetration of a ghost, of a spirit, a force from

⁹⁵ Some examples are provided by Serafin Bodelón (1995), who also mentions the *Canticle*: Idacio (*Chronica*, 6th century), Gregorio de Tours (*Historia Francorum*, 6th century) and *Passio Eulaliae* (6th century) (p. 308).

⁹⁶ As Nietzsche explains in *The Anti-Christ*, a masculine enterprise lies as his only imagined alternative to such a lucid but androcentric critique on Christianity: “When the presuppositions of ascending life, when everything strong, brave, domineering, and proud is eliminated from the idea of God, when he sinks little by little into the symbol of a staff for the weary, a life-preserver of the drowning, when he turns into the God of the poor, the sinners, the sickly, when the predicates of 'saviour' and 'redeemer' are the only ones left, the only divine predicates: what does this sort of transformation tell us? This sort of diminution in the divine? - Of course: this will increase the size of 'the kingdom of God'.” (2007, p. 15). However, Nietzsche eludes the significance of Christian symbolism in giant projects of domination and evangelization, such as the so-called 'Reconquista' of Muslim lands in the Iberian Peninsula, the 'crusades', the compulsive persecution of heresies, the colonial missions of evangelization and the with-hunts, precisely due to his patriarchal bias.

VAMPIRES IN TRANSITION

beyond, be it the Judeo-Christian paradise or an extra-terrestrial civilization with high tech artificial insemination? This non-consensual sexual act, the rape, the penetration, metaphoric or not, of the body of an adolescent female virgin is one of the fundamental facts (which will generate distance from Judaism) of the second or third religion with the most massive following in the world. (pp. 51-52, my own translation)

Deleuze spreads a patriarchal perspective on early Christian morality while using two lines of the *Canticle* to explain Pasolini's technique as *an example*, which was already embedded in a literary concept. German scholar Eugen Lerch used it to address the history of quasi-indirect discourse in French, quoted in Voloshinov's work.⁹⁷ The vampire-image seems to reveal a simulation of clichés by a careless masking process encoding a semiotic incapacity, unawareness, strategy or indifference of *the author* to separate his own affective position from that of other characters or entities within his own imaging.

In *Elisa, vida mia*, there are two different scenes of a woman being raped and murdered by men. First, Luis tells the story of a widow who was killed in the path to the village a long time ago while they are walking along the same path. Elisa wonders why he did not report it to the police, since someone comes every year to the spot and leaves flowers. The father would be very annoyed by the agents of security (*guardias civiles*) asking questions, he says. Greatly affected, Elisa empathizes with the widow and gets herself killed in her own imagination – feeling very perturbed afterwards [Image 3]. Second, after Elisa breaks up with Antonio and while Luis is about to die and his deliriums are collapsing the story through hallucinations or other recollection-images, Elisa dresses

⁹⁷ Furthermore, Deleuze erases next verse (“Thus she died with great honor”) and Lerche's judgment in Voloshinov: “Here is a curious passage from *Canticle to St. Eulalie* (second half of the 9th century): 'Ell'ent adunet lo suon element; / *meiz sostendriet les empedementz / qu'elle perdesse sa Virginitet / Poros furer morte a grand honestet.*' 'She gathers her strength: *better that she undergo tortures than lose her virginity.* Thus she died with great honor.' Here, Lerch asserts, the saint's staunch, unshakable decision chimes with ('klingt zusammen'), the author's passionate stand on her behalf.” (Voloshinov, p. 150, n. 7). From Eugen Lerch (1914). *Die stylistische Bedeutung des Imperfektums der Rede* ('style indirect libre'). *Germanisch-Romanische Monatsschrift* 6, 470–89.

VAMPIRES IN TRANSITION

up, painting her eyes; interrupts the *Pygmalion* opera her father is listening to and goes to pray for the widow, reciting Garcilaso de la Vega's lines about *Elisa*.⁹⁸ Antonio appears from the back against the light and stabs her to death. These scenes of direct violence against the characters that Chaplin plays as appearing unable to defend themselves are not referred to or commented on again, although at some point, Elisa shares with her father perhaps one of the reasons why she left Barcelona: she found her best friend dead at her house, which is presented as a recollection-image in a flash-back while Elisa is telling Luis a completely different tale (her friend was having an affair with Antonio and disappeared, which she holds as the main reason why she left Antonio). Curiously, Luis dies on his way to the village at sunset and that is where Elisa finds him. I interpret the effects of the recollection-images and ghoulish scenes of killing as a way to introduce and associate Luis' own (violent) death, who appears to suffer a heart-attack in the middle of nowhere (surely close to where the women were attacked). Besides, the fact that the narration involves a widow who is portrayed as a bride in Elisa's imagination intertwines with Ancient virgin and widow moralities (Eva Cantarella, 1999)⁹⁹. Elisa could be still alive, anywhere now.

5.3. The phoenix

The phoenix implies that some images seem to follow a circular material cycle that is open to the infinite and affects as such, whose observation, call it conscience or interpretant, invariably participates in it (Karen Barad, 2007). As I have mentioned earlier, for Deleuze affection-images are tied to the sensory motor schema: they occupy the gap between perception and action but do not

⁹⁸ “Who could have known, Elisa, my love, my life, / when in this valley with the cool breeze blowing / we wandered gathering tender flowers, that I would see, after long separation / that saddest and most desolate of days, which would bring my love to such a bitter end.” (Garcilaso de la Vega, pp. 137-139, 2009).

⁹⁹ Eva Cantarella studies widow sacrifices as a way of attaining honor in the Roman Empire, through the examples of Porcia and Arria, via Valerius Maximus or Pliny respectively, whose texts could be seen as patriarchal quasi-indirect discourses in Latin. For Cantarella, “only those [widows] who chose suicide revealed that 'virile' mood, which was the highest virtue a woman could attain.” (1999, p. 178, my own translation)

VAMPIRES IN TRANSITION

“fulfill” it (1989, p. 32), which is undertaken by recollection-images, by their 'power of the false'.¹⁰⁰ That is why Deleuze does not foresee vampiric vibrations in his procedure, a failure which nevertheless does not disqualify the phoenix configuration: rather the opposite, they are bonded.

The meta-narrative skeleton of the phoenix considers situational and contextual affective economies while being grounded in the magic of time-images' potential to “. . . bury the event . . . and make it go down like . . . fire . . .” (Deleuze 1989, p. 179). Like the Greek mythological phoenix, as narrated by Herodotus or Lucas, whose immortal cycle consists in dying and being reborn through fire, the phoenix-images I find in *Elisa, vida mía* interact with my embodied logical interpretant of trans-feminist experience, feeling them as liberating, inspiring, or beautiful despite – and in this case inevitably due to, intra-acting with vampire-images (applying Karen Barad's terminology) of any kind. Based on my location or political fiction as a faggot (chapter 4), this thesis could be read as a paranoid attempt at 'strong theory' otherwise. As Eve Kosofsky Sedgwick would say, “[it] sets a thief (and, if necessary, becomes one) to catch a thief; it mobilizes guile against suspicion, suspicion against guile; 'it takes one to know one'.” (pp. 126-127, 2002).

For Deleuze, chronosigns are revealed through the modern cinematographic construction of time, which provides the latter as a pack of “undecidable alternatives between sheets of past, or 'inexplicable' differences between points of present” (1989, p. 274).¹⁰¹ Thus in relation to *Elisa, vida mía*, there are diverse images which put to work the power of the false, mainly Luis' masculinist omnipresence as father-writer and perhaps Saura's as film-maker too. At the end of the film, after Luis dies while being taken care of by her, Elisa leaves her father's house while a voice-over (this time Chaplin's voice) repeats the very same monologue uttered in the beginning, which perhaps

¹⁰⁰ “The false ceases to be a simple appearance or even a lie, in order to achieve that power of becoming which constitutes series or degrees, which crosses limits, carries out metamorphoses, and develops along its whole path an act of legend, of story-telling. Beyond the true or the false, becoming as power of the false.” (1989, p. 275)

¹⁰¹ In Welles', Godard's, and Rouch's films, “[t]he before and the after are then no longer successive determinations of the course of time, but the two sides of the power, or the passage of the power to a higher power. The direct time-image here does not appear in an order of coexistences or simultaneities, but in a becoming as potentialization, as series of powers.” (p. 275).

VAMPIRES IN TRANSITION

Elisa borrowed from Luis when she illicitly broke into her father's office [Image 6]. Similarly, the interstice of Elisa's helpful utterance about the inevitability of death, which Luis will gratefully incorporate into his personal quasi-sacred writings, function as index¹⁰² of his embracing Elisa as the only otherness he feels comfortable with; but as an organic event it gets buried like a seed – and from its ashes it could perhaps burn in someone's head by its crystalline powers. “Hence the sound image frames a mass or a continuity from which the pure speech act is to be extracted, that is, an act of myth or story-telling which creates the event, which makes the event rise up into the air, and which rises itself in a spiritual ascension.” (Deleuze 1989, p. 279).

Nonetheless, as Deleuze explains, “there is never a completed crystal; each crystal is infinite by right, in the process of being made, and is made with a seed which incorporates the environment and *forces it to crystallize* [emphasis added].” (p. 88). The phoenix *hypothesis* questions the thesis of a camera-consciousness mainly seconding Luis', since images show how Elisa reads Luis's writings against his will. Nonetheless Luis simulates Elisa's consciousness, and Elisa knows because she has read it, and Luis does not know that she knows but might have wanted it anyway... like a drama on simulating situated knowledges between a father of secrets about to die and his female relatives in their processes of becoming empowered. Whereas Elisa's struggles with her own emancipation from her ex-husband and her father is indeed a modern topic in the 1970s Spanish cinema, Luis's vulnerability before death is precisely what seems to mask his masculine vampirism: his existential struggles recall in some sense *Wild Strawberries* (Bergman, 1957), but located at Spain's geographical core, with Garcilaso de la Vega, Baltasar Gracián, and Calderón de la Barca as intellectual referents from the Spanish so-called Golden Age (right when the Spanish Kingdom started to lose global hegemony after the wars of religion against the French and the protestants in the region of the Netherlands). His stream of consciousness, mainly reflected in his writing and speeches, resonate with his readings: “Wise men from antiquity are still alive, and they talk to us

¹⁰² For Peirce an index, “which like a pronoun demonstrative or relative, forces the attention to the particular object intended without describing it.” (1.369).

VAMPIRES IN TRANSITION

through their eternal writings . . . A market of hearts.” (Baltasar Gracián, 1957, p. 15, my own translation)

Last but not least, other narrative details which indeed challenge Luis vampiric omnipresence are Elisa's decals of women's pictures from magazines, her resistance to clean Luis's house (in the detriment of her sister) and her sympathetic laughing with Luis's students before his authoritative seriousness while preparing Pedro Calderón de la Barca's *El gran teatro del mundo*.¹⁰³ These imply radical disruptions to the camera-consciousness' alliance with Luis as the supposedly main producer of free indirect discourse (via Saura). Hispanic authors I have discussed in this chapter, even if they acknowledge the film's explicit confusion, follow Saura's thoughts on the film, “about the impotence *we* [emphasis added] feel before doing something” (in Gubern, 1979, p. 140)¹⁰⁴. Elisa's struggles with her insistent husband, and especially the scene of the conflictive break-up in his car in the middle of the milieu, are more related to Antonio's insistence than to Elisa's impotence. Nevertheless, I did not only fear for Elisa's life; after the film ends, this scene could either symbolize Elisa's moving on or, at worst, her going back to *another* Antonio under different conditions – perhaps wiser after accompanying her father until his dying breath. As Dresda said in the discussion after the film's screening:

Death always comes, and does not only kill the character, but also kills a great narrative carried behind. The scene with the horses, which represent strength and power, comes just as the father is about to transcend to death . . . Death occurs or is introduced killing great narratives, which is also what locates you in a transitional phase. Despite being cyclical, you do find certain rhythms . . . (Appendix B)¹⁰⁵

¹⁰³ Published in 1655, the play shows the distribution of both abstract and material social roles: the author, the world, the king, discretion, the law of grace ('la ley de gracia'), beauty, the rich, the farmer and the kid. (Calderón de la Barca, 1994).

¹⁰⁴ From Enrique Brasó (1977). Entrevista con Saura. *Positif*, 194.

¹⁰⁵ See also Jaia's superb comments on death in Appendix B.

VAMPIRES IN TRANSITION

Elisa, vida mía represents a woman's emancipation, but by making it dependent to the figure of the father, who happens to be an anarchistic intellectual who abandoned his wife and two daughters (the complementary model). Apart from her sister, the only female friend of Elisa that appears in the film is a woman who might have killed herself. Subverting the whole “new civic ideal” plane designed by Manuel Palacio (2011b, p. 23), as a technology *Elisa, vida mía* questions the patriarchal imaginary from the Francoist period and links familial physical violence against women as a new official taboo. The effects of this taboo were not exactly like a seed, or perhaps the earth is too polluted for a seed to grow today. However the meta-narrative resonates with national *machismo*'s networks of power by Luis' hegemonic masculinity (Raewyn Connell, 2005) even if he passes away, since he performs some sort of 'dying demiurge' who teaches Elisa what her freedom is about, as Palacio stating how we should read films made during the transition. In the Spanish state, dying demiurges and their followers are conducting a witch-hunt on feminism, racialized migrants or other vulnerable locations by a virtual and hyper-rational violence of rhetoric justifying daily aggressions in mass media, very often dressed up as leftist, pragmatic or pedagogic (Barbijaputa, 2017).

As I have tried to show in this chapter, Elisa embodies Luis' vulnerability by becoming her *cuidadora* (carer), but Luis' help is ambiguous, which nonetheless does not prevent Elisa from carrying out her own emancipation. If, paraphrasing Gubern one more time, our phoenix abilities are rather constrained by a crane within a metaphor of an archeological model (“we build our personality over the ruins of our ancestors” [1979, p. 49]), our national-European identities are constructed on an immense grave: the perfect scenario for vampires. I will now attempt to draw new readings of *Arrebato* (Iván Zulueta, 1980) in regards to the film's portrayal of the vampire through the rapture that modern film and other technologies of the image might provoke. It is conveyed both in the vampire-images and the camera-vampires of the film. The latter, a popular term for referring

VAMPIRES IN TRANSITION

to *Arrebato*'s cinematic machinery (Teresa M. Vilarós, 1998/2018; Pilar Pedraza, 2005), stands as such through this very project's self-analyzing fashion: it is a camera-vampire itself – since this project's goal is to under-stand *it*. Conceptualizing *Arrebato*'s camera-vampire intends to draw meaningful links to how vampirism is related to a white and male homosocial enterprise, which seems relevant today in the face of the compliance of some LGTBQ people with capitalism in the West.¹⁰⁶ Jasbir Puar states that “[t]here is a commitment to the global dominant ascendancy of whiteness that is implicated in the propagation of the United States as empire as well as the alliance between this propagation and this brand of homosexuality.” (2007, p. 2).¹⁰⁷ After the aids crisis, anti-homophobia measures of Western societies have not only been built on racist, imperialist and 'cis-gender' premises (binary): they also provided LGTBQ people under gay-friendly nation-states with new business opportunities and commodified political fictions while concealing the fact that homophobic violences still occur in our homes and streets.

6. *Arrebato*

“Tengo un pasajero dentro de mi cuerpo.”

(Parálisis permanente, 1982)

Arrebato is a film in which a camera and a tape player are given extraordinary powers both to charm and alienate the male characters in spectacular and violent disappearances (in virtuality).

Meaning 'fit of emotion', 'ecstasy' or 'rapture', 'Arrebato' depicts a Castilian netherworld (including

¹⁰⁶ In the US, Susan Stryker (2008) explains homonormativity as a set rigid standards of gay and lesbian identities which dismiss other trans-corporealities. It refers to a system of normativization of sexual diversities, whose differences in the US have been commodified and entangled in neoliberalism, especially since the 2000s (Lisa Duggan, 2003).

¹⁰⁷ “As the U.S. nation-state produces narratives of exception through the war on terror, it must temporarily suspend its heteronormative imagined community to consolidate national sentiment and consensus through the recognition and incorporation of some, though not all or most, homosexual subjects.” (Jasbir Puar, 2007, pp. 3-4).

VAMPIRES IN TRANSITION

Madrid) in which a heroine-addicted man engages with a film-making addict: Pedro P. In a way, the film portrays the skeleton of the vampiric ritual par excellence, involving a technological mediation towards transcendence. It exposes itself as a male homosocial enterprise to merge with the most bitter-sweet techno-pride of many nations in the 20th century – cinema. Pedro P. (Will Moore) is depicted as a very unstable and mysterious Peter Pan-like young man whose performances fluctuate between an effeminate, self-destructive, and wannabe wizard, and a masculine predator-vampire – especially under the influence of heroin.

Arrebato won the special high quality prize from the Ministry of Culture in 1979 (under the Democratic Center Union [UCD] government). It is considered a cult film by many Spanish film critics and scholars, exemplified by the volume edited by Filmoteca de Valencia in 2005, even though its director, Iván Zulueta, never undertook any production again after its release. Zulueta was born in Donosti (Euskadi – Basque Country) in 1973 and studied at the Spanish Official School of Cinematography (EOC), from where he could not graduate. His designs for films' posters (especially those made for José Luis Borau and Pedro Almodóvar) have been widely acclaimed, adding to his *auteur*ship a mysterious aura tremendously enriched by his deviant short-films, such as *Ágata* (1966) and *Leo es pardo* (1976). Interestingly, Iván Zulueta stated in an interview in 2004 that “vampires have always been there, but portraying cinema as a vampire was not exactly my intention.” (interviewed by Rodrigo Aldorondo, 2004, my own translation)

6.1. Vampires and cinema

Despite Zulueta's intentions, the link between cinema and vampires is constantly enacted in the film. In the first scene, José (Eusebio Poncela)¹⁰⁸ finishes editing a vampire film rather discouraged (“Fuck cinema”, he says) with the sound of police sirens in the background. He gets home, where

¹⁰⁸ Poncela also played a man with ambiguous sexuality in *La ley del deseo - The Law of Desire* (Almodóvar, 1987).

VAMPIRES IN TRANSITION

he receives a package from the building block doorman. He enters his house, gets highly annoyed and rude before Ana, who seems to have squatted in his bedroom and prepares a bath. As we find out later, Ana (played by Argentinean actress Cecilia Roth) left him a month before in order to work on a film, whose failure has forced her to come back to him. José is so annoyed that he starts listening to Pedro's voice-over on tape while moving around the house. The bath starts leaking and water is everywhere; José gets into the bath all dressed up, and then Pedro's voice-over re-starts from the cassette player in the room. The soundtrack increases grave tones and José sees Pedro in briefs, located in a corner of the bathroom, while his techno-voice keeps sounding.

Arrebato entails a complex structure of time, by which diverse sheets of present and past merge through José's memories and Pedro's films, but also through experimental and intertextual devices which explicitly confuse referentiality of the characters' free indirect discourses and diegetic time planes themselves. For Deleuze (1989), some modern films defy the traditional subordination of time to movement through creative means of editing soundtracks, recollection- and dream-images. Through them, we can engage with the plane of immanence through a 'point of flight' that manifests itself in the series of time-images, enabling an increase of potency. *Arrebato's* time-image recreates a pop art pastiche and experimental inter-textuality through irrational cuts which have the power to break our sensory motor schema by challenging classic cinema's reliance on the organic system or whole (1986). This is presumed to virtually bring an immanent increasing of potency for Deleuze, since the spiritual automaton or viewer who can read on the screen the crystal becomes a "visionary" (1989, p. 21), unconstrained by the habitual limitations of automatic recognition. Then why would Angy say after watching *Arrebato* that it had sucked her energy? (Appendix B).

In *Arrebato*, virtual vampires are embedded in technologies and hold onto male homoerotic bonds: it is to Pedro and José that 'their allies' and their promise of technological transcendence seems to address. Paralleling their progressive vampirization as characters, they mistreat and take

VAMPIRES IN TRANSITION

advantage of women around them, topic rarely explored by film scholars with the exception of Manuel Palacio and Carmen Ciller (2011). Ciller also stresses the androcentric perspective of the Filmoteca de Valencia's volume (2005). As I will try to explain, this bias is related to the vampire-images of the film.

Intra-venous heroin consumption is introduced in the film through José's own recollection-images joined with Pedro's voice-over. In a flash-back that shows how José and Ana start their relationship, José pushes Ana to try snorting it, since "like everything else, if you don't overdose, it's OK" (exactly the same words Pedro told him when they first met months before) [Image 1]. Ana, whose addiction to heroin will increase as much as José's temptation to join Pedro's allies, is depicted as a woman apparently self-aware of her own objectification: she confesses to José that her obsession with lipstick came after she was humiliated by a male lover for not wearing any. "Red penetration", "red rape", she says in a stratigraphic scene, whose layers include first Pedro's words in the voice-over and the image of Ana, superimposed on a blurred TV screen, who tries to exchange dialogue with her partner before his indifference. José, who had just taken a hit of heroin and thus seemed annoyed by her insistence, started having recollection-images of sex with Ana while she is accusing him of mistreating her.

For Vicente Sánchez-Biosca (2005), the film engages with the quotidian despair of modern heterosexual couples through Ana and José's relationship. Ana's defensive words to José are simply interpreted by Sánchez-Biosca as depriving the female character of any agency: "Ana intercepts this devouring gaze by stupid comments about quitting heroin and implausible proposals for a reconciliation [reunión de pareja]. Few times have the quotidian been represented so heartlessly." (2005, p. 167, my own translation) This is something that the film's narrative entails, which will be explained through the analysis of male homosocial bonds.

Arrebato's processes of vampirization are entangled with the materiality of cinema, whose

VAMPIRES IN TRANSITION

mastery as a technology of sublimation is Pedro's biggest obsession. Nevertheless, as Miguel Fernández Labayen and Josetxo Cerdán notice (2005), the *arrebato* is first evoked as pure simulacrum by the nostalgic remembrance of childhood and its joyful consumption of cultural symbols, and also by the insatiability and self-destruction of heroin addiction. These topics share similar soundtracks in the film: either a creepy music box tune or synthesizers. Pedro seeks the highest possible rapture through his Super-8 amateur films of quotidian life scenes, whose result supposedly shames him deeply until he meets José, who gives him an interval timer by which the speed of filming can be programmed. In their first encounter, which appears as audiovisual flashbacks intertwined with Pedro's voice-over, Pedro introduces José to a technology of sublimation he creates with objects from their childhood such as comics and toys. Their affective power produces some kind of hypnosis, while supposedly relying on the characters' fortuitous recognition of the cultural object within their own biographies. As Stranger 1 said after watching the film:

Be it TV or heroin, I think we all desperately need a way out in order to sustain this life. I don't see a proposal to understand life out of this circuit, because even the genius, Pedro, needs society as negation. His solitude is based on incomprehension, and his relationship to Jose in an idealization of love, which we can locate in Ancient Greece; Plato's *Dialogues* describe those relationships about true love among men through intellect and pleasure. The disciple was penetrated by his master's wisdom. (Appendix B; see Preciado, 2002)

As I have explained in chapter 5, the vampire-image is grounded on processes which simulate situations of patriarchal exploitation until they become indiscernible of any other virtual sign, prior or more situated. They have the potential to affect as vampiric. Pedro and José's relationship is depicted within a strong homoerotic arena throughout this Andy Warhol nightmare¹⁰⁹: they usually

¹⁰⁹ *In Sleep* (1963), Warhol had already filmed a young man sleeping on bed for more than five hours.

VAMPIRES IN TRANSITION

entail asymmetrical triangles with women (Eve K. Sedgwick, 1985),¹¹⁰ including Marta (Pedro's cousin and José's first lover), Ana (who José will take to see Pedro, as if the latter were a guru), and Pedro's mistreated girlfriend (played by Helena Fernán-Gómez and dubbed by Pedro Almodóvar's parody).

In the beginning of the film, José angrily throws Ana's heroin to the ground, after which both of them try to sniff it from the carpet – hence getting along again and later watching Pedro's film together. Heroin addiction is indeed portrayed as what keeps them together, the habit that neutralizes José's violences and Ana's desire to leave him. Besides, the first time Pedro and José meet, in order for Pedro not to become the hysterical, weirdo type of faggot, he needs to sniff heroin. This faggot behavior is explicit when, while his voice-over narrates to José his vampiric ascension since the time interval, we see how he dances and sings to Wagner around the camera while happily filming the clouds.¹¹¹ With heroin, his whole appearance is modified: he removes his clothes, washes his face and hair, looks straight to the eyes of José, seems relaxed, talks in a grave and defiant tone, in contrast to his effeminate voice we just heard. José reacts before this transmutation: wraps himself with the bed sheet (he is naked), but seems to fall for Pedro's charm: especially when Pedro reassures his secret hyper-masculinity by 'confessing' he had sex with his cousin (Marta) and her ex-husband too.

Later, Pedro takes José to his room, where he performs some kind of magic ritual with objects, which evokes the *arrebato* (as mentioned above). The ritual consists of a strong remembrance of childhood in relation to an object, be it a miniaturized theatre, a Betty Boop doll for Ana, or a comic.¹¹² Labayen and Cerdán (2005) focus on reading Pedro's magic objects as a strong

¹¹⁰ Eve Kosofsky Sedgwick focused on British literature and René Girard's structuralist symmetrical triangle to draw subversive interpretations of a “radical, disrupted continuum between sexual and nonsexual male bonds” (1985, p. 23) and the asymmetric erotic triangle engendered by two men and a woman within western cultural texts.

¹¹¹ Strangely enough, Casimiro Torreiro (2005) reads *Arrebato* in the comedy genre precisely by proceeding a frame of this scene. (p. 391).

¹¹² Interestingly, in the beginning of *Elisa, vida mía*, Elisa explains that she had a dream of her childhood in which objects from the familial house were vibrating “as if they had life.”

VAMPIRES IN TRANSITION

conditioning pattern which confuses their materiality with time itself.

There is no place for nostalgia, nor space, for Peter Pan, since the productive and reproductive mechanism of the camera makes evident the uniqueness of lived circumstances . . . The point of flight suggested by *Arrebato* can not be childhood, but something beyond, some kind of point without return. (2005, p. 293, my own translation)

However, the fact that *Arrebato's* narration is mainly built on male homosocial bonds by which women are subordinated in narrative schema and parodied through apparently meaningless conversations (in the eyes of men, including Sánchez-Biosca's) should be further considered. Especially when the film engages with practices of remembering that are based on the hierarchical gender binary, as the object-choices show: while the boys choose colonial adventures of masculinist nostalgia, Ana chooses her hypersexual imposition – the Betty Boop doll [Image 3], which supposedly expresses 'campness' for Labayen and Cerdá and which Ana will also perform for José's entertainment before confirming her own frustration (José is impotent).

In addition, the picture cards with which Pedro enraptures José's attention, from the film *King Salomon's Mines* (Compton Bennett & Andrew Marton, 1950), show a heterosexual couple about to kiss each other, and another close-up picture of a black man. Labayen and Cerdán only read what “anthropologists themselves have identified as rites of possessions plenty of times” (p. 287): a black man in ecstasy. But this ethnocentric and objectifying account recalls Western discursive productions of 'the Orient'.¹¹³ In the “Homoerotics of Orientalism”, Joseph A. Boone follows Edward Said's instructions to analyze male Western writers and books in which sexual or erotic encounters with non-Western male others are at play: “[W]hite, male, implicitly heterosexual

¹¹³ Following Foucault and Gramsci, Edward Said studied the representations of 'the Orient' by the Western literary canon. “With disenchantment and a generalized – not to say schizophrenic – view of the Orient, there is usually another peculiarity. Because it is made into a general object, *the whole Orient can be made to serve as an illustration of a particular form of eccentricity.*” (2003, p. 102; original work from 1978).

VAMPIRES IN TRANSITION

subjectivity is the real issue underlying this prurient obsession with indigenous body parts” (1995, p. 96) What is this space where Pedro and José, on heroin, find some sort of ecstatic feeling while looking at pictures of white heterosexual romance and exotic black ecstasy?¹¹⁴ Could it be Spanish 'post-imperialist nostalgia'?¹¹⁵ Or simply 'fear of each other' (homophobia)?

6.2. Vampiric metamorphoses

As Rosi Braidotti explains, contemporary culture provides multiple examples of the fatalist interdependence of men and machines until the point of “micro-electronic seduction” (2002, p. 251). Unlike *Videodrome* (David Cronenberg, 1983), a film focused on the TV screen and much more transparent regarding the materiality of its predators than Zulueta's film, *Arrebato's* metamorphoses do not explore or deconstruct the characters' binary sexualities, but rather reinforce what seems to be at the core of white male subjectivity - or the “Oedipalizing vampire of phallocentrism” himself (Braidotti, 2002, p. 45): its own paranoid and narcissistic drive to the extreme.

“Who will come to my aid?', I asked myself. 'It could be an ally from my childhood – the authentic one. Or a sharp volatile ally who, I'd heard, lately works in daylight too”, says Pedro's voice-over while closing the window of his apartment at Plaza de los Cubos. Inter-textual devices bring cinema's imaginary about vampires (like Murnau's *Nosferatu*, 1922), but they infect the film, showing Pedro's own incarnation as one in one scene. Pedro and Helena Fernán-Gómez's character (to whom he had previously mistreated) go out in Madrid's perverse nightlife. We see how Pedro,

¹¹⁴ Emmanuel Goh analyzes *King Solomon's Mines's* Orientalist discourse in order to read in sir H. Rider Haggard's original novel (1885) the ways Africa, as an exotic fictional land, is portrayed as available for western vampiric needs for self-reflection: “As such, it is not seen as a physical invasion (i.e. military), but as a romantic and erotic journey that must be fulfilled.” (2014, p. 6).

¹¹⁵ Renato Rosaldo (1989) locates 'imperialist nostalgia' in ethnographic accounts and western mainstream films dealing with colonialism through an ambiguous affective stand for colonial past: “[I]mperialist nostalgia uses a pose of 'innocent yearning' both to capture people's imaginations and to conceal its complicity with often brutal domination.” (p. 70).

VAMPIRES IN TRANSITION

who has abruptly left behind the fragility and insecurity that characterizes him except when he does heroin, hits a man with a bottle, steals his shoes, and bumps into another man and invites him to hook up – while his girlfriend looks amazed at him and follows under a Negativo's song (rock and roll band in which Zulueta's brother was a member). The three of them get into a building and, in the elevator, the woman performs the intermediary task of giving physical pleasure to them both – while they seem to look at each other, confronted by each other's virile poses and sunglasses. In the next sequence, filmed with an excessively low angle on dark stairs, a prey runs hysterically and half-naked while Pedro's friend, with a vampire's jaw and covered by blood, commands Pedro (who also resembles a fictional vampire) to follow him. Pedro aggressively shuts her up: he seems to be in charge.

This scene echoes Pedro's metamorphosis into a vampire precisely through embracing a homophobic set of performative codes. ('cis-masculinity'). As Michael S. Kimmel (2009) thinks,

Homophobia is more than the irrational fear of gay man, more than the fear that we might be perceived as gay. 'The world faggot has nothing to do with homosexual experience or even with fears of homosexuals,' writes David Leverenz (1986).¹¹⁶ 'It comes out of the depths of manhood: a label of ultimate contempt for anyone who seems sissy, untaught, uncool' (p. 455). Homophobia is the fear that other men will unmask us, emasculate us, reveal to us and the world that we do not measure up, that we are not real men. (p. 64)

In fact, *Arrebato* seems to mask homophobia by the coalescence between the condition of art to allow for transcendence, traditionally related to the sublime in Western aesthetics (Simon O'Sullivan, 2001), and male homoerotics - both as inspired by and as a way to run away from heroin in the film. As Calva explains after the screening:

It's also extremely sexist in the representation of homosexual desire: to be a man

¹¹⁶ From David Leverenz (1986). *Manhood, humiliation and public life: Some stories. Southwest Review*, 71.

VAMPIRES IN TRANSITION

seems to be the best, and Jose doesn't like Pedro when he's a flaming faggot, but when his hair is combed and he looks very confident of himself, and he treats woman as a sexual object. (Appendix B)

For Deleuze, the 'out-of-field' (*hors-champ* or off-camera data) connects images within frames to the virtual whole the film represents in 'classic' movement-images (1986, pp. 15-18). Shot reverse-shots, for example, relies on a virtual externality of linear logic that presupposes a certain context from an action, like someone looking at something when we see that very same something, each element located somewhere in a virtual space we construct through inferring what is beyond the frame - this is the organic model of movement-images by action-reactions (1989, p. 45). Vampire-images, like the male characters in *Arrebato*, entail an affective quality which holds on the fact that certain signs are designed to somehow confuse the other's affection through spectacular means, procedure only the camera-vampire can stop (at least in Zulueta's film). As much as male homoeroticism and self-awareness of heroin addiction, the out-of-field place of vampires is virtuality. As Teresa M. Vilarós notices, it is “the virtual/conceptual space provided by the cinematographic 'point of flight' (1998/2018; p. 327, my own translation). While a virtual cinematic dimension seems to be the place where vampires come from and go, the *raptures* are about losing oneself in the strongly engendered and racialized cinematic imaginary - or “the vampiric world of images” (Pilar Pedraza, 2005, p. 159).

Pedro's seeking rapture seems to either simulate overdoses or the abstinence syndrome of heroin; the latter is what Fernán-Gómez's character will tell him in between jokes. These scenes show him not eating nor relating to people, but only sleeping in front of the camera, completely driven by the chance to be taken away by vampires from his 'corporeality'¹¹⁷ [Image 4]. “They were

¹¹⁷ As Magdalena Górska explains: “Using the concept of *trans-corporeality*, Alaimo proposes thinking about human embodiment in terms of 'entangled territories of material and discursive, natural and cultural, biological and textual' (2008, 238). Such an entanglement is dynamic, and within it the mutual constitutiveness of bodies and environments shows the ongoing changeability, mutual relationality and transformations of nature and culture (e.g., the relationality of genetically modified food, bodies and environments).” (2016, p. 49). Górska refers to: Stacy Alaimo

VAMPIRES IN TRANSITION

possessing me, devouring me, and I was happy to give in”, his voice-over says. In case it has not been made clear, he has been reporting on his own processes of seeking rapture on tape, which has been sent, along with his films and his house key, to José in the beginning of the film. The voice-over also provides an effective feedback-loop logic in relation to José's time(s), since Pedro finally bequeathes the camera-vampire's instructions to achieve rapture to José via tape player's reproduction.

6.3. The camera-vampire

In times of panic, cameras can become our allies as they seem to force vampires to confront their own violent becoming, as *Arrebato* proves. Free indirect discourse implies an author whose consciousness is embodied in the cinematographic image itself (Pier Paolo Pasolini, 1975). *Arrebato's* camera-consciousness is determined to show José's compliance with and support for Pedro P.'s plan to seek rapture in the virtual hands of vampires. Unlike the immediate pleasure and the inevitably destructive quality of heroin addiction, cinema's potential to provide raptures is idealized in the film as an increasingly disembodied phenomenon, aimed at a virtual transcendence achieved by a feedback loop of material self-destruction. Esperanza Collado and Alberte Pagán (2008) suggest that in *Arrebato* “death should not be understood as opposite to life in this context. The characters do not die; they are transferred into a cinematic dimension, the other side of the mirror that brings them closer to cinema.” (p. 4)

The *arrebato* is like heroin's abusive partner: it is a truly unique experience that only cis-men seem to grasp, and equates material disappearance into the *mirror-image* of vampire-machines by the mimesis of the violent habits Pedro and José perform. Nevertheless, Pedro and the vampires seem to be entitled to supernatural happenings: Pedro's voice-over seems to observe José watching

(2008).“Trans-Corporeal Feminisms and the Ethical Space of Nature.” In Alaimo, Stacy & Hekman, Susan. *Material Feminisms* (pp. 237–264). Bloomington: Indiana University Press.

VAMPIRES IN TRANSITION

his films. By autonomous movements of the camera Marta (Pedro's cousin and José's former girlfriend), whom Pedro uses as witness of his rapture with dreadful consequences, is raptured first by spectacular disappearance. At the end of the voice-over there are no more recollections or parallel montages: José follows Pedro's instructions and reveals his last film; he waits three days for its release, increasingly becoming Pedro by embodying certain habits: same clothes, same destroyed body performance, same sunglasses. When José gets the film which should show how Marta and Pedro have disappeared (basically through lodging the former shot with the same shot but without their figures), both Pedro and José appear on a screen indistinctly [Image 5], like in Bergman's *Persona* (1966) and in the Spanish poster of *Elisa, vida mía* (Appendix C), indicating to the en fleshed José to get into bed and wait for the rapture. José, full of terror as if he were under heroin abstinence, puts on a band covering his eyes and, accompanied by an increasing diegetic tension in the soundtrack, waits for the camera to shoot him. Suddenly, there are gun shots - the film's tone is blue rather than red [Image 6], and the last shot shows José's dead face in black and white. “Fin”. For Angy, a GEMMA class-mate who attended the screening,

I see it more as Jose disappears due to Pedro's disappearance, rather than Ana's. The tension between them [Pedro and Jose] throughout the whole film because they repress themselves.... Vampirism cannot exist without them being reflected in each other, like in the shoot where both their faces are juxtaposed on the screen. It's a violent masculinity, but constantly in transition to somewhere else. A masculinity in deconstruction but through stereotypes and being strengthened by the most violent features of their drug trips (Appendix B).

Interestingly, Labayen and Cerdán read Donna Haraway's “A Cyborg Manifesto” in order to address the “painful” becoming of cyborgs that Pedro and José are supposed to experience, which does not really consider Haraway's insights on how to deal with the informatics of domination

VAMPIRES IN TRANSITION

through a feminist politics of affinities. Suggested by Donna Haraway in the mid-1980s to deal with the endogamic trap that identity politics had become for US feminists during the sex wars, a politics of affinities meant spontaneously or strategically bonding together to fight, create and resist by embracing our differences as potential power (1991, pp. 156-157). Labayen and Cerdá assume it to be a “specific homosexual sensibility” that explains the camp character of the melting pot of objects depicted and the “intensity” of the film (2005, p. 294). They draw on Jack Babuscio's “Camp and the Gay Sensibility” (1977). But what about the fact that for Babuscio “gay sensibility” is inexorably connected to experiences of 'gay' oppression, precisely by counter-arguing against homophobic stereotypes?

The trouble with the speculations on what the critics have thought to term ‘camp’ (aside from the fact that most of it is not, or is straight-camp - a very different thing) is that they never illuminate the gay sensibility, but, rather, go far to reinforce those very standards of judgment and aesthetic excellence which are often antithetical to it. (Babuscio, 1977, p. 119)

What leads to Pedro's obsession with rhythm is, as I am trying to prove here, a male homosocial realm of domination by his own whitening 'art of failure'.¹¹⁸ Such a process, by which Pedro's supposed faggotness is absorbed by necromantic purposes, could index the Spanish homonormativity regime today, which shows indeed white patriarchal adaptability and new forms of male domination. Pedro and José's relationship might be homoerotic, but not suggestively 'gay' and far from faggot-like. It is extremely dependent on subordinating women. When José takes Ana to meet Pedro, while Ana is in the bath the boys are touching and squeezing a slime toy (*'Blandi Blú'*) José gives to Pedro (second gift), and they play with it while they look at each other

¹¹⁸ It could be worth re-reading Babuscio through Jack Halberstam's *The Queer Art of Failure* (2011; Durham: Duke University Press) and José Esteban Muñoz's *Disidentifications* (1999, Minneapolis: University of Minnesota Press), since Zulueta seems to reflect on US 1960s and 1970s gay counterculture, especially in his previous short-films (Collado & Pagán, 2008).

VAMPIRES IN TRANSITION

astonished, almost in erotic rapture of flubbery medi(t)ation [Image 2]. When she enters the room, Pedro leads her directly to a chair where she gets hypnotized for hours by the toy of Betty Boop (a camp attribute for Labayen and Cerdán). Then Pedro and José appear in bed half-naked while Ana wakes up after Pedro's rapture, already stunned at Pedro's supposed geniality (which almost everybody in the screening read as a sexual act). The camera and other technologies of the image such as mirrors work as arenas of libidinal pleasure at the heart of José and Pedro's homoerotic hetero-obsession with virtual rapture, which indeed shows them as vampiric cyborgs.

Perhaps fear is what makes some men love each other so poorly. Fear is constructed in *Arrebato* as an affective semiotic realm for my trans-feminist faggot interpretant: I read a narrative dominated both by 'heterosexist' and homoerotic bonds, which is still a common feature of mainstream cinema. What I fear most is taking part in Pedro and José's "masturbatory cooperation" (Preciado 2013, p. 36) thinking that what they seek desperately, instead of a vampiric dream, is precisely a projection of homosexual idealism ("could they stop being assholes if they tried to take care of each other?"). This narrative could be rooted in vampire-images, since they blur the fact that the female characters are entangled in male homosocial articulations via their own desired subordination. Vampire-images also make Pedro's self-destructive faggotness into a mere superficial pastiche to laugh at.

As if they had been finally spotted by sentinels following *The Matrix's* orders (Lana & Lilly Wachowski, 1999), vampire-images are radically confronted by the film's very end: expecting the final rapture at the point of flight, the ultimate erotic merge between man and machine, José will be assassinated instead. As a spiritual automaton seeking obsessively the sublime, José's "sees better and further than he can react, that is, think." (Deleuze, 1989, p. 170).¹¹⁹ As we saw in the beginning, he had maintained as last shot of his vampire film the female vampire directly looking at camera, which supposedly stands as the most basic sign of classic film lack of expertise, as his partner

¹¹⁹ "[W]hat constitutes the sublime is that the imagination suffers a shock which pushes it to the limit and forces thought to think the whole as intellectual totality which goes beyond the imagination." (Deleuze, 1989, p. 157)

VAMPIRES IN TRANSITION

suggests. José will only confront Pedro's obsession: they seem unable to respond to their own homosexual desires in such a homophobic panorama.

In the 1970s, people were organizing in movements for lesbian and homosexual liberation, demonstrating on the streets against institutional homophobia (in 1977, Barcelona hosted the first gay pride parade in the Spanish state). New meanings can arise from the ashes of patriarchal self-destruction that *Arrebato's* last scene represents, and this phoenix-like realization provides interesting points regarding the fact that we are dealing with both homophobia from the cyborg-national-Catholic regime and homonormativity and gay propaganda sponsored by nationalists and *wealthier* nations' corporations.

The phoenix signs I perceive in *Arrebato* revolve around Pedro's ambiguous sexuality, especially if his quest for vampiric rapture is seen as a way to deal with his own problematic homosexual desire. As I said, I cannot help identify myself with him in this sense. I could not feel more grateful for having found faggots to love and live with. But I have also found guys who fought their naturalized homophobia and loved me back (haven't I?). These contradictions have helped me to embrace the fact that I do not fit in the gender I was assigned with at birth (cis-maleness). They inspire me to keep transforming my paranoid thinking into direct (intra-)action. Drawing on Gloria Anzaldúa,¹²⁰ for Karen Barad

[r]esponsibility is not an obligation that the subject chooses but rather an incarnate relation that precedes the intentionality of consciousness. Responsibility is not a calculation to be performed. It is a relation always already integral to the world's ongoing intra-active becoming and not-becoming. (2007, p. 265-266).

¹²⁰ Gloria Anzaldúa (1987). *Borderlands/La Frontera: The New Mestiza*. San Francisco: Aunt Lute Books.

7. Interlude

There is a beginning. There is a not yet beginning to be a beginning.
There is a not yet beginning to be a not yet beginning to be a beginning.
(Zhuangzi, 2003, p. 38)

March, 2018. I have moved out of Utrecht and back to Granada in order to finish this thesis, which I started in September 2017 - with the films' analyses (chapters 5 and 6). The colors of Granada's sky have recently turned. The blue sky that characterizes regions on the southern milieu of the Iberian Peninsula during most of the year, which indexes an increasing desertification that is going on planet-wide, has become white and grey in most of Europe due to the giant blizzard that is pushing Western societies to its limit these days (Elisabeth O'Leary & Padraic Halpin, 2018). Wait!

While writing the last paragraph in the cave I now live in, until recently abandoned, a torrent began gushing down the path furrowed by past flash floods. I heard someone screaming 'The river is here!' and then saw the water flowing fast as hell some meters away from the door. Slightly panicked, I started to pack my things – including library books, my computer and my guitar. I waited for Ella to pack her stuff and we left the ravine after jumping on logs and screaming to each other over the noise of the rain. The valley we were living on is situated in Dehesa del Generalife, a forest under exploitation of the Alhambra complex, near the suburbs of the city. It is behind the cemetery beside the Alhambra, to which one arrives after passing a wall where, during the Civil War, hundreds of civilians fell to fascist firing squads. Even though water is an extremely scarce

VAMPIRES IN TRANSITION

resource in the milieus and the south of the Iberian Peninsula, torrential rains lash down upon unsuspecting towns and fields. It is a funny coincidence that *today* it is a full moon; that a few days ago we thirstily invoked the ghost of the desiccated river, that she spare us a fifteen minute downhill hike to fetch water – fortunate, when compared to the situation of most humans living without running water. Right now, after feeling the sudden strength of water while escaping the valley, I feel grateful I could find a place to stay at my friends' squat. The rain is forecast to fall for a whole month.

Could a torrent be vampiric if lethal? Perhaps so, due to the fact that the Alhambra complex, one of the most popular attractions for tourists in the Spanish state, manipulates the Darro river to supply water to its verdant forests - even in the blistering summer; then in rare times of plenty, bursts its dykes and spews forth an unfettered river down the gully I inhabited.¹²¹ Would the Alhambra win such a label if I could prove the former hypothesis with the right evidences and avoid a scandal of injuries? Or are we, squatters of abandoned caves and buildings whose owners are the state and bankrupt companies, reckless vampires exposed to our own potential death by deciding to live without paying rent, water, or electricity? Or am I, paranoid researcher, not really sure about my scandalous hypotheses anymore?

We have been told for ages that only by embracing an immanent awareness we can embrace our differences and avoid undesired suffering, but affirmative dogmas seem to take for granted the extension of structural domination. “Time is the monster”, as Easy Star All-Star sings (2003), time is the vampire: it has become money at the turn of the 20th century, as Deleuze (1989)¹²² and Mark

¹²¹ Months later, in May, the local police payed a visit due to a court case the Alhambra had initiated in relation to habited caves in Dehesa del Generalife – asking for my ID.

¹²² “This conspiracy is that of money; what defines industrial art is not mechanical reproduction but the internalized relation with money. The only rejoinder to the harsh law of cinema - a minute of image which costs a day of collective work- is Fellini's: 'When there is no more money left, the film will be finished.' Money is the obverse of all the images that the cinema shows and sets in place, so that films about money are already, implicitly, films within the film or about the film. . . This is the old curse which undermines the cinema: time is money.” (Deleuze, 1989, p. 77).

VAMPIRES IN TRANSITION

Johnson and George Lakoff explains (2003).¹²³ Patience is a virtue that highlights the world's infinite diversity of rhythms, but one thing is nature's mercy and another, capitalists' careless organized exploitation of the earth. At best, we are not only slaves of money and its consequent collective illusions of time, but of our daily alienating habits too, including our performative *id-*entity in daily capitalist circuits of production/reproduction such as streets, supermarkets and highways. Zhuanzgi's holist conception of wholeness insists on the fact that this world's experience invariably links us all to the elements and *virtually* to every being. We are creatures under similar material and spiritual conditions.

'But may I ask you about the pipe of Heaven?' Ziqi said, 'Blowing on the ten thousand things in a different way, so that each can be itself - all take what they want for themselves, but who does the sounding?' (2003, p. 32)

I would like to turn to the the present moment to invoke a camera-vampire to elucidate why I struggle with my male homosexual desire given the dream I introduced this project with, which for years I believed to be the most indelible mark of difference I was embodying, equally shameful and proud. As I said, I have been lucky enough to find shelter in a squat right at the feet of the Alhambra where some of my *primxs* are living.¹²⁴

Nothing dramatic could chase me farther but my own maudlin vampire after the drastic event of the torrent and my moving out of the cave. At some point of my childhood and thanks to my sister Blanca, I started to embody an incest taboo with my female and feminized friends which has somehow allowed me to learn most of who I am. I also have been falling in love with people who did not love me the way I wanted. Sometimes they did, I must admit, but a specific scheme kept

¹²³ “When we are living by the metaphors LABOR IS A RESOURCE and TIME IS A RESOURCE, as we do in our culture, we tend not to see them as metaphors at all. But . . . both are structural metaphors that are basic to Western industrial societies.” (2003, p. 66).

¹²⁴ he building we are squatting, which was re-built in 2007, kept empty for ten years until it was made a home in 2017 due to the construction company's bankruptcy (Prodaizmuz SL). In July, 2018, we received the first notification for eviction by Sabadell Bank.

VAMPIRES IN TRANSITION

repeating: I often fall for straight boys who seem vulnerable enough to receive information about my affects without panicking out of homophobia. When this happens I ought to face the fact that I feel alone and somewhat disconnected from my friends around me; I cannot find any other *reason* to explain such a *waste* of energy. My idealized object of desire is projected on a certain body who somehow fits certain standards of what I consider socially and erotically valuable and attractive, whom, often trapped in 'the straight mind' (Monique Wittig, 1992) could barely give me the love I need and deserve even if they decided to “take a walk on the wild side”, as Lou Red sings (1972).¹²⁵

In addition, focusing on university requirements indeed makes me put aside other concerns – including my own well-being beyond the hyper-active habits of my self-consciousness tonight and now. I keep repeating to myself that, if I embrace some kind of fate not grounded on neoliberal dreams of achieving crystalline immortality, it must be global revolution through means *clearly* not performed in other revolts and serial (r)evolutions, where popular rage has been used by certain sectors to gain social power while planning a new order. Feminism and other movements for liberation put at stake the importance of collectivity, making use of violence, monopoly of the state and its forces of security a legitimate strategy of self-defense. Are we helping each other or only relying on money and the state? To what extent do our abled privileges betray us by the use of strategies of resistance that echoes the hegemonic power's, partly inherited by male-dominated movements?¹²⁶ How can we envision a world without domination if, as Judith Butler explains well (1997b), our own thoughts are part of networks of control and states and corporations themselves seem to hold a technological hegemony never seen before? But who does the sounding?

¹²⁵ Ian McEwan's *Enduring Love* (1997) introduced me to the Clérembault syndrome (Lacan's teacher, by the way) by the character of a homosexual stalker whom the male character blames for his marriage crisis.

¹²⁶ Tiqqun (*The Cybernetics Hypothesis*, n.d.) draws on D.H. Lawrence, Deleuze and Isabelle Stengers to explain their revolutionary plan, which highlights guerrilla warfare strategies led by a minority (Them? The Imaginary Party? No one?) with the consent and support of the majority. This situation is what many people are forced to live in thousands of cities and territories around the world to fight evictions, detentions, sexual and racist aggressions, destructions of communities or natural resources, etc. Beyond scheming plans, we could also expand our revolutionary possibilities by paying attention to trans-feminist and decolonial perspectives and minor methods of resistance, such as breathing, making music, sharing art out of the exchange circuit and respecting the natural (dis)order (witchcraft).

VAMPIRES IN TRANSITION

One thing many of us can see for sure, is our shiny color screens, constantly bombarding us with a myriad of images. The first film projected by the Lumière Brothers at the end of the 19th century showed a train entering a station. The fact that it raptured the viewers' virtually relaxed passivity is significant: it could mysteriously equate to the real effect of railroad systems on folks whose lands were progressively transformed by modernity's velocity. Motion pictures' spectacularity, achieved by the succession of at least around twelve frames per second, provides cinema as the main effective producer of meaning in capitalist societies (that is why cinephiles love awards).

New media consumption and the Internet reveal a habit which “is now a form of dependency, a condition of debt” in neoliberal capitalism, as Wendy Hui Kyong Chun puts it (2016, p. 5). Since these technologies are also allowing and impulsing social networks with multiple uses and applications, our habits ensure the fact that we ought to respond effectively to our networks' requirements every day, which might be related to our increasing anxiety and alienation despite having made incredibly fast and fancy our ways of entertainment, communicating, creating and learning.

Thanks to cybernetics, a digital machine's algorithm can be programmed today to track any threat or deviance in its use, since it is made to register the latter in order to foresee any potentially subversive situation against its original application. For Chun, the Inter-network panorama might be transforming our memories into storage data.¹²⁷ I am not sure whether it was because of weed or my computer, but once I had a lucid dream in which I could enter my consciousness worksite – a huge room full of people on computers. I decided to visit the memory in which I masturbated for the first time (with a soft tracking shot and AC/DC's *Ride on*). Then I went to the cafeteria and felt amazed by all the people I was making up in my mind – since I was aware I was dreaming. But they

¹²⁷ “To engage this everything, we need to forego the desire to reduce memory to storage, and we must develop a politics of forgiving that realizes that to delete is not to forget, but to make possible other (less consensually hallucinatory) ways to remember.” (Chun, 2016, p. 16)

VAMPIRES IN TRANSITION

responded to my eager gaze and acted unexpectedly: three old employers (two women and a man) took all the material and ran away on a motorbike while I unsuccessfully tried to follow them.

Vampires might think of themselves as masters of war:¹²⁸ the pleasure the protagonists of *Arrebato* feel with heroin seems to stand as high as rapture, precisely when its effects were already revealing themselves as nightmares. As Eduardo Haro Ibars wrote in the pages of magazine *Ozono* in 1978, heroin had been quickly introduced in popular neighbors as substitute of hash, and the government measures were not only insufficient, but perhaps compliant with a massive consumption which tremendously affected the fabric of society. The youth implied a threat against the new neoliberal state and heroin became the perfect tool to neutralize it, especially when it was followed by methadone, sponsored by the government, which kept consumers addicted but at least controlled (Haro Ibars, 1978).

Vampire-images, camera-vampires and phoenix signs have been produced drawing on Karen Barad's ontology (2007); Teresa de Lauretis' film theory (1984, 1987), and Charles S. Peirce's (1931-35/1958), Gilles Deleuze's (1986, 1989) and Floyd Merrell's (2003) semiotics. When the vampire is a semiotic object that I intra-act with through an audiovisual image, the camera and other filming technologies such as editing and the screen provide the representamen that locates it as an effectual happening of matter through my visual perception and cognitive management of what I have imaged. The interpretant becomes phoenix when it produces new reparative meanings, since this trilogy of figurations is intended to create alternative ways of dealing with domination in flesh. When the interpretant phoenix becomes a semiotic object instead, we might have lost track of our affective circuits. We enter into virtual dimensions of imaging and often get lost in the “crystalline regime”, where

¹²⁸ Decades before Bob Dylan won the most sophisticated awards of intellectual networks, he seemed to be aware of vampires too: “Let me ask you one question / Is your money that good / Will it buy you forgiveness / Do you think that it could / I think you will find / When your death takes its toll / All the money you made / Will never buy back your soul.” (1963). Curiously enough, the song takes musicality from folk song *Nottamun Town* and Dylan erased the fact that Jean Ritchie collaborated in it (“Masters of War”, Wikipedia, n.d.).

VAMPIRES IN TRANSITION

the actual is cut off from its motor linkages, or the real from its legal connections, and the virtual, for its part, detaches itself from its actualizations, *starts to be valid for itself* [emphasis added].” ” (Deleuze, 1989, p. 127).

We could then perform through codes I have tried to map here through the vampire figuration in Spanish cinema (the 'dying demiurg' from *Elisa* and the homonormative faggot from *Arrebato*).

The semiotic hybrid of the vampire-camera-phoenix puts to work the system of categories which Charles S. Peirce and Gilles Deleuze developed. However, these categories are encoded, meta-ontological messages, re-linking ideas from many thinkers in order to expose one's own, which revolve around the sophisticated methods one creates to communicate. As a Western methodology, semiotics seems to undertake a curious displacement: it provides some sort of meta-programming tool by useful and topographic dynamics of thought while denying the fact that certain brain activities and other technologies of the corporeal self have become fundamental for Western patriarchal hegemony. In other words, our own thoughts have naturalized machinistic habits which make us very dependent on the power of Thirdness (the realm of abstraction and self-referentiality, traditionally addressed by theologians and men alike as “He”, Lord or God).

Due to lectosigns, Deleuze's time-images also “constitute internal elements and relations which must be deciphered, and can be understood only in a progression analogous to that of a *reading*.” (1989, p. 24). It is because they are already *written* in Deleuze's works, which is precisely what David Deamer implies (2011), instead of being imaged and experienced differently every time someone encounters them. Besides, if we follow Deleuze's reliance on the promises of the time-image (1989, p. 176), why would the repetitive actualization of women and feminized characters' exposure to sexual violence a “seed of time” in the films under study? Such a contradictory model for trans-feminist concerns could imply that Deleuze was revealing despair as his hegemonic affect

VAMPIRES IN TRANSITION

of experience when imaging and thinking.¹²⁹ To Sara Ahmed, “anger without hope can lead to despair or a sense of tiredness produced by the ‘inevitability’ of the repetition of that which one is against” (2014, p. 184).¹³⁰

According to Teresa de Lauretis, “as we use signs or produce interpretants, their significate effects must pass through each of us, each body and each consciousness, before they may produce an effect or an action upon the world.” (1987b, p. 41). Contrasted with the machinist model of Deleuze's semiotics (1986, p. 59), Teresa de Lauretis' theory seems more hopeful through the phoenix signs my trans-feminist interpretants have imaged. But until what extent are the visions of this thesis enchanted by the the same cybernetic spells it reveals? This seems to be the very postmodern trap that both produces and constrains reason's insatiability. Our minds would surely need to rest at this point and give space to breathing smoothly and other vulgar entertainments.

I have introduced this chapter with a fragment of “The Question of Making Things Equal” by Zhuangzi. The whole paragraph follows a logical structure, but its meaning might appear contradictory or confusing. The point that one needs to understand is the unity of things on the earth. “The things”, as divisions of reality, are human categories. The categories, expressed by words or images, are full of contradictions. What Zhuangzi means to suggest is that there is a multiplicity of readings and perspectives approaching reality, thus every fact could be questioned, even his whole statement and the very need of questioning. As Confucius, a usual character in Zhuangzi's writings, says to one of his disciples: “listening stops with the ears, the mind stops with recognition, but spirit is empty and waits on all things. The way gathers with emptiness alone.” If love is the feast of the heart, “[e]mptiness is the fastening of the mind.” (2003, p. 53). I will now

¹²⁹ Deleuze shares few encounters with his own affects while designing his semiotic categories, except in Antonioni's films, by which “[t]iredness and waiting, even *despair* are the attitudes of the body . . . This is a time-image, the series of time.” (1986, p. 189).

¹³⁰ As Preciado puts it analyzing Deleuze and Guattari's conception of homosexuality: “Suddenly the problem of interpretation we seemed to be pursuing all along the text gets inverted: it is not about why Deleuze and Guattari thought of themselves as 'molecular homosexuals', but about understanding why they could not come out as heterosexuals in 1970.” (Beatriz Preciado, 2002 p. 154, n. 12; my own translation).

draw conclusions.

8. Vampiric Conclusions

I believe the message will arrive: Revolution will rise and decolonize.”
 (“Zabalaza”, song by Soundz of the South, 2017)¹³¹

As I have aimed to show by the analyses of *Elisa, vida mía* (Carlos Saura, 1977) and *Arrebato* (Iván Zulueta, 1980), modern film techniques which conceal sexist representations or any other trace of exploitation provide what I read as a specific sign: it is a 'vampire-image', whose indiscernibility between elements breaks our sensory-motor schema and conduce us to states of mind similar to our imagination, dreams and memories (virtual dimensions). What happens after such a sensory-motor break, which obviously not every vampire-image can activate, is a collective hypnosis-like charm.

Consuming and producing audiovisual images (and more broadly information) has become a naturalized need in many individuals, immortalized by our 'elders and betters' addiction to television and progressively by the youth's dependence on smartphones. The Internet has allowed the establishment of a hegemonic virtuality which is the realm of opportunist simulations and the objectification of every corporeal entity. I sometimes feel as if I were submerged in a smog of crystalline signs tyrannized by the shining transparence of light bulbs, and like mosquitos I lose myself in loops around centers of artificial light. Exploring these films, produced during the Spanish transition to a neoliberal democracy, might help in approaching current phenomena of mass

¹³¹ Soundz of the South, a hip hop band from Cape Town (South Africa), performed in the closing party of the NOISE Summer School in Utrecht University (August 2017), and at Bartoklaan's squat later that night too.

VAMPIRES IN TRANSITION

media consumption and global destruction overall (Luis Arizmendi, 2018).

Ultra-Catholic Spanish HazteOír's propaganda busses (“Leave the kids alone!”) were circulating Spanish streets in 2017 sentineled with police cars among taxis, buses, bikes and other techno-human inhabitants of the streets. Slogans from institutions and political parties (including one by the new left party Podemos': “Vote with your heart”) are straightforward: they are devices made to simulate one's logical interpretant, which imply emotions and energies that activate flows of self-conscious images in our inner screens of imaging. Very often we become conscious of the fact that we are not breathing, lost as we find ourselves, no longer than three seconds, imaging something that breaks our sensory-motor schema as if we were not where we are but somewhere else.¹³²

In the Spanish state, the gag law ('Ley Mordaza') passed by the conservative party in 2015, forbidding citizens from taking pictures or videos of the police hitting people for the sake of officers' and the state's private security (2015b, p. 18, 36.23). This felony, typified as serious, carries punishment similar to sex work and illegal demonstrations. It has allowed for sets of disciplinary measures which threaten the freedom of breathing itself, such as imprisoning citizens for tweets deemed iniquitous to the Spanish crown and the undeniable torture, opportunist arrests at dawn and brutal aggressions from forces of security towards workers, musicians, puppeteers or activists (*Todo por Hacer*; July, 2018). The increasing regulation of the Internet still highlights the medium's malleability, which clearly does not diminish the fact that capitalism keeps enforcing its domination through it.

Popular or not, vampires are always seen as the dangerous other: the criminals marked and imprisoned by our necromantic system of justice managed by professionals and machines. 'Camera-

¹³² This implies a kind of 'combat breathing' that should be further explored. Drawing on Franz Fanon and especially referring to lands under necropolitics, Suvendrini Perera and Joseph Pugliese explain how “[t]his target body, seized and somatechnically interpenetrated by the violences of the state, must thus be reduced to a soma of such utter political and economic vulnerability that the very possibility of respiration becomes the ultimate challenge.” (2011, p. 2). See Fanon (1970). *A Dying Colonialism*. Chevalier, Haakon (Trans.). Ringwood: Pelican, p. 50 (Original work from 1965).

VAMPIRES IN TRANSITION

vampires' haunt them and spectators consume their regulated exhibition under the watch of data mining. The massive spread of cameras and screening platforms online today point out the changing articulation of 'ego-casting' (Christine Rosen, 2005)¹³³ both behind users's habits and hegemonic technologies of the self, but they also provide potential powers to the people whose footage reveals instances of systematic corruption and violence (such as the work of Wikileaks). As we all know, fictional vampires are bonded together with their makers through violent metamorphoses after which they are truly born as creatures both dead and alive. While cameras keep filming in order not to lose a detail of the “emacipation of ma(t)ter”, paraphrasing Rick Dolphijn and Iris van der Tuin (2012, pp. 93), they can also work against what they seem to defend. Trying to manage these unpredictable consequences activates a camera-vampire, which again posits the issue of the feedback-loop system as a noisy and iterative phenomenological experience; commonly, “the loop”, as Calva states after the screening of *Arrebato* (Appendix B).

Where there are vampire-images there might be phoenix signs too: they appeal to our intuition of cycles, by which vampires' immortality gives in to the material world. This feedback loop leads us to embrace the fact that we cannot control everything that we think, feel and do just as cybernetic capitalism cannot avoid leaks. Surrendering to the cycle of life and death implies the magic that Christianity exclusively attributes to Jesus Christ (Román Gubern, 1999, p. 87). People have been struggling against religious tyranny and its values and dogmas for millennia – still today in the Spanish state. To break with the constant chains of interconnected signs sometimes performed through vampiric procedures implies a transformation of the process of semiosis, which for Teresa de Lauretis stands as a feminist strategy when it “comes to rest” (1987b, p. 40). But what could involve such a state of rest when every element of this universe is unavoidably transforming itself through its surroundings? “Because right and wrong appeared, the Way was injured, and because

¹³³ “‘Ego-casting’ is the name Christine Rosen gives to the relationship between US people and screen devices focusing on TiVo's and iPod's massive assimilation after cable TV's regime of narrowcasting in the 2000s (2005).

VAMPIRES IN TRANSITION

the Way was injured, love became complete. But do such things as completion and injury really exist, or do they not?" (Zhuangzi, p. 37).

My own situated knowledge relies on a principle of self-reflexivity, an 'order of the phoenix' typical of second-wave cybernetics, by which it "tends notoriously towards infinite regress", as Katherine Haynes puts it (1999, p. 8). In *Harry Potter: The Order of the Phoenix* (Joanne K. Rowling, 2003), Dumbledore's Army (DA) constantly struggles against Dolores Umbridge's demofascist decrees, intended onto destroying the secret band of students originated to defend themselves from *dark* magic and the Ministry of Magic. Her simulacra of good authority is undertaken by imposing a terrorist mark over any entity opposed to her tyranny in a feedback-loop performane.

'I want you to write, I must not tell lies,' she told him softly.

'How many times?' Harry asked, with a creditable imitation of politeness.

'Oh, as long as it takes for the message to *sink in*,' said Umbridge sweetly. 'Off you go.'

(Rowling, 2003, p. 240)

For Hayles, a loop of self-reflection might "ha[ve] subversive effects because it confuses and entangles the boundaries we impose on the world in order to make sense of that world." (p. 9) It seems that vampires are captured by invoking phoenix by irrationally cutting out the vampire-images within in spite of or as a result of our weariness and despair's impasses, precisely for the faithful purpose of burning these emotions to the ground in order to be born again. As Deleuze said, "We need an ethic or a faith, which makes fools laugh; it is not a need to believe in something else, but a need to believe in this world, of which fools are a part." (1989, p. 173). In Hispanic film studies, scholars would also need to stop decreeing universal readings in attempts to connect our potencies, conceal our biased perspectives or maintain our job positions (*gubernmentality*). As Zhuangzi says,

To use an attribute to show that attributes are not attributes is not as good as using a

VAMPIRES IN TRANSITION

non-attribute to show that attributes are not attributes. To use a horse to show that a horse is not a horse is not as good as using a non-horse to show that a horse is not-a horse. Heaven and earth are one attribute; the ten thousand things are one horse. (p. 30)

If we follow de Lauretis' vision quoted earlier, a spread of feminist interpretants leaks our brains' twists and turns to the point we provoke “an action upon the world” (1987b, p. 41). I see we are constantly creating threads of 'free affects' with other entities, spaces where domination is questioned and deconstructed. There is where we find home. Thanks to this thesis, my passion now is to update and experiment with our performative set of habits beyond the first person shooter's schizophrenic perspective of the selfie (as in *Lady in the Lake* by Robert Montgomery, 1947)– or living our lives “playing video games” (Lana del Rey, 2012). Whether the displacement of my pseudo-Clérembault homo-syndrome that I poorly draw here icons my white innocence despite my non-native English wannabe-poetics, I believe that the ability to create ways to materialize co-existence out of the tentacles of co-extinction with extreme urgency is a dream worth sleeping for. “And someday there will be a great awakening when we know that this is all a great dream.” (Zhuangzi, p. 43). It is programmed in the immanent power of our bodies as discursive-material creatures of this planet that we are, breathing the same air, thanks to one's spirit, massive enough to smoke our own extinction (so far).

Given the fact that HIV was treated in the 1980s as an epidemic strain related to minorities and broadly linked to marginal lifestyles (*La ciencia del pánico*, Isabel Otaduy Sömme & Patrizia Monzani, 2011), I wonder until what extent ultra-conservative agents in the West approach others as epidemic - against which the establishment of capitalist democracies, *id*-entities and the empire of tolerance stand as presumably better. We have been advised to empower ourselves further through the very location which condemns us. We could now keep spreading our disease of change

VAMPIRES IN TRANSITION

by transforming our emotions within networks, alchemists of our own bodies and relational beings as we are. I believe there are sorts of magic you and I are not aware of – yet.

Here I have presented a metamorphosis of the vampire cyborg - by the vampire I have become while writing and reading in front of a computer in endless *madrugadas* (night-like morning vigils). Virtually dressed up as some sort of vampire slayer, I have chased vampires in loop while depositing my faith in time through stratigraphic planes of semiotic self-awareness undertaken by both mandatory and spontaneous episodes of automatic writing and many hours of reading and editing. My vampire has been compromising my spirit with an academic commitment, sucking legible images from my screen of consciousness and forcing my body to read and tap and to look at you too, screen. My virtual dream is an epidemic of revolutionary waves whose rhythmic sounds would symbolize a chronosign of chaotic harmony, by which this planet's corporate destruction could be stopped. In the west, we must start by decolonizing and decapitalizing our body-mind-spirits, relationships, properties, jobs and rituals. With or without the Internet, as Patti Smith sang (1978), covering native American chants, “we shall live again.”

VAMPIRES IN TRANSITION

LIST OF REFERENCES

- AC/DC (1976). Ride on [MP3]. On *Dirty Deeds Done Dirt Cheap*. Sidney: Albert Productions, retrieved 8 August, 2018, from https://www.youtube.com/watch?v=E58_5-FC3k4.
- Aldorondo, Rodrigo (2004). Entrevista a Iván Zulueta. *Rockdelux*, retrieved 13 January, 2018, from <https://ivanzulueta.net/prensa/entrevistas/ivan-zulueta-rockdelux/>.
- Ahmed, Sara (2014). "Feminist Attachments". In *The Cultural Politics of Emotions* (pp. 68-90). Edinburgh: Edinburgh University Press (Original Work from 2004).
- Ambelain, Robert (1978). *O Vampirismo*. Lisboa: Livraria Bertrand.
- Anes, Gonzalo (1979). *El Antiguo Régimen: Los Borbones* (4th ed.). Madrid: Alianza Editorial (Original Work Published 1975).
- Anzaldúa, Gloria & Morga, Cherrie (Eds.) (1981). *This Bridge Called My Back. Writings by Radical Women of Color*. New York: Kitchen Table – Women of Color Press.
- Arizmendi, Luis (2018). "Las amenazas de la tendencia neoautoritaria en el siglo XXI". In Peña Lillo, Julio & Polo Blanc, E. Jorge (Eds.). *El Estado en disputa. Frente a la contraofensiva neoliberal en América Latina* (pp. 163-192). Quito: Ediciones CIESPAL.
- Aróstegui, Julio. (2007). "La Transición a la democracia, 'matriz' de nuestro tiempo presente." In : Quirosa-Cheyrouze Muñoz, Rafael (Ed.). *Historia de la transición en España: los inicios del proceso democratizador* (pp. 31- 44). Madrid: Biblioteca Nueva.
- Barad, Karen (2014). "Diffracting Diffraction: Cutting Together-Apart." *Parallax*, 20, 3, 168-187.
- Barad, Karen (2007). *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter*. Durham & London: Duke University Press.
- Barbijaputa (2017, 28 November). Las mujeres que enfadaban a Javier Marías. *Eldiario.es*, retrieved 28 November, 2017, from https://www.eldiario.es/zonacritica/Javier_Marias-barbijaputa-Gloria_Fuertes_6_658694142.html.
- Baudrillard, Jean (1996). *The Perfect Crime*. Turner, Chris (Trans.). London: Verso.
- Braidotti, Rosi (2002). *Metamorphoses. Towards a Materialist Theory of Becoming*. Cambridge:

VAMPIRES IN TRANSITION

Polity Press.

- Berjano, Daniel (2004). ¡Harka! Del homoerotismo a la opresión de género y raza. *Revista Latinoamericana de Geografía e Género*, 5, 2, 11-18, retrieved from <http://www.revistas2.uepg.br/index.php/rlagg/article/view/6160>.
- Berthet, Catherine (1995). *Elisa, vida mía*. Analyse de la bande son. *Colloque international Dijon: Saura – voir et lire*, 149-159.
- Bodelón, Serafín (1995). Quirico y Prudencio: himnos a las dos Eulalias. *Revista de estudios extremeños*, 51, 1, 1995, 25-48.
- Boone, Joseph A. (1995). Vacation Cruises; or, The Homoerotics of Orientalism. *Publications of the Modern Language Association*, 110, 1, 89-107.
- Buika, Concha (2005). Jodida pero contenta [MP3]. On *Buika*. Madrid: DRO Atlantic, retrieved 8 August, 2018, from https://www.youtube.com/watch?v=E58_5-FC3k4.
- Butler, Judith (1990). *Gender Trouble. Feminism and the Subversion of Identities*. New York and London: Routledge.
- Butler, Judith (1997a). *Excitable Speech: A Politics of the Performative*. New York: Routledge.
- Butler, Judith (1997b). “Circuits of Bad Consciousness. Nietzsche and Freud”. In *The Psychic Life of Power. Theories in Subjection* (pp. 83-105). Stanford: Stanford University Press.
- Butler, Judith (1997c). “Melancholy Gender / Refused Identification”. In *The Psychic Life of Power. Theories in Subjection* (pp. 132-150). Stanford: Stanford University Press.
- Calderón de la Barca, Pedro (1994). Frutos Cortés, Eugenio (Ed.). *El gran teatro del mundo. El gran mercado del mundo*. Madrid: Cátedra.
- Cameron, Averil (1991). *Christianity and the Rhetoric of Empire: The Development of Christian Discourse*. Berkeley, Los Angeles & London: University of California Press.
- Cantarella, Eva (1998). *Pasado próximo. Mujeres romanas de Tácita a Sulpicia*. Núñez, M^a Isabel (Trans.). Valencia: Ediciones Cátedra.

VAMPIRES IN TRANSITION

- Ceberio, Monica (2018, 27 April). La Manada ruling sparks fierce debate over definition of sexual violence, *El País*, retrieved 17 July, 2018, from https://elpais.com/elpais/2018/04/27/inenglish/1524824382_557525.html.
- Chun, Wendy Hui Kyong (2016). "Introduction". In *Updating to Remain the Same: Habitual New Media* (pp. 1-19). Cambridge (US): The MIT Press.
- Collado, Esperanza & Pagán, Alberte (2008). Experimental Features in *Arrebato*. *Experimental Conversations Journal*, 2, 1-8.
- Colomer, Josep A. (1991). Transitions by Agreement. Modeling the Spanish Way. *American Political Science Review*, 84, 4, 1,283-1,302.
- Connell, Raewyn (2005) [1993]. *Masculinities* (2nd Ed.) Cambridge: Polity Press.
- Corrigan, Timothy (2011). "The Commerce of Auteurism". In Corrigan, Timothy; White, Patricia & Mazaj, Meta (Eds.). *Critical Visions in Film Theory* (pp. 18-28). Boston: Bedford & St. Martin's (Original work from 1991).
- De Andrade, Oswald (1976). "O manifesto antropófago." In Teles, Gilberto Mendonça (Ed.). *Vanguarda européia e modernismo brasileiro: apresentação e crítica dos principais manifestos vanguardistas* (3rd ed.). Petrópolis; Vozes; Brasília: INL (Original work from 1928).
- De la Vega, Garcilaso (2009). Dent Young, John (Ed. & Trans.). *Selected Poems by Garcilaso de la Vega*. Chicago & London: University of Chicago Press.
- De Lauretis, Teresa (1987a). "The Technology of Gender". In *Technologies of Gender. Essays on Theory, Film, and Feminism* (pp. 1-30). Bloomington & Indianapolis: Indiana University Press.
- De Lauretis, Teresa (1987b). "The Violence of Rhetoric". In *Technologies of Gender. Essays on Theory, Film, and Feminism* (pp. 31-50). Bloomington & Indianapolis: Indiana University Press.
- De Lauretis, Teresa (1987c). "Rethinking Women's Cinema. Aesthetics and Feminist Theory. ". In *Technologies of Gender. Essays on Theory, Film, and Feminism* (pp. 127-149). Bloomington & Indianapolis: Indiana University Press.
- De Lauretis, Teresa (1984a). "Introduction". In *Alice Doesn't. Feminism, Semiotics, Cinema* (pp. 1-11). London & Basingstoke: Macmillan.
- De Lauretis, Teresa (1984b). "Through the Looking Glass". In *Alice Doesn't. Feminism, Semiotics, Cinema* (pp. 12-36). London & Basingstoke: Macmillan.
- De Lauretis, Teresa (1984c). "Imaging". In *Alice Doesn't. Feminism, Semiotics, Cinema* (pp. 37-69). London & Basingstoke: Macmillan.

VAMPIRES IN TRANSITION

- De Lauretis, Teresa (1984d). "Semiotics and Experience". In *Alice Doesn't. Feminism, Semiotics, Cinema.*(pp. 158-186). London & Basingstoke: Macmillan.
- De las Casas, Bartolomé (2011). Martínez Torrejón, José Miguel (Ed.). *Brevísima relación de la destrucción de las Indias.* Medellín: Editorial Universidad de Antioquía (Original Work from 1542).
- De Sousa Santos, Boaventura (2002). Between Prospero and Caliban: Colonialism, Postcolonialism, and Inter-identity. *Luso-Brazilian Review*, 39, 9-43.
- D'Lugo, Marvin (1991). *The Films of Carlos Saura: the Practice of Seeing.* Princeton & New Jersey: Princeton University Press.
- Deamer, David (2011). A Deleuzian Cineosis: Cinematic Semiosis and Syntheses of Time. *Deleuze Studies*, 5, 3, 358–382.
- Debord, Guy (2002). *The Society of Spectacle.* Knabb, Ken (Trans.), retrieved 13 July, 2018, from <https://theanarchistlibrary.org/library/guy-debord-the-society-of-the-spectacle.pdf> (Original work from 1968).
- Deleuze, Gilles (2007). "What is the Creative Act?" In Lapujade, David (Ed.). *Deleuze, Two Regimes of Madness, Texts and Interviews 1975-1995* (pp. 312-324). Hodges, Ames & Taormina, Mike (Trans.). Los Angeles: Semiotext(e).
- Deleuze, Gilles (1989). *Cinema 2. The Time-Image.* Habberjam, Barbara & Tomlinson, Hugh (Trans). Minneapolis: University of Minnesota Press (Original work from 1985).
- Deleuze, Gilles (1987). Gilles Deleuze on Cinema: What's the Creative Act? [Video File], retrieved 12 November, 2017, from https://www.youtube.com/watch?v=a_hifamdISs.
- Deleuze, Gilles (1986) *Cinema I. The Movement-Image.* Habberjam, Barbara & Tomlinson, Hugh (Trans). Minneapolis: University of Minnesota Press (Original work from 1983).
- Descubrimiento de América (n.d.). In *Wikipedia*, retrieved 15 June, 2018, from https://es.wikipedia.org/wiki/Descubrimiento_de_Am%C3%A9rica.
- Dolphijn, Rick et van der Tuin, Iris (2012). *New Materialism: Interviews & Cartographies.* Open Humanities Press; Ann Arbor: University of Michigan Library.
- Duggan, Lisa (2003). "Equality Inc." In *The Twilight of Equality? Neoliberalism, Cultural Politics, and the Attack on Democracy* (pp. 43-66). Boston: Beacon Press.
- Dylan, Bob (1963). Masters of War. On *The Freewheelin' Bob Dylan.* New York: Columbia Records, retrieved 8 August, 2018, from https://www.youtube.com/watch?v=E58_5-FC3k4.

VAMPIRES IN TRANSITION

- Easy Stars All-Stars (2003). Time. On *The Dub Side of the Moon*. New York: Easy Stars Records.
- ECHR condemns Spain for not investigating torture. (2015, 5 May). *Basque Peace Process*, retrieved 5 July, 2018, from <http://www.basquepeaceprocess.info/2015/05/05/echr-condemns-spain-for-not-investigating-torture-aztnugal/>.
- El Katthat, Mohammed (1997, 18 November). Un hombre mata a su ex mujer prendiéndole fuego tras atarla. *El Mundo*, retrieved 17 July, 2018, from <http://www.elmundo.es/elmundo/1997/diciembre/18/nacional/malostratos.html>.
- Embido, Alfredo (2008). Apocard, ¿medicamento asesino? *Revista de Medicinas Complementarias. Medicina Holística*, 73, 108-113.
- Esquirol, Meritxel & Fecé, Josep Lluís (2005). “Haciendo estudios culturales: una aproximación a los discursos legitimadores de la transición.” In Lozano Aguilar, Arturo & Pérez Perucha, Juliol (Eds.). *El cine español durante la transición democrática (1974-1983)* (pp. 165-180). Valencia: Academia de las Artes y de las Ciencias Cinematográficas de España.
- Esteban, Mari Luz (2001). Embodied anthropology: Anthropology from oneself. *Revista della Società Italiana di Antropologia Medica*, 11-12, 173-189.
- ETA (2018, 20 April). ETA al pueblo vasco: declaración sobre el daño causado. *Gara*, retrieved 3 July 2018 from https://www.naiz.eus/eu/hemeroteca/gara/editions/2018-04-20/hemeroteca_articulos/eta-al-pueblo-vasco-declaracion-sobre-el-dano-causado.
- Etcétera (1995). Notas para un debate sobre la transición española de la dictadura franquista a la democracia. *Etcétera 25 - La Leyenda de la Transición*, 1-6, retrieved 4 May 2018 from https://sindominio.net/etcetera/REVISTAS/Etc_25.pdf.
- Del Rey, Lana (2012). Video Games [MP3]. On *Born to Die*. Santa Monica (US): Interscope Records, retrieved 8 August, 2018, from https://www.youtube.com/watch?v=E58_5-FC3k4.
- Domínguez Ortiz, Antonio (1980). *El Antiguo Régimen: Los Reyes Católicos y los Austrias* (7th ed.). Madrid: Alianza Editorial. (Original Work Published 1973)
- Federici, Silvia (2004). “Introduction.”. In *Caliban And The Witch: Women, The Body, and Primitive Accumulation* (pp. 11-20). Brooklyn (US): Autonomedia.
- Femenías, María Luisa & Sosa Rozzi, Paula (2009). “Poder y violencia sobre el cuerpo de las mujeres.”. Porto Alegre: *Sociologias*, 21, 42-65.

VAMPIRES IN TRANSITION

- Fernández-Savater, Amador (2012). “Emborronar la CT: del 'No a la guerra' al 15M.”. In Guillem, Martínez (Ed.). *CT o Cultura de la Transición: crítica a 35 años de cultura española* (“Third Chapter”). Madrid: Debolsillo.
- Fernández Gálvez, Marisa (2018, April 28). La manada es el sistema. *El Diario.es*, retrieved 10 July, 2018, from https://www.eldiario.es/tribunaabierta/manada-sistema_6_765783434.html.
- Fleurant, Aude; Wezeman, Pieter D.; Wezeman, Siemon T. & Tian, Nan (2017). Trends in International Arms Transference. *SIPRI Fact Sheet*, retrieved 3 March, 2018, from <https://www.sipri.org/databases/armstransfers>.
- Foucault, Michel (2003). “17 March 1976”. In Bertani, Mauro & Fontana, Alessandro (Eds.). *'Society Must Be Defended'. Lectures at the Collège de France, 1975-76* (pp. 239-264). Macy, David (Trans.). New York: Allen Lane and Penguin Books.
- Foucault, Michel (1991). “Governmentality”. Braidotti, Rosi (Trans.) In Burchel, Graham; Gordon, Colin & Miller Peter (Eds.). *The Foucault Effect. Studies in Governmentality* (pp. 87-104). Chicago: The University of Chicago Press (Original work from 1978).
- Faneka (2017). Roots on Love [MP3]. On *Faneka*, retrieved 8 July, 2018, from <https://www.youtube.com/watch?v=a6yDBBqLkWc&t=2s>.
- Faneka, Inés (2017). She Rose [MP3].
- García, Carlos; Piotrowski, Harald & Rosés, Sergi (2006). (Eds. & Trans.) *Barcelona, mayo 1937. Testimonios desde las barricadas*. Barcelona: Alikomio ediciones.
- García Ochoa, Santiago (2009). ‘Mirarse en la pantalla’: el cine de Carlos Saura. *Hispanic Research Journal*, 10, 4, 357–369.
- Goh, Emmanuel (2014). The Geographical Imagination of Imperial Expansionism in H.G. Wells’ *The Island of Doctor Moreau* and H. Rider Haggard’s *King Solomon’s Mines*. Retrieved from https://www.academia.edu/9803571/The_Geographical_Imagination_of_Imperial_Expansionism_in_H.G._Wells_The_Island_of_Doctor_Moreau_and_H._Rider_Haggards_King_Solomons_Mines.
- Gómez de Castro, Ramiro (1989). *La producción cinematográfica española: de la Transición a la*

VAMPIRES IN TRANSITION

Democracia (1976-1986). Bilbao: Mensajero.

- Górska, Magdalena (2016). "Working with Breathing." In *Breathing Matters: Feminist Intersectional Politics of Vulnerability* (pp. 39-85). Linköping: Linköping University Press.
- Grzebalska, Weronika, Kováts, Eszter & Pető, Andrea (2017, 13 January). Gender as symbolic glue: how 'gender' became an umbrella term for the rejection of the (neo)liberal order. *Political Critique*, retrieved 12 October, 2017, from <http://politicalcritique.org/long-read/2017/gender-as-symbolic-glue-how-gender-became-an-umbrella-term-for-the-rejection-of-the-neoliberal-order/>.
- Gubern, Roman; Monterde, José Enrique; Pérez Perucha, Julio & Torreiro, Casimiro (2009). *Historia del cine español* (6th ed.). Madrid: Cátedra (Original work from 1995).
- Gubern, Román (1996). *Del bisonte a la realidad virtual. La escena y el laberinto* (2nd ed.). Barcelona: Anagrama.
- Gubern, Román (1979). *Carlos Saura*. Huelva: Festival de Cine Iberoamericano.
- Guillem, Martínez (2012). "El concepto CT." In Guillem, Martínez (ed.). *CT o Cultura de la Transición: crítica a 35 años de cultura española* ("First Chapter"). Madrid: Debolsillo.
- Haislop, Maria (2013). "La familia en el cine de Carlos Saura." In Rodríguez Fuentes, Carmen (Ed.). *Desmontando a Saura* (pp. 111-125). Málaga: Luces de Galibo.
- Haraway, Donna (1991a). "Reading Buchi Emecheta: Contests for 'Women's Experience' in Women's Studies." In *Simians, Cyborgs, and Women. The Reinvention of Nature*, pp. 109-124.
- Haraway, Donna (1991b). "Gender for a Marxist Dictionary: The Sexual Politics of a Word." In *Simians, Cyborgs, and Women. The Reinvention of Nature* (pp. 127-148). New York: Routledge.
- Haraway, Donna (1991c). "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century." In *Simians, Cyborgs, and Women. The Reinvention of Nature*. (pp. 149-182). New York: Routledge.
- Haraway, Donna (1991d). "Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective." In *Simians, Cyborgs, and Women. The Reinvention of Nature* (pp. 183-202). New York: Routledge.

VAMPIRES IN TRANSITION

- Harding, Sandra (1993). "Rethinking Standpoint Epistemology: What Is 'Strong Objectivity'?" In Alcoff, Linda & Potter, Elizabeth (Eds.). *Feminist Epistemologies* (pp. 49-82). New York: Routledge.
- Haro Ibars, Eduardo (1978). La droga mata. *Ozono*, 4, 37, 7-10.
- Hayles, Katherine (1999). "Toward Embodied Virtuality." In *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics* (pp. 1-25). Chicago: The University of Chicago Press.
- Hocquenghem, Guy (1993). "Anti-Homosexual Paranoia." In *Homosexual Desire* (pp. 51-52). Dangoor, Daniella (Trans.) Durham & London: Duke University Press (Original work from 1972).
- Hopewell, John (1989). *El cine español después de Franco, 1973-1988*. Madrid: El Arquero.
- Iseo & Dodosound (2017). Vampire. On *Roots in the Air* [MP3 File]. Madrid: Mundo Zurdo, retrieved 8 August, 2018, from https://www.youtube.com/watch?v=E58_5-FC3k4.
- Jhally, Sut (1898). "Advertising as Religion. The Dialectic of Technology and Magic." In Jhally, Slut & Angus, Lan (Eds.). *Cultural Politics in Contemporary America* (pp. 217-229). New York: Routledge.
- Jover, José María (1979). *Historia de España: la Edad Contemporánea*. Barcelona: Teide.
- Kimmel, Michael S. (2009). "Masculinity as Homophobia. Fear, Shame, and Silence in the Construction of Gender Identity." In Ferber, Abby L.; Holcomb, Kimberley & Wentling, Tre (Eds.). *Sex, Gender, and Sexuality: The New Basics: An Anthology* (pp. 58-70). New York: Oxford University Press (Original work from 2003).
- Kreps, David (2014). "Virtuality and Humanity." In Grimshaw, Mark (Ed.). *The Oxford Handbook on Virtuality* (pp. 712-726). Oxford: Oxford University Press.
- Labré, Chantal (1977). Un rituel de la regression (*Elisa, vida mía*). *Positif*, 195-196, 105-108.
- Laporta, Elena (23 January 2012). La ley integral española contra la violencia de género limita su aplicación al feminicidio íntimo. *Feminicidio.net*, retrieved 12 April, 2018, from

VAMPIRES IN TRANSITION

<http://femicidio.net/articulo/la-ley-in>.

- Jefatura del Estado (2015a, 30 March). Ley Orgánica 2/2015, de 30 de marzo, por la que se modifica la Ley Orgánica 10/1995, de 23 de noviembre, del Código Penal, en materia de delitos de terrorismo. *Boletín Oficial del Estado*, 77, 1, 27,177-27,185, retrieved 3 January, 2018, from <https://www.boe.es/buscar/doc.php?id=BOE-A-2015-3440>.
- Jefatura del Estado (2015b, 30 March). Ley Orgánica 4/2015, de 30 de marzo, de protección de la seguridad ciudadana. *Boletín Oficial del Estado*, 77, 27,216-27,243, retrieved 3 October, 2017, from https://www.boe.es/diario_boe/txt.php?id=BOE-A-2015-3442.
- Jefatura del Estado (2006, 15 December). Ley 39/2006, de 14 de diciembre, de Promoción de la Autonomía Personal y Atención a las personas en situación de dependencia. *Boletín Oficial del Estado*, 299, 44,142-44,156, retrieved 3 January, 2018, from <https://www.boe.es/boe/dias/2006/12/15/pdfs/A44142-44156.pdf>.
- Jefatura de Estado (2005, 2 July). Ley 13/2005, de 1 de julio, por la que se modifica el Código Civil en materia de derecho a contraer matrimonio. *Boletín Oficial del Estado*, 157, retrieved 22 June, 2018, from <https://www.boe.es/buscar/doc.php?id=BOE-A-2005-11364>.
- Jefatura del Estado (2004, 24 December). Ley Orgánica 1/2004, de 28 de diciembre, de Medidas de Protección Integral contra la Violencia de Género. *Boletín Oficial del Estado*, 313, retrieved 3 July, 2018, from <https://www.boe.es/buscar/act.php?id=BOE-A-2004-21760>.
- Jefatura de Estado (1995, 23 November). Ley Orgánica 10/1995, de 23 de noviembre, del Código Penal. *Boletín Oficial del Estado*, 281, retrieved 22 June, 2018, from <https://www.boe.es/buscar/pdf/1995/BOE-A-1995-25444-consolidado.pdf>.
- Jefatura de Estado (1977, 15 October), Ley 46/1977, de 15 de octubre, de Amnistía. *Boletín Oficial del Estado*, 248, retrieved 14 May, 2018, from <https://www.boe.es/buscar/act.php?id=BOE-A-1977-24937>.
- Lakoff, George & Johnson, Marc (2003). *Metaphors we live by*. Chicago & London: University of Chicago Press (Original work from 1980).
- Llegan 49 refugiados a España, que ya acoge a 2.782 solicitantes de asilo (2018, 28 February).

VAMPIRES IN TRANSITION

EFE & Eldiario.es, retrieved 3 June, 2018, from https://www.eldiario.es/politica/Llegan-refugiados-Espana-acoge-solicitantes_0_745076290.html.

- Llurba, Ana (2017). “La virgen o la puta. La cultura de la violación en el cristianismo”. In In Santa Cruz, Úrsula; Schurjin Deyanira; Vasallo, Brigitte & Llurba, Ana. *Cultura de la violación. Apuntes desde los feminismos decoloniales y contrahegemónicos* (pp. 49-58). Madrid: Antipersona.
- Lugones, Maria (2008a). The Coloniality of Gender. *Worlds & Knowledges Otherwise*, 1, 1-17.
- Lugones, María (2008b). La colonialidad del poder. Bogotá: *Tabula Rasa*, 9, 73-101.
- Neocleus, Mark (2003). The Political Economy of the Dead: Marx’s Vampires. *History of Political Thought*, 4, 665-684.
- Masson, Lucrecia (2017). *Epistemología rumiante*. Ciudad de México: Ediciones Inestables.
- Massumi, Brian (2014). “Envisioning the Virtual.”. In Grimshaw, Mark (Ed.). *The Oxford Handbook on Virtuality* (pp. 55-70). Oxford: Oxford University Press.
- Masters of War (n.d.) In *Wikipedia*, retrieved 12 November, 2018, from https://en.wikipedia.org/wiki/Masters_of_War.
- Mbembe, Joseph-Achille, & Meintjes, Libby (2003). Necropolitics. *Public Culture*, 15, 1, 11-40.
- McIwan, Ian (1997). *Enduring Love*. London: Jonathan Cape.
- McNally, David (2011). “Introduction”. In *Monsters of the Market: Zombies, Vampires, and Global capitalism* (pp. 1-16). Leiden & Boston: Brill.
- Medina, Alberto (2001). *Exorcismos de la memoria. Políticas y poéticas de la melancolía en la España de la transición*. Madrid: Ediciones Libertarias.
- Merrell, Floyd (2003). *Sensing Corporeally: Towards a Posthuman Understanding*. Toronto: University of Toronto Press.
- Moreno, Ángel & Pichardo, José Ignacio (2006). Homonormatividad y existencia sexual. Amistades peligrosas entre género y sexualidad. *Revista de Antropología Iberoamericana*, 1, 1,

VAMPIRES IN TRANSITION

143-156.

- Naso, Publius Ovidius (1963). Sainz de Robles, Federico Carlos (Ed. & Trans.). *Las metamorfosis*. Madrid: Espasa-Calpe (Original work from the 1st century BC).
- O'Leary, Elisabeth & Halpin, Padraic (2018, 1 March). Siberian blizzards blast Britain and Ireland as Storm Emma approaches. Reuters, retrieved 5 March, 2018, from <https://www.reuters.com/article/us-europe-weather-britain-blizzards/siberian-blizzards-blast-britain-and-ireland-as-storm-emma-approaches-idUSKCN1GD4B7>.
- O'Sullivan, Simon (2001). The Aesthetics of Affect. Thinking Art Beyond Representation. *Journal of the Theoretical Humanities*, 6, 3, 125-135.
- Otaduy Sömme, Isabel & Monzani, Patrizia (2011) *La ciencia del pánico* [DVD], retrieved from <https://www.youtube.com/watch?v=6F1Sh0DYEb4>.
- Palacio, Manuel (2011a). "Introducción". In Palacio, Manuel (Ed.). *El cine y la Transición política en España* (pp. 7-18). Madrid: Editorial Biblioteca Nueva.
- Palacio, Manuel (2011b). "Marcos interpretativos, Transición democrática y cine. Un prólogo y tres consideraciones". In Palacio, Manuel (Ed.). *El cine y la Transición política en España* (pp. 19-32). Madrid: Editorial Biblioteca Nueva.
- Palacio, Manuel & Juan Carlos Ibáñez (2004). Entrevista a Román Gubern. Una trayectoria vital del cine audiovisual. *Telos*, 58, 89-99.
- Palacios, Agustina & Romañach, Javier (2006). *El modelo de la diversidad. La Bioética y los Derechos Humanos como herramientas para alcanzar la plena dignidad en la diversidad funcional*. Madrid: Diversitás Ediciones.
- Paralásis Permanente (1982). Tengo un pasajero dentro de mi cuerpo [MP3]. On *El Acto*. Madrid: Tres Cipreses, retrieved 8 August, 2018, from https://www.youtube.com/watch?v=m_fTqr4wUco.
- Pascual, Roger (2016, 16 April). Solo Camboya tiene más fosas comunes que España. *El Periódico.com*, retrieved 3 June, 2018, from <https://www.elperiodico.com/es/politica/20160416/solo-camboya-tiene-mas-fosas-comunes-que-espana-5039352>.
- Pasolini, Pier Paolo (1975). "The Cinema of Poetry". De Vettimo, Marianne & Bontemps, Jacques (Trans.). In Nichols, Bill (Ed.). *Movies and Methods, Vol. 1* (pp. 542-558). Berkeley: University of California Press (Original work from 1965).

VAMPIRES IN TRANSITION

- Pedraza, Pilar (2005). Arrebato: La cámara vampira. In *Arrebato... 25 años después* (pp. 141-156). Valencia: Ediciones de la Filmoteca.
- Peirce, Charles Sanders (1958). *The Collected Papers of Charles Sanders Peirce. V. 1-8*. Cambridge (US): Harvard University Press (Original work published 1931-1935).
- Perera, Suvendrini & Pugliese, Joseph (2011). Introduction: Combat Breathing: State Violence and the Body in Question. *Somatechnics, 1*, 1, 1–14.
- Pichel, Mar (2017, October 26). ¿Dónde terminan las armas que España le venda a Arabia Saudita? *BBC*, retrieved 2 June 2018 from <https://www.bbc.com/mundo/noticias-internacional-41306582>.
- Pita, Elena (2006). Geraldine Chaplin. *Magazine - El Mundo*, retrieved 13 May, 2018, from <http://www.elmundo.es/magazine/m19/textos/entrevista.html>.
- Platero, Lucas & Ortega-Arjonilla, Esther (2016). Building coalitions: The interconnections between feminism and trans* activism in Spain. *Journal of Lesbian Studies, 20*, 1, 46-64.
- Precedo, José & Pérez Mondoza, Sofía (2018, 25 April). El supuesto robo de dos cremas da la puntilla a Cifuentes: ya nadie en el PP se atreve a defenderla. *Eldiario.es*, retrieved 22 July, 2018, from https://www.eldiario.es/politica/supuesto-puntilla-Cifuentes-PP-defenderla_0_764673639.html.
- Preciado, Paul (2013). *Testo Junkie: Sex, Drugs, and Biopolitics in the Pharmacopornographic Era*. New York: The Feminist Press (Original work from 2008).
- Preciado, Beatriz (2002). “De la filosofía como modo superior de dar por el culo: Deleuze y la 'homosexualidad molecular’”. In *Manifiesto Contra-Sexual* (pp. 139-154). Madrid: Opera Prima.
- Puar, Jasbir K. & Maya, Mikdashi (2012, 9 August). Pinkwashing and Pinkwatching: Interpenetration and Its Discontents. *Jadaliyya*, retrieved 12 December, 2017, from <http://www.jadaliyya.com/Details/26818/Pinkwatching-And- Pinkwashing-Interpenetration-and-its-Discontents>.
- Puar, Jasbir K. (2007). “Introduction”. In *Terrorist Assamblages. Homonationalism in Queer Times* (pp. 1-36). Durham: Duke University Press.
- Quijano, Aníbal (2000). Coloniality of Power, Eurocentrism, and Latin America. *Nepantla: Views from South, 1*, 3, 533-580.
- Reed, Lou (1972). Take a Walk on the Wild Side [MP3]. On *Transformers*. New York: RCA Records, retrieved 8 August, 2018, from https://www.youtube.com/watch?v=E58_5-FC3k4.
- Renato, Rosaldo (1989). “Imperialist Nostalgia.” In *Culture and Truth. The Re-Making of Social*

VAMPIRES IN TRANSITION

- Analysis* (pp. 68-87). Boston: Beacon Press.
- Rodowick, David (2011). "An Elegy for Theory." In Corrigan, Timothy; White, Patricia & Mazaj, Meta (Eds.). *Critical Visions in Film Theory* (pp. 1109-1126). Boston: Bedford & St. Martin's.
- Rodowick, David (2007). An Elegy for Theory. *October*, 122, 91-109.
- Rolnik, Suley (1998). "Anthropophagic Subjectivity." In Herkenhoff, Paulo & Pedrosa, Adriano (Eds.) *Arte Contemporânea Brasileira: Um e/entre Outro/s* (pp. 128-147), São Paulo: Fundação Bienal de São Paulo.
- Romañach, Javier (2010). Diversidad funcional y Derechos Humanos en España: un reto para el futuro. *Dilemata*, 2, 71-87.
- Rosen, Christine (2005). The Age of Ego-Casting. *The New Atlantis*, 7, 51-52.
- Rowling, Joanne K. (2003). *Harry Potter: The Order of the Phoenix*. London: Bloomsbury.
- Rushkoff, Douglas (2010). *Program or Be Programmed. Ten Commands for a Digital Age*. New York: OR Books.
- Said, Edward (2003). "The Scope of Orientalism." In *Orientalism* (25th Ed.) (pp. 29-115) London: Penguin (Original work from 1978).
- Salomon, Nanette (1997). "Making a World of Difference: Gender, Asymmetry and the Greek Nude". In Koloski-Ostrow, Ann O. & Lyons, Claire L. (Eds.). *Naked Truths. Women, Sexuality and Gender in Classical Art and Archeology* (pp. 120-153). London: Routledge.
- Salvatierra, Javier (2017, 19 August). El atentado en Barcelona golpea al sector turístico en pleno debate sobre sus límites. *El País*, retrieved 10 November, 2017, from https://elpais.com/economia/2017/08/18/actualidad/1503059163_216286.html.
- Sánchez Vidal, Agustín (2003). "El cine español de la Transición". In Monleón, José. *Del franquismo a la posmodernidad: cultura española 1975-1990* (pp. 86-92). Madrid: Akal.
- Sánchez Vidal, Agustín (1998). "Elisa, vida mía". In Pérez Perucha, Julio (Ed.). *Antología crítica del cine español (1906-1995)* (pp. 761-764). Madrid: Cátedra.
- Sánchez Vidal, Agustín (1988). *El cine de Carlos Saura*. Zaragoza: Caja de Ahorros de la Inmaculada de Aragón.
- Sánchez Vidal, Agustín (1986). El cine de Carlos Saura: tipología de una reflexión. *Artígrama*, 3, 369-383.
- Sarris, Andrew (2011). "Auteur Theory Revisited". In Corrigan, Timothy; White, Patricia & Mazaj, Meta (Eds.). *Critical Visions in Film Theory* (pp. 354-360). Boston: Bedford & St. Martin's (Original work from 1977).

VAMPIRES IN TRANSITION

- Saura, Carlos (1993). "Más cerca de mis pensamientos". In Blanco, Jesús (Eds.). *De Saura* (pp. 56-60). Sevilla: Filmoteca de Andalucía.
- Saura, Carlos (Director, Script-writer), Querejeta, Elías (Producer), Chaplin, Geraldine (Performer) & Rey, Fernando (Performer). (1977). *Elisa, vida mía* [DVD]. Spanish state.
- Sedgwick, Eve Kosofsky (2002). "Paranoid Reading and Reparative Reading, or You're So Paranoid, you Probably Think This Essay Is About You.". In *Touching Feeling* (pp. 123- 151). Durnham: Duke University Press.
- Sedgwick, Eve Kosofsky. (1990). "Introduction: Axiomatic.". In *Epistemology of the Closet* (p. 1-67). Berkeley: University of California Press.
- Sedgwick, Eve Kosofsky (1985): *Between Men. English Literature and Male Homosocial Desire*. New York: Columbia University Press.
- Segato, Rita Laura (2016). "Las nuevas formas de guerra y el cuerpo de las mujeres". In *La guerra contra las mujeres* (pp. 57-90). Madrid: Traficantes de Sueños.
- Segato, Rita Laura (2003a). "La estructura de género y el mandato de la violación." In *Las estructuras elementales de la violencia* (pp. 21-54). Buenos Aires: Universidad Nacional de Quilmas.
- Segato, Rita Laura (2003b). "Las estructuras elementales de la violencia. Contrato y estatus en la etiología de la violencia". In *Las estructuras elementales de la violencia* (pp. 131-148). Buenos Aires: Universidad Nacional de Quilmas.
- Serra, Laia (2018, 2 February). Populismo punitivo, o cómo se instrumentaliza el dolor de las víctimas. *Pikaramagazine*, retrieved 17 May, 2018, from <http://www.pikaramagazine.com/2018/02/populismo-punitivo-o-como-se-instrumentaliza-el-dolor-de-las-victimas/>.
- Smith, Patti (1978). Ghost Dance. On *Easter*. New York: Arista Records, retrieved 21 July, 2018, from https://www.youtube.com/watch?v=cfzqX_88QzM.
- Soundz of the South (2017). Zabalaza [MP3]. In *Freedom Warriors*, retrieved 8 July, 2018, from <https://www.youtube.com/watch?v=NrckzW3csmI>.
- Spinoza, Baruch (1994). *A Spinoza Reader: The Ethics and Other Works*. Curley, Edwin (Trans.). Princeton: Princeton University Press.
- Stengers, Isabelle (2010). "The Questions of the Unknown". In *Cosmopolitics I: The Science Wars* (pp. 71-86). Bononno, Rober (Trans.). Minneapolis & London: University of Minnesota Press.

VAMPIRES IN TRANSITION

- Suess Schwen, Amets (2015). *“Transitar por los géneros es un derecho”*: *Recorridos por la perspectiva de despatologización*. Granada: Departamento de Antropología; Universidad de Granada.
- Tanner, Harold M. (2010). *China. A History. Volume I*. Indianapolis & Cambridge: Hackett Publishing Company.
- Tiqqun 2 (n.d.) *The Cybernetic Hypothesis*. Retrieved 13 July, 2018, from <https://theanarchistlibrary.org/library/tiqqun-the-cybernetic-hypothesis> (Original work from 2001).
- Tiqqun 2 (n.d.). *Thesis on the Terrible Community*. mr.silver.wo[men] (Trans.). Petroleuse Press, retrieved 4 November, 2017, from <http://petroleusepress.com/post/654927992/everyone-knows-the-terrible-communities-having> (Original work from 2001).
- Tiqqun 1 (n.d.) *Machine-Men: User's Guide*, retrieved 2 March, 2018, from <https://forpartisans.noblogs.org/files/2011/09/machine-men.pdf> (Original work from 1999).
- Tres años de Ley Mordaza (July 2018). *Todo por Hacer*, retrieved 21 July, 2018, from <https://www.todoporhacer.org/tres-anos-de-ley-mordaza/>.
- Vasallo, Brigitte (2017). “Cultura de la violación. De Colonia a Abu Ghraib”. In Santa Cruz, Úrsula; Schurjin Deyanira; Vasallo, Brigitte & Llurba, Ana. *Cultura de la violación. Apuntes desde los feminismos decoloniales y contrahegemónicos* (pp. 11-24). Madrid: Antipersona.
- Vázquez Serrano, María del Carmen (2003). Doña Beatriz de Sá, la Elisa posible de Garcilaso. *Lemir*, 7.
- Vidarte, Paco (2010). “La marica como sujeto político”. In *Ética marica. Proclamas libertarias para una militancia LGTBQ* (2nd ed., pp. 61-71). Barcelona and Madrid: Egales (Original work from 2007).
- Vilarós, Teresa M. (2018). *El mono del desencanto: una crítica cultural de la transición española, 1973-1993* (2nd ed.). Madrid: Siglo Veintiuno Editores (Original work from 1998).
- Virtual (n.d.) *Online Etymology Dictionary*, retrieved May 4, 2018, from <https://www.etymonline.com/word/virtual>.

VAMPIRES IN TRANSITION

- Voloshinov, Valentin (1973). “Quasi-Direct Discourse in French, German, and Russian”. In *Marxism and the Philosophy of Language* (pp. 141-160). Matejka, Ladislav & Titunik I.R. (Trans.). New York & London: Seminar Press.
- Williams, Raymond (1980). “Advertising: the Magic System”. In *Problems in Materialism and Culture* (pp. 170–195). London: Verso.
- Wittig, Monique (1992). *The Straight Mind and Other Essays*. Boston: Beacon Press.
- Zhuangzi (2003). *Basic Writings*. Watson, Burton (Trans.). New York: Columbia University Press.
- Zulueta, Iván (Director; Script-writer); Astiarraga, Nicolás (Prod.); Poncela, Eusabio (Performer); Roth, Cecilia (Performer); Moore, Will (Performer) (1980). *Arrebato* [DVD]. Spanish state.

APPENDIX A: Translated quotes

Chapter 1: Introduction

- “[E]l pensamiento decolonial se diferencia de la teoría poscolonial o de los estudios poscoloniales en que la genealogía de estos se localiza en el postestructuralismo francés más que en la densa historia del pensamiento planetario decolonial.” (Walter D. Mignolo, 2007, p. 28)

- “Históricamente, no se trata simplemente de una traición por los hombres colonizados, sino de una respuesta a una situación de coerción que abarcó todas las dimensiones de la organización social. La investigación histórica del por qué y del cómo de la alteración de las relaciones comunales con la introducción de la subordinación de la mujer colonizada en relación al hombre colonizado y el por qué y cómo de la respuesta del hombre a esa introducción forman una parte imprescindible de la base del feminismo decolonial. La cuestión aquí es por qué esa complicidad forzada continúa aún en el análisis contemporáneo del poder.” (Lugones, 2008b, p. 76, n. 6).

Chapter 2: The Vampiric Hypothesis

- “O que há de mais notável na história dos Vampiros é que eles partilharam com os filósofos, esses outros demónios, a honra de espantarem e perturbarem o século XVIII. Foram eles que assutaram a Lorena, Prússia, a Silésia, a Polónia, a Morávia, a Áustria, a Rússia, a Boémia e todo o Norte da Europa . . .”. (Abade Migne, 1952. “Vampiros”. *Dictionnaire de Théologie Catholique*, n. 49, p. 785. París: 1852. In Robert Ambelain, 1978).

- “Este abuso estructuralmente previsto, esta usurpación del ser, acto vampírico perpetrado *para ser hombre*, rehacerse como hombre en detrimento del otro, a expensas de la mujer, en un horizonte de pares, tiene lugar dentro del doble vínculo: el doble vínculo de los mensajes contradictorios del orden del estatus y el orden contractual, y el doble vínculo inherente a la naturaleza del patriarca,

que debe ser autoridad moral y poder al mismo tiempo.” (Rita Segato, 2003, p. 38).

Chapter 3: (It')S-pain

-“Yo me voy de aquí / jodida por contenta. / Tu me has doblado pero yo aguanto. / Dolida pero despierta / por mi futuro. / Con miedo pero con fuerza. / Yo no te culpo ni te maldigo, / cariño mio. Jodida pero contenta./ Yo llevo dentro una esperanza. / Dolida pero despierta / pa' mi futuro. / Con miedo pero con fuerza, / que a partir de ahora/ y hasta que muera / mi mundo es mio.”

(“Jodida pero contenta”, song by Concha Buika, 2003)

-“... impone ya de entrada los límites de lo posible: la democracia-mercado es el único marco admisible de convivencia y organización de lo común . . . ” (Amador Fernández-Savater, 2012, p. 35)

-“... insoslayable falta de perspectiva temporal . . . ” (José Luis Aróstegui, 2007, p. 46), “. . . científicos sociales . . . ” (p. 63)

-“... un nuevo ideal cívico . . . ” (Manuel Palacio, 2011b, p. 23)

-“Esta Transición en mayúsculas se presenta, más allá de unos cambios administrativos, como el paso del obscurantismo a la modernidad, del miedo a la libertad. Esta es la leyenda. La necesaria adecuación de las formas políticas a las exigencias de la acumulación del capital en España, la tarea central de la Transición, se reviste de cambios ya habidos, arrojando una Transición en mayúsculas, una abstracción no detallada, un todo sin nada, fetichizada, que suplirá una discusión necesaria sobre qué pasó y por qué, sobre dónde estamos ahora y por qué.” (Etcétera, 1995, p.3)

-“Centrado en la descomposición del modelo autoritario/dictatorial del franquismo, creemos que preguntas centrales serían si, por un lado, en el cine español del tardofranquismo latía una tendencia democrática con pujanza para promover la ruptura con paradigmas y representaciones ideológicas vinculadas con el pasado; y, por otro lado, si las nuevas imágenes del cine español de la época

VAMPIRES IN TRANSITION

hicieron posible la construcción de escenarios para edificar el consenso de la memoria social. Aunque hay una pregunta más básica: ¿existió realmente un cine de la Transición y cómo fue?” (Manuel Palacio, 2011a, p.9)

- “[El cine de los años 40] yo no puedo leer entre líneas, ni puedo valorarlo. Lo siento mucho. . . Es como cuando me dicen: 'Harka es muy interesante, porque es un texto homosexual'. Bueno, en fin, mire usted, pues será un texto homosexual, pero no me interesa.” (Román Gubern in Palacio & Ibáñez, 2004, p. 95)

-“Aprovechemos el momento histórico, la catarsis y la movilización masiva del último 8 de marzo, la constatación de que una generación de mujeres se ha despertado. Estamos en guerra y el campo de batalla es infinito, pero hagamos de la sentencia un catalizador para deconstruir el sistema jurídico, superemos el falso universalismo, acabemos con el supremacismo masculino y desalojemos al patriarcado del poder.” (“La manada es el sistema”. Marisa Fernández Gálvez, 28 April, 2018).

-“. . . denunciando un proceso que he venido a lalmar purplewashing, el lavado de cara violeta, por ser el color del feminismo, de políticas y propuestas racistas que poco tienen que ver con los derechos de las mujeres y mucho con la dominación de unos hombres sobre otros a través de la instrumentalización de los derechos de 'sus' mujeres.” (“Cultura de la violación: de Colonia a Abu Ghraib”, Brigitte Vasallo, 2017, pp. 11-12).

4. Epistemological reflections

-“Que nadie nos exija un conglomerado ideológico para ponernos a funcionar y a hacer saltar las tapas de las alcantarillas. No tenemos tiempo para pararnos en tonterías. Somos singulares, idiosincrásicas, cada cual diferente y a su aire. Sin identidad, sin proyecto, sin programa, improvisando a cada paso, construyéndonos, pero somos sujetos políticos, con fuerza, sujetos de

VAMPIRES IN TRANSITION

aquella manera, sujetos vagos y maleantes, capaces de acción común, de putear y molestar, de chupar sangre y todo lo chupable.” (Paco Vidarte, 2010. *Ética Marica*, pp. 66-67).

-“Con nuestra propuesta nos vamos a referir a la homonormatividad como el constructo cultural que convierte a la homosexualidad en un espacio normativizado de disidencia sexual; que asume al género como elemento generador de relaciones, prácticas e identidades sexuales y complementa la heteronormatividad a pesar de ponerla en cuestión. Siguiendo a Engel (2004), podríamos decir que la liberación sexual de las personas homosexuales conlleva necesariamente un cierto cuestionamiento del sistema binario de género, pero eso no significa forzosamente que lo rompa.” (Ángel Moreno & J. Ignacio Pichardo, 2006).

Chapter 5: Elisa, vida mía

-“La enfermedad de mi padre coincidió con la crisis de mi matrimonio.” (Luis' voice-over, *Elisa, vida mía*).

-“No consigo atrapar las cosas” (Luis, *Elisa, vida mía*).

-“Carlos Saura es una de las grandes figuras de la modernidad cinematográfica porque permanece en una posición de vanguardia durante dos décadas.” (Santiago García Ochoa, 2009, p. 368).

-“Marvin D’Lugo (1991) entiende que el principal rasgo definitorio del cine de Carlos Saura es su peculiar forma de recurrir al imaginario histórico y cultural español institucionalizado por el franquismo (‘Spanishness’) para reivindicar la lucha por la individualidad dentro de una sociedad represiva (y censora) que propicia la huida de la realidad y el repliegue interior. El propio Saura defiende su condición de individuo (autor) dentro de la industria del cine (inicialmente la franquista).” (Santiago García Ochoa, 2009, p. 359)

-“Desde nuestro punto de vista, se trata de un planteamiento excesivamente elaborado. Son los

VAMPIRES IN TRANSITION

textos filmicos los que convocan determinados elementos del contexto y no al revés (como propone D'Lugo), sobre todo si entendemos la lectura como un proceso que implica a un autor ideal o modelo, sujeto de los actos creativos cinematográficos que conforman el texto, y a un lector ideal o modelo, que debe recuperar, con la menor desviación posible, los códigos del emisor. Por lo tanto, esta lectura ideal comprende tanto las menudencias diegéticas (que tienen que ver con la historia) como los procedimientos discursivos (mediante los que se enuncia esa historia). Y si nos decantamos por una lectura crítica (amparada por la conciencia metodológica del analista), entonces el cine de Saura debería de ser contemplado a la luz del amplio programa de la modernidad cinematográfica antes que sometido al complejo y exclusivista corsé sociológico tejido por D'Lugo.” (Santiago García Ochoa, 2009, p. 359)

-“ . . . acaso su obra peor comprendida y valorada en España.” (Gubern, 1979, p. 39)

-“El relato comienza en el mismo momento en que el filme se acaba, de modo que la distinción entre lo que va a pasar y lo que ha pasado se hace enteramente equívoca.” (Gubern, 1979, p. 41)

-“Nosotros edificamos nuestra personalidad sobre las ruinas de nuestros predecesores.” (Gubern, 1979, p. 43).

-“ . . . la convivencia y el intercambio de confianzas va a transformar a los dos.” (Agustín Sánchez Vidal, 1998, p. 761).

“ . . . el reencuentro del padre . . . ayudará a Elisa a encontrar respuestas.” (Amanda Castro García, 2009, p. 142).

-“ . . . soledad para encontrarse a sí mismo,” “. . . otra compañía más comprensiva y estable,” “. . . imposibilidad de esa coexistencia . . . ”, “. . . encontrar aquellos aspectos en donde es posible una momentánea comunicación.” (Carlos Saura, 1993, p. 59).

-“Saura no entiende el término *realidad* en un sentido popular, sino complejo: ‘realidad es lo que se percibe directamente, inmediateamente; realidad es también lo que uno sueña, lo que uno quiere que

VAMPIRES IN TRANSITION

sucedá y no sucede, el pasado y el futuro, etc., todo está entremezclado' (Amo, Bilbatúa, & Rodríguez Sanz 1966, p. 18)." (García Ochoa, 2009, p. 360)

-“¿Quién me dijera, Elisa, vida mía, / cuando en aqueste valle al fresco viento andábamos cogiendo tiernas flores, /que había de ver con largo apartamiento venir el triste y solitario día / que diese amargo fin a mis amores?” (Garcilaso de la Vega, pp. 137-139, 2009).

-“Contemporáneos de Prudencio son los escritores paganos Juliano, Claudiano y Ausonio, que intentan recrearse en el pasado y resucitar las glorias paganas. Frente a ellos Prudencio, Juvenco y Ambrosio buscan el triunfo de una poesía nueva, al servicio del cristianismo.” (Serafín Bodelón, 1995, pp. 31-32).

-“Una inseminación, una divina concepción no consentida, porque, ¿quién podría oponerse por la fuerza a la penetración de un fantasma, a un espíritu, a una fuerza del más allá, sea este el paraíso judeocristiano o una civilización extraterrestre con una tecnología superior de inseminación artificial? Este acto sexual no consentido, la violación, la penetración, metafórica o no, del cuerpo de una adolescente virgen es uno de los hechos fundamentales (y que distanciará del judaísmo) al a segunda o tercera religión con más adhesión masiva del planeta.” (Ana Llurba, 2017, pp. 51-52).

-“Solo las que optaban por el suicidio revelaban aquel ánimo ‘viril’, que era la máxima virtud a que una mujer podía aspirar.” (Eva Cantarella, 1999, p. 178).

-“Viven los sabios varones ya pasados, y nos hablan cada día en sus eternos escritos, iluminando perennemente los venideros: participa el hablar de lo necesario y de lo gustoso . . . y es hablar atajo único para el saber; hablando los sabios, engendran otros. . . . [C]omercio de los corazones.” (Baltasar Gracián, 1957, p. 15)

-“Quien sabe si en el fondo *Elisa, vida mía* no es nada más que un film sobre la impotencia que tenemos de realizar algo, aunque esta impotencia nos lleve a la realización de otra cosa.” Carlos Saura interviewed by Enrique Brasó (1977) in Gubern (1979).

VAMPIRES IN TRANSITION

Chapter 6: *Arrebato*

-“Los vampiros siempre han estado ahí pero no sé si quería presentar el cine como un vampiro.”

(Iván Zulueta, interviewed by Aldarondo, 2004).

-“Ana intercepta esta devoración de la mirada con estúpidos comentarios sobre la renuncia a la heroína e inverosímiles propuestas de reunión de pareja. Pocas veces lo cotidiano ha sido radiografiado tan despiadadamente.” (Agustín Sánchez-Biosca, 2005, p. 167)

-“No hay lugar a la nostalgia ni espacio para Peter Pan, pues el mecanismo productor (y reproductor) de la cámara hace evidente la irrepitibilidad de las circunstancias vividas en esa supuesta Arcadia. Por lo tanto, el punto de vista que propone el arrebato no puede ser la infancia, sino algo más allá, una especie de punto sin retorno.” (Miguel Fernández Labayen & Josetxo Cerdán. 2005, p. 293)

-“Y no olvidemos que el último cromo sobre el que se detiene el dedo de Pedro cuando conduce a Sirgado por el álbum de *Las minas del Rey Salomón* no es otro que el de un negro en pleno éxtasis de la danza (algo que los propios antropólogos en innumerables ocasiones han identificado con los ritos de posesión).” (Miguel Fernández Labayen & Josetxo Cerdán. 2005, p. 287)

-“Me poseían, me devoraban, y yo era feliz en la entrega.” (Pedro's voice-over, *Arrebato*).

-“Solamente el encuentro entre voz e imagen producirá conocimiento. Pero para que tal entendimiento se produzca, o en términos cinematográficos, para que tal sincronización tenga lugar, esta debe realizarse en un espacio imposible: el espacio virtual/conceptual ofrecido por el 'punto de fuga' cinematográfico.” (Teresa M. Vilarós, 2018, p. 327)

-“Nos estamos refiriendo a una cierta sensibilidad homosexual reivindicadora de la intensidad frente a los contenidos . . . que desemboca en el precipicio temporal (el ritmo, el ritmo) y en la recuperación de una serie de iconos pasados por el turmix del reciclaje *camp* (Betty Boop, Bambi,

VAMPIRES IN TRANSITION

los cromos...)." (Miguel Fernández Labayen & Josetxo Cerdán. 2005, p. 294)

Chapter 8: Vampiric Conclusions

-"Dejad en paz a los niños." (HazteOir's paranoid slogan, 2017).

-"De pronto el problema de interpretación que parecíamos perseguir durante todo el texto se invierte: no se trata de saber por qué Deleuze y Guattari se han autoafirmado como 'homosexuales moleculares', sino de entender por qué no han podido en 1970 hacer su 'coming out' en tanto que heterosexuales." (Paul Preciado, 2002, p. 154)

APPENDIX B: DIALOGUES

-Dialogue after screening *Arrebato* (@ CSOA La Redonda, May 29)

1. Dan - **How do you feel?**

Cómo se sienten?

2. Alba – **I don't really know, what they're talking about... I feel kind of lost. It's so intense and paranoid. And the film style itself seems so chaotic to me. It's funny, this film is overwhelming. I'm still processing it.**

Pues no sé, un poco lo que dicen... yo me siento un poco perdida. Es tan intensa y paranoica que no sé. Porque bueno, es muy caótica la manera de contar a lo mejor. Es curioso, sobrecoge un poco. Estoy procesando.

3. Angy - **It has sucked my energy.**

A mí me ha chupado la energía.

4. Dan- **It functions as a fit of rage (*arrebato*), it achieves what it wants. Do you want to talk about how you perceived representations of gender? Any scene you wish to focus on?**

Es que funciona como arrebato, consigue lo que quiere. Queréis hablar de cómo habéis percibido las representaciones de género? Alguna escena que queréis resaltar?

5. Adelina – **I thought it was very *machista*.**

Me parece muy machista.

6. Calva – **She [Cecilia Roth] performs a wonderful role, no doubt. She's always desperate, “I want you to listen to me”, even if she suffers abuse as means to achieve it.**

Ella hace un papel maravilloso, vamos. Está siempre desesperada, “quiero que me hagas caso”, aunque sufra todo un maltrato de por medio para conseguirlo.

7. Stranger 1– **There is a scene which I consider offensive in relation to the actress' role, literally, she's made to fulfil a role... when Marta goes to the room(in Madrid) to speak with Pedro, how she exposes her feelings... there you you can notice the direct clash of ideology permeating even what might be real. When Marta enters, Pedro's cousin, and disappears obeying Pedro's orders to wait and see what happens.**

Hay una escena que me parece denigrante el papel que se le da a la actriz, literalmente, se le hace cumplir un papel... cuando Marta va a la habitación y se pone a hablar con Pedro, cómo expone ese sentimiento... ahí se ve un choque directo de cómo la ideología transpasa incluso lo que puede ser real. Cuando entra Marta, la prima de pedro, y desaparece obedeciendo las órdenes de Pedro de que espere a ver qué pasa.

8. Calva – **And what about the fact of reality? She comes in and says: ok, the camera. I love the innocence she takes from... “what are you talking about, dude? I trust you and I believe**

VAMPIRES IN TRANSITION

what you're saying, but..."

Y con el punto de realidad? Llega ahí y dice: vale, la cámara. Me mola la inocencia que le coge desde una.... qué me estás contando, tío? Confío en ti y me lo dices así, pero...

9. Adelina – Actually he [Pedro] is a vampire with her and with anyone, with the whole world around him... and then he is vampirized as well, the vampire is vampirized. And there's a scene in which the camera is located behind her as if she was giving Eusebio Poncela a blowjob and the film plays with it: the camera in front of her shows how she paints her lips, but from behind she's giving him head... I think it's, well, completely derogatory towards her.

En realidad él (Pedro) es vampiro sobre ella y sobre cualquiera, sobre todo el mundo alrededor... y luego incluso luego él está vampirizado, el vampiro está vampirizado. Y hay una escena en la que la cámara se posiciona detrás de ella como si estuviera haciéndole una mamada a Eusebio Ponceda, y luego juega también con eso: la cámara delante de ella nos muestra cómo se pinta los labios, pero por detrás parece una mamada... me parece, bueno.... totalmente denigrante para ella.

10. Calva – I don't know to what point there's repression... Perhaps she's turned on by what is not as seems.... She seems to be an object-woman but actually when Jose leaves her he ends up completely vampirized. Her character, who does not allow herself to abandon him even when suffering his abuses and vampirism, and all that shit, is something crucial for him to keep on this world, isn't it? As soon as he goes away and says, "I'm sick and tired of this loop, I'm out", the camera takes him away.

no sé hasta qué punto la represión.... Igual le puede poner lo que no es lo que parece... Ella parece una mujer objeto pero en realidad Jose cuando se separa de ella queda completamente vampirizado. La figura de ella que no permite abandonarle aun sufriendo el acoso y el vampirismo y toda esta mierda, es algo crucial para que siga en el mundo, ¿no? En cuanto se pira y dice: "estoy harto de este bucle, me piro", se lo lleva la cámara.

11. Dan – She has also been away for a month because she found a job in a film production. I think both masculine characters are brutally characterized. Have you felt *anything* in between them?

También ella ha estado fuera un mes porque encontró un trabajo en una película. Y también los dos personajes masculinos son como... tienen como tela. Habéis sentido algo entre ellos?

12. Angy – I see it more as Jose disappears due to Pedro's disappearance, rather than Ana's. The tension between them [Pedro and Jose] throughout the whole film because they repress themselves.... Vampirism cannot exist without them being reflected in each other, like in the shoot where both their faces are juxtaposed on the screen. It's a violent masculinity, but constantly in transition to somewhere else. A masculinity in deconstruction but through stereotypes and being strengthened by the most violent features of their drug trips.

Yo veo más a Jose desapareciendo porque desaparece Pedro que por Ana. La tensión que hay entre ellos toda la película porque se reprimen... El vampirismo no puede existir sin que se vean reflejados el uno en el otro, como en el plano en el que se yuxtaponen sus rostros. Es una masculinidad violenta, pero a la vez en transición todo el rato hacia algo. Una masculinidad como deconstruyéndose pero estereotipada y reforzándose de lo más violento del trip.

13. Dan – It's also a slightly disempowered masculinity due to the impotence of Jose for consuming heroin.

Ligeramente desempoderada por el tema de la impotencia de Jose por el consumo de heroína.

VAMPIRES IN TRANSITION

14. Stranger 2– **I thought they were going to perform at the end some kind of Dorian Grey and that the other [Pedro] was going to come back from the dead to eat Jose. I feel sorry for the women in the film, they [Jose and Pedro] are negative reflections from each other. One is more famous and lives in more normal conditions, but he's in decadence, and I think the other one gets to understand in an intellectual level something cosmic, and I believe that whereas one does fall, the other one even if his life has been shit believes to be getting somewhere...**

Creía que al final iban a hacer una especie de Dorian Grey y que iba a salir el otro [Pedro] de los muertos a comerse a este [Jose]. Lo siento por las mujeres de la película, ellos [Jose and Pedro] son reflejo negativo del uno del otro. Uno tiene más fama y vive en un sitio más normal pero está en decadencia y yo creo que el otro a nivel intelectual llega a entender una cosa cósmica y creo que mientras que el otro si que recae, este aunque siempre haya vivido en la mierda cree estar llegando a...

15. Dan – **But where to? That's the question.**

Pero ¿a dónde? Esta es la pregunta.

16. Calva – **Well, I haven't watched the whole film 'cause I arrived thirty minutes late, and I'm already theorizing about the bit I've watched... I believe they hook up while she's with the doll, “hey honey, look at Betty Boops”. When she was in front of them they were performing this kind of masculinity, like “ahahgahga”, but when she was focusing on something else they were playing what they really wanted, which was faggotry. But because they are between their faggotness and their own repression, he [Jose] thinks: well, I'm gonna take hold on this girl. Like this old stuff of fake marriages, of faggots who get married with nice girls.**

Bueno, yo no he visto toda la película porque he llegado media hora tarde, y ya estoy aquí teorizando sobre el trozo que he visto... Yo creo que echan un polvo mientras la otra está con la muñeca, “mira cariño, mira la betty boops”. Cuando ella estaba delante se les ponía una masculinidad como “ahahgahga”, pero cuando ella se ponía a otra cosa empezaban a jugar a lo que realmente querían, que era la mariconería. Pero como están entre la mariconería y la represión, piensa: bueno, me voy a agarrar a esta chica. Como este rollo de los matrimonios fingidos de toda la vida, de mariconas que se casan con chicas guapas.

17. Dan – **It talks a bit about the anxieties of the homophobic regime of the 1970s, of that panic and fear. Have you felt fear at all?**

Habla un poco de las ansiedades del régimen de homofobia que había en los 70, de ese pánico y miedo. Habéis sentido miedo en la película?

18. Marta– **At the corner, when Pedro is at the corner and Jose sees him reflected in the TV screen.**

En la esquina, cuando está Pedro en la esquina y José lo ve en el reflejo de la tele.

19. Dan – **Hallucinations, aren't they? Suddenly playing around with specific references of reality is scary. It is a topic the film plays with. And also the soundtrack.**

Alucinaciones, ¿no? De repente jugar con una referencia específica de la realidad asusta. Es un tema con el que se juega. Y también la banda sonora.

20. Adelina – **That's what I was going to mention, the soundtrack is amazing. Who made it?**

Eso iba a decir, la banda sonora es fantástica. De quién?

VAMPIRES IN TRANSITION

21. Dan – **I think Zulueta himself.**

Yo creo que lo editó Zulueta también.

22. Adelina – **It is so good. The mixture between the childish music...**

Es que es buenísima. La mezcla que tiene entre la música infantil...

23. Dan – **The childish music on the one hand and synthesizers on the other, which usually sound when Pedro introduces something new or talks and when they consume heroin. Whereas the childish sound refers to the first kind of rapture: nostalgia over lost childhood, rather than the experience of hypnosis which when we were child we might have felt with specific cultural objects, which suddenly caught our attention and were awesome, cartoons or whatever. For me this film talks about that. About that place one arrives, that place Pedro experiences, for me has got to do with a dimension invaded by symbols from western culture, basically, which haven't been randomly produced, but through stereotypes that reinforce hierarchies. King Salomon's Mines is a film of 1950 that depicts an Orientalist trip. The picture cards we see represent heterosexual couples and a black men on ecstasy... This film provides some key features to understand white cis-masculinity, which at this period confronts new realities and situations: on the one hand women's and other dissident people's empowerments make them lose power. This patriarchal reaction before diverse social movements of empowerment is a project which does not seem to refer to a specific program only.**

(The recording got unexpectedly interrupted)

Yes, there are plenty of references to films about vampires... and to experimental cinema overall. Zulueta traveled to NYC in the 1960s. Andy Warhol had already filmed people sleeping and it was experimental and innovating because there were not goals at all apart from the experience as such.

La música infantil por una parte y los sintetizadores por otra, que suele sonar cuando Pedro introduce algo nuevo o habla y con el consumo de heroína. Mientras el sonido infantil habla del primer tipo de arrebató: la nostalgia de la infancia pasada, más que la experiencia de hipnosis que cuando éramos pequeñxs podíamos sentir con objetos culturales concretos, que de repente nos enganchaban y eran genial. Unos dibujos, lo que sea. Para mí la película habla de eso. De ese lugar de atracción al que se llega, ese lugar con el que Pedro experimenta tiene que ver para mí con una dimensión invadida por símbolos de la cultura occidental, básicamente, que no se han producido casualmente, sino a través de estereotipos que sostienen jerarquías. Las minas del rey Salomón es una película de los 50 que presenta un viaje orientalista. Las imágenes que se muestran de los cromos son parejas hetero y un negro teniendo un ritual de éxtasis... Para mí esta película nos da claves para entender cosas sobre la masculinidad cis blanca, que en este periodo histórico en el que se produce la película se enfrenta a nuevas realidades y nuevas situaciones: por una parte el empoderamiento de mujeres y otras personas disidentes les hace perder poder. Esta reacción patriarcal ante diferentes movimientos de empoderamiento es un proyecto que no parece girar en torno a un plan concreto.

...

Sí, hay muchos referentes al cine de vampiros... en general al cine experimental también. Zulueta viajó a NY en los años 60. Andy Warhol ya había grabado a gente durmiendo y era experimental e innovador porque no había objetivo ninguno más que la experiencia.

24. Calva – **I feel there's a critique on silly art. Filming someone sleeping, addicted to seeing someone sleeping who ends up disappearing from this world... it's such an absurd thing... What nonsense, ¿how could I be so tense for such a stupid topic?**

Yo percibo una crítica al arte gilipollas. Grabar cosas de una persona durmiendo, yonqui de ver a una persona durmiendo que acaba desapareciendo del mundo... es una cosa tan absurda... Vaya chorrada, ¿cómo puedo estar tan tensa por una gilipollez tan grande?

25. Alba – **I don't know whether this is important or not, but all that about the pause... It seems Pedro leaves it in the beginning and does not mention it again, perhaps it becomes implicit. I was wondering if it has to do with the fact that Pedro has been partying for days and when he sleeps he goes through his fit (*arrebato*), maybe it's related to a self-entertainment of consumption which, once it stops, provokes the fit... When he looks happier the rhythm slows down and he gets his rapture. I don't know if it's a thread but it's funny. It's as he slows down more that he basically disappears.**

No sé si esto es importante, pero el rollo de la pausa... Como que lo deja ahí al principio y no lo vuelve a mencionar, no sé si se queda un poco implícito. Me preguntaba si tiene que ver con el hecho de que Pedro lleve unos días de frenesí y cuando duerme vive su arrebato, quizá tiene que ver con un entretenimiento de consumo que cuando para pues surge el arrebato... Cuando más contento está precisamente se ralentiza ese ritmo y tiene su arrebato. No sé si es un hilo pero es curioso. Cuanto más se pausa es precisamente cuando desaparece.

26. Dan – For me it's related to the heroin consumption.
Para mí tiene que ver con el consumo de heroína.

27. Alba – **When he's sniffing it he says: I don't really sleep, but with *caballo* (horse) I have a break.**

Cuando se mete un tiro dice: yo realmente no duermo, pero con el caballo me pauso un poco.

28. Dan – **When Pedro and Jose meet, Pedro asks for Jose some heroin powder and transforms himself... he then has a deep voice and an extremely masculine appearance. For me it's a vampiric metamorphosis. In the first part of the film, before he goes to Madrid, Pedro seems to have some conscience regarding heroin consumption. He limits twice his own consumption and also tells Ana to spend a day without taking any, which might be paternalistic and not help her at all, but in the second part he directly becomes a heterosexual predator at least according to images we see. Maybe we can relate it to the fact that many men were having clandestine sexual relationships in the 1970s. There was a very strong homophobic regime and even concentration camps for homosexuals under Francoism. I guess some men had it easier to perform double lives, to both satisfy their homoerotic desires and keep heterosexual lives that seemed to be given them.**

Cuando se conocen Pedro y José, Pedro le pide polvos a José y se transforma con la heroína... pasa a tener una voz grave, a tener una apariencia extremadamente masculina. Para mí es una metamorfosis vampírica. En la primera parte, antes de que se vaya a Madrid, Pedro parece tener algún tipo de conciencia de lo que supone su consumo. Limita dos veces su consumo y también le dice a Ana que se tire un día sin consumir, puede ser paternalista y no ayudarla un carajo, pero en la segunda parte se convierte en un depredador heterosexual por las imágenes que podemos ver. Tal vez podemos relacionarlo con el hecho de que muchos hombres tuvieran relaciones sexuales clandestinas en los 70. había un régimen de homofobia muy jarto e incluso campos de

VAMPIRES IN TRANSITION

concentración para homosexuales en el franquismo. Supongo que algunos hombres lo tendrían más sencillo para llevar una doble vida, para satisfacer sus deseos homoeróticos y mantener una vida heterosexual que les viene dada.

29. Stranger 1 – **This man, that works in cinema, courts a genius who works in cinema too. And aspires to a relationship with him. Pedro is characterized as a person who transforms people through objects, as an alchemist who can turn metal into gold, with heroin powder he gets people to be vampires or immortal. There, there is game revolving around the homosexuality of the characters and the face they can put on for society.**

Este hombre, que trabaja en el cine, pretende a un genio que trabaja en el cine. Y busca una relación con él. Pedro es caracterizado como una persona que a través de los objetos puede transformar a las personas, como un alquimista que es capaz de convertir cualquier metal en oro, con el pavo conseguir que la persona sea un ser vampírico o immortal. Ahí hay un juego en el que surgen constantemente la homosexualidad de los personajes y el rostro que pueden mostrar de cara a la sociedad.

30. Adelina – **When Pedro tries heroin with Jose, when they both meet, he tells Jose: “I don't want more because then I would grow up. Because you have grown up too much”. He seems to reject that adult masculinity, precisely leading the double life that Jose has.**

Cuando Pedro prueba la heroína en la habitación cuando conoce a Jose, dice algo así como que “no quiero porque crecería. Porque tú has crecido demasiado”. Parece que rechaza esa masculinidad adulta, precisamente de llevar una doble vida que tiene José.

31. Stranger 1 – **And actually, the feeling he has with those toys is what he uses to transform the others. Ana is made to undergo a childhood experience, of dreams and memories, of that border which is never clear... with Betty Boops. The issue of innocence is one and the same as that of drugs, of a perversion.**

Y realmente la sensación que tiene con los juguetes es la forma que tiene de transformar a los demás. A Ana le hace tener una experiencia de su infancia, de sueños y recuerdos, de esa frontera que no se tiene clara... con Betty Boops. El tema de la inocencia está unido al de la droga, a una perversión.

32. Adelina – **And then she becomes Betty Boop. She performs like her. At the end they appear in screen, on the other side of rapture(arrebato), like a sublimation.**

Y luego ella se convierte en Betty Boops. Actúa como Betty Boops. Al final ellos aparecen en la pantalla, en el otro lado del arrebato, es una sublimación.

33. Dan – **But that only happens at the end. And Jose does not experience what Pedro does, who disappears from one frame to the next. What happens to José? We hear some gunshots, he gets murdered and it turns to black and white. He's blindfolded and looks to his left. Many scholars take this film as a cult movie, but hardly talk about homoerotic desire or sexist representations. I have to read much more, because I can't find in Granada the volume about Arrebato edited by Roberto Cueto. I remember one author who said this film depicts the conjugal troubles of a modern couple (laughing). They also talk about rapture as the male characters do: the top of what they were seeking, of their desire. But for me it makes sense to shape that virtual space for which they disappear and meet vampires through technology. It is a virtual place and one disappears from one frame to the next into virtuality, the cinematic imaginary of signs. The film revolving around different technological sides is significant. We have this thing about the frame, but also the soundtrack of Pedro's voiceover, his images he**

VAMPIRES IN TRANSITION

films and sends to Jose, and the flashbacks. Always mediated by Pedro or Jose's subjectivities.

Pero eso ocurre al final. Y a Jose no le pasa como a Pedro, que desaparece de frame a frame. Qué es lo que ocurre al final? Se escucha un tiroteo, le fusilan y pasa a blanco y negro. Tiene la venda en los ojos y mira a la izquierda. Muchos teóricos toman a esta película como un film de culto pero apenas hablan del deseo homoerótico o de la representación machista del género. Tengo que leer mucho más, porque en Granada no está el volumen de Arrebato editado por Roberto Cueto. Sí que recuerdo a un autor diciendo que la película muestra los problemas conyugales de Ana y Pedro, las problemáticas de una pareja moderna (risas). Y también hablan del arrebato tal y como los personajes hablan de él: el cénit de lo que están buscando, de su deseo. Pero para mí podría tener sentido darle forma a ese espacio virtual en el que se encuentran con los vampiros a través de la tecnología. Es un espacio virtual en el que el ser desaparece del siguiente frame, desaparece en la virtualidad, en el imaginario cinematográfico de signos. Que la película se base en diferentes canales tecnológicos es significativo. Tenemos por una parte el frame, pero por otra el soundtrack de una cinta y las imágenes que Pedro graba y le envía, y los flashbacks. Siempre desde la subjetividad de Pedro o José.

34. Adelina – **And the stamp in the beginning, it looks like blood. Also when they inject themselves, we can see the blood drops.**

Y el sello al principio, que parece sangre. También vemos cuando se inyecta, siempre están las gotitas de sangre ahí.

35. Dan – **I read plenty of stuff about our current use of technology. It seems even visionary. I don't know if it makes sense for anyone else.**

A mí me dice mucho sobre el uso que estamos teniendo de la tecnología. Me parece un poco visionaria. No sé si tiene sentido para vosotros.

36. Alba – **There's addiction for sure. Every time he goes to get his film revealed.... he depends so much [on technology] in order to know what's going on. He's so hooked on it, asking how many days are left, a little obsessive. There was a moment I also thought about our addictions with checking our phones to know what's going on.**

Hombre, hay un enganche. Cada vez que va a revelar... como que depende mucho para saber lo que está pasando. Está muy enganchado, y va, y pregunta cuántos días, un poco obsesivo. A mí hay un momento que sí que me ha recordado al enganche de mirar en la pantalla del móvil para saber lo que está pasando.

37. Dan – **Only when reality stops being enough reason to activate oneself, I believe other dimensions are created which need to stay, to impose themselves by technological mediation, bringing a whole hypnosis apparatus which is cinema. All those photographs whose succession follows a specific velocity provide the illusion of movement. This technology of hypnosis creates a bunch of signs which for their similarity to reality, their representational credibility, their capacity to represent reality through a way we easily recognize, has material effects on our conscience, at least for me. It's not only about constantly seeing objectified women attracting men, not only for it being a technology of subjectivity for its gender representations, but also for its cinematographic language. By the way they tell us things. This is a very confusing film, but if we observe it a little we can understand the formal choices, the structural narrative that departs from a present time in order to expand itself over its own virtualities – besides the role of experimental features for transitions and fantastical moments.** Solo cuando la realidad deja de ser motivo suficiente como para activar, yo creo que se crean otras

VAMPIRES IN TRANSITION

dimensiones que necesitan quedarse aquí, imponerse a través de esa mediación tecnológica que trae consigo todo un aparato de hipnosis, que es el cine. Todas esas fotografías, que se suceden a una velocidad concreta, dan la ilusión de movimiento. Esta tecnología de hipnosis crea un montón de signos que por su semejanza con la realidad, su verosimilitud representacioanl, su capacidad para representar la realidad de una forma que reconocemos fácilmente, para mí tiene efectos materiales en nuestra conciencia. No solo por ver un montón de mujeres objetificadas que atraen a los hombres, no solo como tecnología de subjetividad por las representaciones de género. Si no por el lenguaje cinematográfico. Por la forma en que nos cuentan las cosas. Esta película es muy confusa pero si la observamos un poco podemos entender las decisiones formales, la estructura narrativa que parte de un momento presente para estirarse sobre sus propias virtualidades y el papel de lo experimental para las transiciones y los momentos fantásticos.

38. Stranger 1 – Be it TV or heroin, I think we all desperately need a way out in order to sustain this life. I don't see a proposal to understand life out of this circuit, because even the genius, Pedro, needs society as negation. His solitude is based on incomprehension, and his relationship to Jose in an idealization of love, which we can locate in Ancient Greece; Plato's *Dialogues* describe those relationships about true love among men through intellect and pleasure. The disciple was penetrated by his master's wisdom.

Ya sea con televisión o heroína, yo creo que necesitamos una vía de escape de forma imprescindible para sustentar esta vida. No me parece que haya una propuesta para entender la vida fuera de este circuito, porque incluso el genio, Pedro, está necesitando esa sociedad como negación. Su soledad está basada en una imcompresión, y su relación con Jose en una idealización de lo que es el amor, que se ve desde Grecia. En los Dialogos de Platon se describen esas relaciones que hablan de un amor verdadero entre hombres a través del intelecto y llegando a la carne. El discípulo era penetrado por la sabiduría del maestro.

39. Adelina – In fact that idealization... I'm not sure if Zulueta talked about the film in such a way, but for me, taking for granted I haven't read anything about it, it seems like a tremendous self-portrait. Wild, like a self-analysis. For me what most frightened me was the camera. When the camera starts shooting and moving with autonomy, it reminds me of *2001, A Space Odyssey*. 10 years before. That technological entity dominating the life of everybody else is here too, and I see an influence. When was *The Telephone Box* by Antonio Mercero released? 1971? 1972? It is also that strength beyond what one can actually do, technology and not nature, beyond heroin the addiction to the camera, and the incapacity to wait... Suddenly it's about a complete dependence on the camera but the camera itself is killing you. And if you want to achieve the Platonic ideal of sublimation, you have to disappear. And regarding the point of flight, subtitles translate it to "vanishing". This film would have made sense in English: shooting means both filming and attacking. The vanishing point, that sublimation is physical and material disappearance, the conversion into the virtual. They disappear from materiality and become virtual. There are two things I don't understand, I don't know if they make sense to you. The first is about a shot which maybe is intended to cause suspense: the car accident. We see a car crashing and then Jose and Ana driving very fast in their car, and we think: they're going to have an accident. And we rest when they arrive to that house, which is actually a horrible place. There's something dark and gloomy about that house, but as spectators we relax when they finally arrive safe (they haven't died yet), and it seems the car accident shot does not make any sense, it's like a sensationalist and violent scene which could anticipate the violence and speed of following shots... But they could have not died anyway because Cecilia Roth's character is alive, this is a flash-back... I think

VAMPIRES IN TRANSITION

the film plays with all our expectations.

Es que esa idealización... No sé si Zulueta habló de esta forma sobre la película, pero para mí, si haber leído nada de o que dice, me parece un autorretrato tremendo. Salvaje, como un autoanálisis de sí mismo, y de la propia obsesión de la cámara. Para mí lo que más miedo me da de la película es la cámara. Cuando enfocan la cámara y empieza a moverse sola, me recuerda 2001, 19 años antes. Ese ente que era la tecnología dominando la vida del resto está aquí también, y yo veo ahí una influencia. Cuándo fue la cabina de Mercero? 69, 68, por ahí. También es esa fuerza más allá de lo que tú puedes hacer, la tecnología y no la naturaleza, más allá de la heroína el enganche con la cámara, y no poder esperar... De pronto es una total dependencia de la cámara pero la cámara te está matando. Y si tú quieres llegar al ideal platónico de la sublimación, tienes que desaparecer. Y en cuanto al punto de fuga, los subtítulos lo traducían al inglés como vanishing. Esta película hubiera tenido sentido en inglés: shooting es disparar y filmar al mismo tiempo. El vanishing point, esa sublimación es la desaparición de lo físico, de lo material, de la conversión en lo virtual. Ellos desaparecen materialmente y se convierten a lo virtual. Hay dos cosas que no entiendo, no sé qué os parecen a vosotros. Lo de la primera escena quizá es una escena de crear suspense: el accidente del coche. Hay un coche que se estrella y luego aparecen Jose y Ana yendo muy deprisa en el coche, y pensamos: van a tener un accidente. Y descansamos cuando se paran y encuentran la casa, cuando en realidad la casa es horrible. Hay algo muy siniestro y tétrico en la casa, como espectadores de pronto nos relajamos en el momento en que los vemos llegar a la casa (no se han matado todavía), y parece que la escena del accidente no tiene ningún sentido, pero es como una escena sensacionalista y violenta que podría anticipar la violencia de la rapidez de los planos contraplanos posteriores... Pero no podrían haber muerto porque Cecilia Roth está viva, esto es un flashback... me parece que la película juega con todas nuestras expectativas.

40. Stranger 1 – Wasn't it like a call of the protagonist thinking: I want to die? And we see it like that on film.

¿No era como un llamamiento del protagonista pensando: “quiero morir”? Y lo plasma así.

41. Adelina – In a narrative level, because it keeps us expecting.

A nivel de narración sirve porque nos mantiene en vilo.

42. Dan – I don't know whether I would take Pedro's desire as suicidal per se, because that dual position between the life drive and the death drive we miss all the damage undertaken in the name of the life drive and all the damage by the death drive. As much as he's going through existential discoveries in order to find out what amuses or fulfills him, he's mistreating his cousin, his girl-friend and his friends, since he's depicted as popular in Madrid. Zulueta might be reflecting on his life, making parodies of his experiences in Madrid.

Yo no sé si calificaría el deseo de Pedro como suicida y ya está, porque en esa posición tan dual entre el instinto de vida y el de muerte, nos perdemos todo el daño que se hace desde el instinto de vida y todo el daño desde el de muerte. Por mucho que él esté en su descubrimiento existencial de qué es lo realmente divertido o lo que le llena, está tratando mal a su prima, a su novia y a sus amigos, y parece representado como un ser popular. Zulueta puede estar reflexionando sobre su vida, parodiando sus vivencias en Madrid.

43. Adelina – And it's the Plaza de los Cubos, in Princesa street. Where the film theaters are.

Y es la Plaza de los cubos, Prinesa. Es la zona de los cines.

44. Dan – In 1979's in Madrid there were ads saying “drugs are bad”. Heroin consumption got

VAMPIRES IN TRANSITION

massive presumably due to institutional cooperation, which involves a conspiracy thesis, yes, but I feel the state has interests in specific trends of pharmacologic consumption, illegal or not. Some years later methadone started to be provided for free, which satisfies the heroin withdrawal syndrome but does not provoke the same trip. Its daily consumption is now mediated by pharmacologic industries and allows for some functionality, but it might have blocked Zulueta's creativity, since he did not make any other film. I don't mean it as something dramatic... he says it himself in an interview. It is about a social and massive manipulation of pharmacologic consumption which coincides with the AID's crisis in the 1980s, which had its own story with deadly AZT, provided by western states until 1996. The hegemony was responding to people who lived differently, due to their desires, affective lives and politics. But we mostly see accommodated people in this film, except perhaps Cecilia Roth's character. Being from Argentina, how could we approach her character as racialized in relation to Jose's masculine whiteness?

En Madrid en el 79 había carteles por la calle que decían “la droga mala”. Se masificó el consumo de heroína por la complicidad activa o pasiva de la institución, esta es una tesis conspiranoide pero yo siento que el estado tiene interés en ciertas tendencias del consumo farmacológico, sea legal o ilegal. Poco después empieza a suministrarse la metadona gratis, que satisface el mono pero no coloca igual. Se consume diariamente desde farmacéuticas y permite cierta funcionalidad pero puede haberle bloqueado la creatividad a Zulueta, que no volvió a dirigir una película. Tampoco lo digo en forma dramática... él mismo lo dice en una entrevista. Al final es una manipulación social masiva del consumo farmacológico que es coetánea a la crisis del sida en los 80, que luego tuvo su propia historia con el AZT asesino que suministraron hasta el 96. Se estaba respondiendo desde el poder hegemónico a personas que vivían de otras maneras, por sus deseos, afectos y políticas. Aunque en esta película vemos a gente acomodada, exceptuando al personaje de Cecilia Roth, actriz argentina.... Es un personaje argentino, cómo podemos entender su racialización en relación con la masculinidad blanca de Jose?

45. Calva – It's very explicit that she's Argentinean or at least that she speaks with strong Argentinean accent.

Es explícito que es argentina o que habla con acento argentino marcado.

46. Adelina – In addition, she was newly arrived in Spain.

Estaba recién llegada, además.

47. Dan – I've also noticed during the credits that most of the workers of the film were men. In the 1960s and 70s men could have this sexual ambivalence, having homosexual relationships and heterosexual lives, and i think that's something which influences the conception of homosexuality as a lived experience of sexual frustration. In the 1970s there were homosexuals who talked about their desire as something revolutionary and transformative, but also as something fateful, as if there wasn't enough texture to love. Like these two guys: they touch “blandiblú” and hook up. They could also meet one day and take a walk, but they send cryptic tapes instead.

También me he fijado en los créditos que la mayor gente que trabajó en esta peli son hombres. En los 60 y 70 los tíos podían tener esta ambivalencia sexual, teniendo relaciones homosexuales y vidas heteronormativas, y eso es algo que yo creo que influye en la propia concepción de la homosexualidad como una vivencia que te marca como algo fatídico en la sexualidad. En los 70 había homosexuales que hablaban de su deseo como algo revolucionario y transformador, pero también como algo fatídico, como si no hubiera textura para amar. Como estos dos tíos: se ponen a

VAMPIRES IN TRANSITION

tocar blandiblu y echan el polvo. Podrían quedar un día y dar un paseo, pero se mandan cintas crípticas.

48. Calva – **It's also extremely sexist in the representation of homosexual desire: to be a man seems to be the best, and Jose doesn't like Pedro when he's a flaming faggot, but when his hair is combed and he looks very confident of himself, and he treats woman as a sexual object. And the main feminine role is a woman fated to continuous mistreatment who does not want to get away from it. She chooses it because it seems to fulfill her.**

Es super misógina en la concepción del deseo homosexual también: ser hombre parece como lo más, a Jose no le gusta Pedro cuando es un maricón locaza, sino cuando aparece con el pelo para atrás y super seguro de sí mismo, y trata a la tía como un objeto sexual. Y el principal papel femenino es una mujer que está abogada al maltrato continuo y que no quiere salir de ahí. Lo elije porque parece llenarle.

49. Dan – **She's also addicted to heroin.**

También está enganchada a la heroína.

50. Calva – **But she could get it from a dyke drug-dealer and not depend on him.**

Pero podría comprársela a una camella bollera y no depender de él.

51. Adelina – **I'd like to mention the fact that *The Law of Desire* by Almodóvar was released five or six years after [1987], and it's also about the great narrator or writer and his homosexual desire... It seems like the *movida*'s masculinity is overrated, it is depicted as a kind of divinity and heroism. In *Arrebato*, when they go up in the elevator wearing their glasses, like Fellini, like Italian film-makers... maybe it's a parody.**

Yo quería mencionar el hecho de que La ley del deseo de Almodóvar se estrenó cinco o seis años después, y también trata del gran narrador o escritor y de su deseo homosexual... Parece que se vanagloria la masculinidad de la gente de la movida, tienen así como una especie de divismo y heroísmo. En Arrebato, cuando suben en el ascensor con las gafas puestas, a lo Fellini, a lo cineasta italiano... tal vez es una parodia de esta figura.

52. Calva – **For me this masculine figure taken to the extreme seems rather pathetic. But the scene in which Ana meets Pedro... Pedro and Jose whisper to each other and then come into the room so absurdly, saying "oh, it's so hot"...**

A mí la figura masculina llevada al límite me parece super patética. Pero la escena en que Ana conoce a Pedro... Que Pedro y Jose cuchichean y luego entran todo absurdos, diciendo ay qué calor...

53. Adelina – **It scares me, I was so nervous.**

A mí me da miedo, yo me he puesto muy nerviosa.

54. Calva – **Well, for me it was rather funny.**

Pues a mí me ha hecho mucha gracia.

55. Adelina – **I feel bad about her. She was sitting and when they arrive we can see how Jose is playing with her thanks to Pedro, who seems like an animal who has been freed from a cage and finds some prey... She looks uncomfortable: she has her legs crossed and moves her feet. She has arrived at a house where she does not know no anyone, she has been led to Pedro's**

VAMPIRES IN TRANSITION

room, seated on a coach while they're sitting on the bed. Then they lead her to rapture and Betty Boop in order to fuck.

Yo me he sentido mal por ella. Ella estaba sentada y cuando ellos llegan podemos ver cómo José está jugando con ella y a costa del otro, que es como el animal recién liberado de una jaula que se encuentra con su presa... Ella parece incómoda: tiene las piernas cruzadas y está moviendo el pie. Ha llegado a una casa donde no conoce a nadie, le han metido en la habitación de Pedro, le han sentado en el sofá mientras que ellos están sentados en la cama. Luego ya le pondrán al arrebató con Betty Boops para follar.

56. Alba – **Besides Pedro does not seem to be very glad with Jose bringing her in.**

Además Pedro no parece estar muy contento con que Jose le haya traído.

57. Adelina – **And she's listening to their talk. She's put on an uncomfortable situation from the very beginning.**

Y ella escucha su conversación. Le ponen en una situación incómoda desde el principio.

58. Alba – **I don't get why Jose says to her: "what are you doing? You're making a fool of yourself."**

No entiendo por qué Jose le dice: ¿qué estás haciendo?, estás haciendo el tonto.

59. Dan – **Because Ana has forgot her "horse" and Jose has told her he doesn't have but she has found it in his bag. And while Jose is asking her whether she likes *King Salomon's Miles*, Ana wants a line.**

Porque Ana se ha olvidado el caballo y Jose le ha dicho que no tiene pero ella se lo ha descubierto de su bolso. Y mientras Jose le está preguntando si no le gusta el rey salomón, y Ana quiere una raya.

60. Calva – **I've seen it as a heterosexual couple arriving somewhere. But I could see how in their tricks to manipulate her there was something pathetic. She was in danger because there was this union between the two men, but perhaps she was thinking: "How stupid, I'm hearing them, what do they want? To get the drug I found on Jose? It's on the table, take it, I'm an honest person." The union of men also appears in the elevator. I haven't seen any relationship between women at all...**

Yo lo he visto como una pareja hetero llegando a un sitio. Pero sí que parecía que en las tretas de los chicos para engañarla había algo realmente patético. Ella estaba en peligro porque había una unión de dos tíos, pero tal vez ella lo veía así: "Qué gilipollez, les estoy escuchando, qué quieren, pedirme la droga que le he descubierto a Jose? Está encima de la mesa, que la cojan, yo voy con la cara por delante..." "La unión con los dos tíos también se repite en el ascensor. No he visto ninguna relación entre dos mujeres..."

61. Dan – **Pedro's aunt and Marta.**

La tía de Pedro y Marta.

62. Alba – **But her aunt is depicted as a mad woman.**

Pero a la tía la pintan como una loca.

63. Adelina – **And she goes to Lourdes.**

Y se va a Lourdes.

VAMPIRES IN TRANSITION

64. Alba – **They have a talk when Jose and Pedro meet, but she's depicted as a mad woman.**

Hablan la noche en la que Jose conoce a Pedro pero se representa como una persona un poco fuera de sus cabales.

65. Dan – **I think Pedro as a character is hence justified. His aunt satisfies his childish wishes being 27... no wonder.**

Yo creo que así se justifica el personaje de Pedro de algún modo. La tía le satisface sus deseos infantilizados con 27 añitos que tiene el niño, así está.

66. Adelina – **Willy Moore's character [Pedro] reminds me of the *Rocky Horror Picture Show* [Jim Sharman, 1975]. I was in a musical in Birmingham in 1985 and everybody had to go cross-dressed. It was supposed to be a parody of terror and vampire films. It depicts a couple arriving at a house, where a vampire welcomes them but is actually interested in him, she's annoying.**

A mí me recuerda el personaje de Willy Moore al Rocky Horror Picture Show. Yo estuve en el musical en el 85 en Birmingham, y todo el mundo tenía que transvestirse. Se suponía que era una parodia del género de terror y de vampiros. Es una pareja que llega a una casa, y el vampiro que está en la casa y les da la bienvenida en realidad quiere ligar con él, ella le estorba.

67. Calva – **The car that gets close, stops, comes in...**

El coche que se acerca, que se para, que se mete...

68. Dan – **The film has many references to other films, it is a precarious pastiche. But in its mixture there are interesting things. Has this text any potency as a cultural product of the Spanish transition? The film provides the camera-vampire because it captures actual vampires: Jose and Pedro. The camera has the power to capture the vampire but it also creates it. Now there's something terrible going on on the street and we grab our cameras to film it or have some evidence. I also feel that in academia we spend a lot of time talking about how to address social issues and problems, but we sometimes seek topics as journalists do, in order to maintain our jobs. We become camera-vampires, because we capture reality but contribute to its production. This is something we can't avoid easily.**

La película tiene muchas referencias a otros filmes, es un pastiche y además precario. Pero en su mezcla hay cosas que resultan interesantes. ¿Tiene este texto una potencia como un producto cultural de la transición española? La película nos da la cámara vampiro porque capta a los verdaderos vampiros: que son Jose y Pedro. La cámara tiene el poder de capturar al vampiro pero también lo crea. Ahora pasa algo horrible en la calle y sacamos la cámara para grabarlo o tener una representación. Yo también siento que en la academia nos dedicamos mucho tiempo a hablar pensar sobre los problemas, pero a veces buscamos temas como periodistas, para continuar con nuestros trabajos. Nos convertimos en cámara vampiros, porque capturamos la realidad de forma verosímil pero contribuimos a su producción. Esto es una realidad que no se puede sortear fácilmente.

69. Calva – **Just like you filming us right now, since when your camera stops we stop talking too.**

Pues como tú grabándonos ahora, que cuando la cámara se para dejamos de hablar.

-Dialogue after watching *Elisa, vida mía* (@ Institute of Women's and Gender Studies, June 6)

1. Dan – **Okay. How are you, what do you think of it? How do you feel?**

Pues eso, ¿qué tal, qué os ha parecido? Cómo os sentís?

2. Omayra – **There was a moment when suddenly I got lost, all these twists in the story the father is telling... It was hard to know which one was which.**

Hubo un momento en que de repente me he despistado un poco, de estos cambios de la historia que cuenta el padre... me costaba saber cuál era cuál.

3. Adelina – **I think there's no reality at all. The main metaphor is built on the Great Theatre of the World, and the sovereign author. It's curious that it's cyclical like *Arrebato*. I like its cyclical turn. And then the queer time, which completely breaks temporality, and the logic of when each thing happens? In reality, it's always about stories that are being told. But who tells the story? At first you are totally shocked: the father is narrating but he seems to use a feminine adjective, since he's narrating his daughter's vision, but we can't hear it very well, but then we can see it so the camera puts emphasis on this gender grammar choice. Then you realize that the father, as sovereign author, is usurping his daughter's identity, stealing her soul, there you have vampirism: she hasn't got will. It's also eccentric how he plays with first and third persons by narrative techniques. Narration supposedly belongs to the daughter, but it is the father who determines what Elisa is going to narrate. In the scene in which he's walking along the path through the countryside he changes from the daughter's [perspective] to his own or some masculine character's perspective in a third person narration. But since at the end who narrates is the daughter, the only element you have left is the cars and their different colors, which mark directions. The last car is like the one from the beginning because there are people inside and narration goes back to where it all started.**

Yo creo que no hay realidad ninguna. Para mí la metáfora principal es la del Gran Teatro del Mundo y el autor soberano. Es curioso porque, como *Arrebato*, es cíclica. Me gusta la vuelta al ciclo. Y luego es el queer time, que rompe totalmente lo temporal, y la lógica de cuándo ocurre cada cosa? En realidad son siempre historias que se están contando. ¿Quién cuenta la historia? Al principio te descolocas totalmente, porque el padre está narrando, pero parece que utiliza un adjetivo en femenino, porque está narrando a la hija, pero no se oye muy bien, pero como luego lo ves escrito la cámara enfatiza que es femenino. Y entonces te das cuenta que el padre como autor soberano está usurpando la identidad de la hija, y le está robando el alma, y ahí tienes el vampirismo: ella no tiene voluntad. Luego es curioso también como juega con primera y tercera persona desde técnicas narrativas. Se supone que la narración es de la hija pero es la voz del padre, es el padre el que impone qué es lo que va a narrar la hija. En un momento determinado, como está dando el paseo por el campo, cambia de la hija a él mismo o a un personaje masculino en una narración en tercera persona. Pero como al final quien narra es la hija, lo único que tienes como elemento son los coches y sus diferentes colores, que son los que marcan las direcciones. Y tienes el último coche, que es como el primero porque se ven personas dentro y se vuelve a la narración del principio.

4. Concha – **But it's all about traditional prototypes. It's from the 70s. Who is the smart one, who has education, who has mystery... the father. Who is taking charge of caring for him when he's sick: his daughters and his wife. Generating through that stealing of his daughter's**

identity – even if it's the daughter who ends up stealing her father's identity, there we have the paternal figure, who occupies the platform as a teacher...

Todo eso está envuelto en los prototipos de siempre. Es de los 70. Quién es el culto, el que está formado, el que tiene el mistero... el padre. Quien es quien se encarga del tema de los cuidados cuando está enfermo: las hijas y la mujer. Incubando con ese robo de la identidad de la hija – aunque es la hija la que roba la identidad del padre, ahí tenemos la figura paterna, que es la ocupa el estrado a nivel de maestro.

5. Fina – There she empowers herself.
Ahí ella se empodera.

6. Concha – **But only because he's fallen sick. The fact that he tries to empower her... He's who distributes roles around. The other daughter arrives and immediately starts washing dishes. The husband: hey, we have to go, come on, get the kids". Then that story about she [G. Chaplin] performing both the mother and the daughter also suggests there's a sexual attraction.**

Pero es verdad que también es porque él está enfermo. Que él intente empoderarla a ella... Es quien distribuye los papeles que hay alrededor. Porque la otra hija llega fregando platos. El marido: “oye, vamos, que nos tenemos que ir, recoge a las niñas”. Luego esa trama de que [G. Chaplin] haga los papeles de madre e hija da a entender que hay una atracción sexual también.

7. Fina – **But what is that fantasy about? What character does the incest generate from? We don't know.**

Pero ¿de dónde aparece esa fantasía? ¿De qué personaje aparece el incesto? No lo sabemos.

(unclear speech)
(varias voces)

8. Concha – **It's she who imagines it.**
Es ella la que lo imagina.

9. Adelina – **But who writes the script? This is like last time, [Arrebato's screening], it's a self-portrait of Saura by diverse authorial voices.**

Vamos a ver, ¿quién escribe el guión? Esto es como la otra vez [visionado de *Arrebato*], es un autorretrato de Saura a través de diferentes voces autoriales.

10. Dan – **I see it as an incestuous fantasy of Luis. But there's an explicit ambiguity anyway. How some scholars have seen this film, or at least this scene, by linking it to Elisa means embracing Luis' own narration about her. She's breaking up with her husband in his car, she's a wreck, and she's going to imagine her father touching her? That's his imagination, but does it involve his wife? Since Geraldine Chaplin does it [the double characterization] that allows for that ambiguity and fantasies...**

Yo lo percibo como una fantasía incestuosa de Luis. Pero explícitamente hay una ambigüedad. Como la gente ha estudiado esta película o al menos esta escena, asociarlo a Elisa supone aceptar la narración que el mismo Luis crea sobre su hija. Ella está dejando a su marido en el coche, está fatal y ¿se va a poner a imaginarse que su padre le toca? Eso lo está imaginando él, pero ¿con su mujer? Como lo hace Geraldine Chaplin [el doble rol], se crea esa ambigüedad y fantasía...

VAMPIRES IN TRANSITION

11. Adelina – **In my opinion, the camera is the problem. And Luis does not own it. He might own the narrative voice in specific moments, as the sovereign author who narrates. Or he might not. She could be instead the sovereign author, since we finally encounter an authentic voice... we don't know. Why we think about incest before we see such a thing? We first think this due to the narration: she should not stay alone with her father. Because there have been some looks from the beginning, which the camera is forcing us to watch.**

Para mí el problema es la cámara. Y la cámara no la tiene Luis. La voz narrativa la puede tener en un momento determinado, como autor soberano que va narrando. O no. O puede ser ella también la autora soberana, porque finalmente vemos una voz auténtica... no lo sabemos tampoco. ¿Por qué imaginamos que hay incesto antes de que lo haga? Al principio por la narración pensamos: ella no se puede quedar sola con el padre. Porque ya ha habido una serie de miradas desde el principio, y la cámara nos está obligando a que lo miremos.

12. Fina – **I see her as a wife-child, when she says to her husband: you haven't taken care of me... She says very serious and clear stuff, but there's also that childish ambiguity.**

Yo a ella también la veo esposa-niña, cuando le dice al marido: no me has cuidado... le dice cosas muy serias y muy claras, pero también hay esa ambigüedad de la niña.

13. Adelina- **As when she says: You know how sensitive and insecure I am...**

Como cuando le dice: tú sabes que soy muy sensible e insegura...

14. Fina – **It's the ambiguity of the wife-child.**

Es la ambigüedad de la esposa-niña.

15. Concha – **And also the topic of death, murder, what the father narrates and she assumes as her own's when she breaks up with Antonio. She throws many flashes because she has many contradictions, or recently found emotions, with her father, her sister, her partner, but she's childish at the same time, she seems to need almost everything, from the sister, the father...**

Y también el tema de la muerte, del asesinato, que lo relata el padre y ella lo asume como suyo cuando se supone que corta la relación con Antonio. Lanza ella muchos flashes porque tiene muchas contradicciones o muchos sentimientos encontrados, con el padre, con la hermana, con la pareja, pero a la vez es como algo infantil, necesita casi de todo, de la hermana, del padre...

16. Fina – **She doesn't have an economic source. She doesn't work. She's economically dependent, basically.**

No tiene un medio económico. No trabaja. No es una mujer independiente económicamente, vamos.

17. Adelina – **She says: I have a degree but haven't done anything with it.**

Ella dice: tengo una carrera pero no he hecho nada con ella.

18. Fina – **I see her full of emotional dependence. With a father she hasn't seen in 10 years.**

Yo la veo con mucha dependencia emocional. Con un padre que hace 10 años que ve.

19. Dan – **Wasn't it 20?**

Supuestamente 20.

20. Adelina – **I think she says 10 years in one of the stories she narrates first and then the camera shows while she's living it, which breaks the time that was already written. Same story**

VAMPIRES IN TRANSITION

with the murder, which had been broken already.

Pero lo dice en una de las ficciones que primero narra ella y luego muestra la cámara mientras ella lo vive, lo cual rompe el tiempo que ya estaba escrito. Igual que había pasado antes con el asesinato, que también lo había roto.

21. Dan – **What I understand is that 10 years ago the mother found him because he was sick.**

Yo lo que creo haber entendido que hace 10 años la madre lo encontró porque estaba enfermo.

22. Concha – **After 10 years he returns to the family home.**

A los 10 años vuelve al caserón.

23. Dani – **But she [Elisa] hasn't seen him before.**

Pero ella [Elisa] no lo ha visto.

24. Adelina – **It's about different possibilities, there's a game of breaking stories apart. The symbol of crumpled paper she holds, the letter we can't finish because she crumples it before we can read all the lines, or he when he decides to shift perspectives and write a different version, which he also ends up crumpling up.**

Son diferentes posibilidades y se juega mucho con la ruptura de los relatos. El símbolo del papel arrugado que tiene ella con la carta que no terminamos de leer porque ella lo arruga antes de que terminemos de leer, o él cuando decide cambiar la versión y escribir otra versión diferente, que vuelve a arrugar.

25. Concha – **Like the collages. The first she makes it seems to represent the woman who had been murdered... then she shows the father the face of a beautiful woman.¹³⁴ She...**

Como los collages. El primero que hace ella parece representar a la persona que habían asesinado, la mujer... y luego después le enseña al padre un rostro de una mujer guapa, un rostro bonito. Ella...

26. Fina – **She has got artistic qualities, hasn't she?**

Tiene habilidad artística, ¿no?

27. Concha - **But she does not develop them. Then we have the image of the woman [Elisa's mother] knitting really fast, like something she [Elisa] is thinking, impossible that she could do it so fast. There's this scene that shows a family and while she's playing [Elisa as a child] she looks at the camera.**

Pero no las desarrolla. Y luego la imagen que muestra a la mujer [madre de Elisa] haciendo punto rapidísimo, es como algo que ella [Elisa] piensa, es imposible que una mujer haga punto a esa velocidad. Hay una escena que muestra a la familia y mientras ella está jugando [Elisa de pequeña] luego ella mira a la cámara.

28. Adelina – **This image is oneiric: she's seeing herself as a child, and only the child of the picture [is the only one who sees her], and there we have the issue of representation. What is real and what is not? Everything is representation, everything is about represented stories. Same with theatre, and the planning of that great theatre of the world, which now his daughter is leading because he's fallen sick, on the one hand it's the class-room and on the other hand the theatre. Places get mixed up. It's a play about distributing roles. But the issue of representation relates to that girl from the past who only comes back because she's part of a**

¹³⁴ It's actually the other way around.

photography that appears in every other scene, which besides is pretty frightening...

Se supone que es onírica esa imagen: ella se está viendo en su infancia, y solamente la niña de la foto [es la única que la ve], y ahí está toda la parte de representación. ¿Qué es real y qué no? En realidad todo es representación, todo son historias representadas. Y lo mismo ocurre con el teatro, y la misma planificación de ese gran teatro del mundo, que ahora está llevando su hija porque él se supone que está enfermo, es por una parte el aula y por otra parte el teatro. También ahí mezcla los espacios. Es una obra en la que estás repartiendo papeles. Pero en esa parte de representación, cómo la niña del pasado que solamente vuelve porque es parte de una fotografía que está en cada una de las escenas, que además da mucho miedo...

29. Concha – **The picture of the cousin.**

La imagen de la prima.

30. Fina – **The cousin looks like she has died. The film is so ambiguous. I have no clue what Saura really wanted to say. There's a lot about literature, it's a literary rather than cinematographic film. There are many languages.**

Parece que ha fallecido la prima. Es muy ambigua, la película. Yo no sé que querría decir Saura. Hay mucha literatura, más que cinematográfica es literaria. Hay muchos lenguajes.

31. Adelina – **I think there are different ways of representing. “Elisa, vida mía”, the poem, who's the creator?**

Yo creo que son diferentes formas de representación. “Elisa, vida mía”, el poema, ¿de quién es?

32. Dan – **Garcilaso de la Vega.**

De Garcilaso de la Vega.

33. Adelina – **One of the sonnets.**

Uno de los sonetos.

34. Dani – **I think it was a woman he barely knew and whom he kept loving and writing to even after she died.**

Era una mujer a la que apenas conocía y a la que seguía amando y escribiendo después de muerta.

35. Fina – **It's romantic, courteous love, isn't it?**

Es el amor romántico cortés, ¿no?

36. Dan – **Or the Clérembault syndrome.**

O un síndrome de Clérembault.

37. Adelina – **It's included in the ubi sunt. Carpe diem is about pleasure, enjoying life, and ubi sunt is where these poems blong. The sonnet of the ubi sunt from the Renaissance was a form of memory, since it turned gaze to past in order to remember some things. There's another poem by Garcilaso: “Enjoy hair . . . you will be ash but will have sense / you will be dust but dust in love” [revisar con edición inglesa]**

Es uno de los poemas del ubi sunt. Carpe Diem es goza, disfruta la vida, y ubi sunt es donde estos poemas están. El soneto en el ubi sunt en la tradición renacentista era una forma de memoria, porque lo que hacía era volver la vista al pasado para recordar momentos. Hay otro poema de Garcilaso: “Goza pelo . . . serás ceniza más tendrás sentido/ polvo serás más polvo enamorado”.

VAMPIRES IN TRANSITION

Hay una idealización de cómo ese ideal romántico supera a la muerte.

38. Fina – **Piano music is by Satie, but the opera?**

La música del piano es Satie, pero ¿la ópera?

39. Dan – **“Papa mon amour” [Pygmalion by J. Romeau]**

“Papa mon amour”. [Pygmalion de J. Romeau]

40. Fina – **We should check the text.**

Habría que mirar la letra.

41. Dan – **I think it plays with the male fantasy...**

Yo creo que se juega con esa fantasía del hombre...

42. Omayra – **For me it's clear enough. From the very beginning you see the girl arriving and the father looking in such a way...**

Para mí es bastante claro. Desde el primer momento ves que llega la chica y la mirada del padre...

34. Concha – **Incestuous, is what you're saying..**

Incestuosa, es lo que tú dices...

35. Omayra – **...she's going to stay there and you feel she shouldn't, and there are different moments of it... like when she breaks up with Antonio and comes back crying and he takes her and she says “please don't hit me”, and you get this feeling that something has happened to her when they were young, for which they broke up, and then in that story the father is telling, he's telling their stories, he's appropriating the story of Elisa's crisis with her husband, and then he feels bad about it, breaks it... I don't know. It seems they are playing with it all the time. And she comes back at the same time, and the father is sick.**

... se va a quedar ahí y tú sientes que no debería, y hay como difernetes momentos, como cuando ella rompe con Antonio y vuelve llorando, y él la coge y no sé qué, y ella le dice que no me peges, tú tienes una sensación de que algo ha pasado cuando eran pequeñas, y que por algo se han separado, y entonces en ese relato que está el padre contando, está contando la historia de ellas, se apropia de la ruptura, de la crisis con el marido, y parece como que se siente mal, lo rompe.. no sé, A mí me da todo el rato la sensación de que juegan con eso. Y al mismo tiempo ella vuelve, parece que el padre está enfermo...

36. Adelina – **The issue is that there's nothing real. Even though if there are some elements present in every story: the father's sickness, the existence of a daughter, and Antonio, the husband, who does not end up well whatsoever. Since it's a story telling another story, we're watching what the father narrates, so those lascivious gazes are part of a narration as ficticious as any other.**

El problema es que no hay nada que sea real. Aunque hay algunos elementos que están en todas las historias: la enfermedad del padre, que existe una hija, y Antonio el marido que queda mal en todas. Como es una historia narrando otra, estamos viendo lo que cuenta el padre, con lo cual esas miradas lascivas son parte de un relato tan ficticio como cualquier otro.

38. Oymaira – **It seems that story isn't real, because they change the names, saying Elisa's sister is called Isabel when she's really called María. Those are stories based on the life of**

VAMPIRES IN TRANSITION

Elisa.

Parece que esa historia no es real, porque cambia los nombres, dice que la hermana de Elisa se llama Isabel cuando en la otra se llama María. Son historias que están basadas en la vida de Elisa.

39. Dan – **And they are mixed up together, they aren't discernible.**

Y se mezclan, no son indistinguibles.

40. Omayra – **She appropriates her own story, which we thought at first was her father's, until he dies.**

Ella se apropia de su historia, que en principio pensábamos que era del padre, hasta que se muere.

41. Adelina – **At first it seems it's the father providing the characters of the daughters, etc, with a role. In that first story, there are lascivious gazes, and some sort of innuendo regarding something about to occur. Nevertheless, in the other story in which she gets hysterical and the father is about to hit her, whose former scene shows them making love, you can actually notice (at least I do) that there's not... because he relates with distance, as someone who hasn't seen her in 10 years, moving to the window, respectful... Someone who has hooked up the night before might not behave like that. It's clearly an imaginary story.**

De primeras parece que es el padre dándole una función al personaje de la hija y de la otra hija, etc. En esa primera historia, hay miradas lascivas, y una especie de *innuendo* de que algo va a pasar. Sin embargo, en la otra historia en la que ella se pone histérica y el padre le va a pegar una torta, cuya escena anterior es la de ellos haciendo el amor, tú te das cuenta (por lo menos yo es lo que noto) que ahí no hay... porque él tiene una relación como distante, de alguien que no ha visto en 10 años, se va hacia la ventana, respetuosa... Alguien que se ha enrollado la noche antes no tiene esa actitud. Evidentemente es una historia imaginaria.

42. Omayra – **That scene of sex is not again a story in which she's playing the mother, isn't it?**

Esa escena de sexo, no es de nuevo una historia en la que ella haciendo el papel de la madre, ¿no?

43. Adelina – **The issue is that it breaks with space.**

El problema es que rompe el espacio.

44. Concha – **Since he's in the countryside house.**

Es que está en la casa de campo.

45. Omayra – **It's a scene kind of displaced, since they go: "we are in the living room", etc. When she plays the mother she's explicitly playing the mother.**

Es una escena un poco desubicada porque ellas van contando: "estamos en el salón", no sé qué. Cuando ella hace de la madre está haciendo claramente de la madre.

46. Adelina – **But that's in the house in Madrid. Now he's here, which breaks with space.**

Pero eso es en la casa de Madrid. Esta está aquí, lo cual rompe el espacio.

47. Fina – **It breaks a temporal and spatial structure.**

Rompe la estructura espacial y temporal.

48. Concha – **There's also Antonio's reproaching. He might not be the bad guy of the film. When he's reproaching her: "you made me distant from my friends", he's reproaching her for**

VAMPIRES IN TRANSITION

being alone because “you've taken me away”...

También hay un reproche por parte de Antonio. No es el malo de la película. Cuando él le reprocha a ella: “tú me has retirado de mis amigos”, le está reprochando que está solo “porque tú me has sacado”...

49. Adelina – **I feel fear with this scene, I feel Antonio is an abuser and he's going to kill her.**

Es que vamos, a ver, yo en esta escena siento miedo porque siento que Antonio es un maltratador que la va a matar.

50. Concha – **That's why Elisa dresses up and Antonio murders her, it's part of her imagination. She does similar things to her father and Antonio, some kind of hooking, because he complains he doesn't have a life, nor friends, nothing, everything has been cut, and besides she doesn't love him, she doesn't give him love. She's selfish in this sense.**

Por eso luego Elisa se acicala y Antonio la asesina, es una imaginación suya. Lo mismo que hace con el padre se lo hace a Antonio, un tipo de enganche, porque él se queja de que no tiene vida, no tiene amigos, no tiene nada, todo se lo ha cortado, y aparte pues no lo quiere, no le deja cariño. También hay una parte en la que ella es egoísta.

51. Adelina – **That's a story, another representation. She says: “I don't want to be with you.” And he reproaches her with a story, which is not even logical, because if he was as unhappy... She was telling him that she was leaving him.**

Eso es un relato, una representación más. Ella le dice: “no quiero seguir contigo”. Y él le reprocha un relato, lo cuál tampoco es lógico, porque si él no estaba feliz con ella... Ella le estaba diciendo que le estaba dejando.

52. Dan – **And he actually reproaches her saying “you don't support me in my goals”...**

Y lo que le reprocha en realidad es “tú no me apoyas en mis motivaciones”...

53. Concha – **And sobbing at the same time, so she comes back.**

Y a la vez está lloriqueando para que vuelva.

54. Dan – **It's also men's sensibility, and part of the abuse. Later she says: “I take the blame”, and he answers: “we don't need to blame each other [to judge who's guilty]”.... This is the vampiric, this game with positions and visions.**

También es la sensibilidad de los hombres, es parte del maltrato. Luego dice ella: “soy yo la culpable”, y él dice: “no hace falta señalar a un culpable”... Esto es lo vampírico, este juego con las posiciones y las visiones.

55. Adelina – **And the vampiricity of romantic love. Romantic love does come off worst. And *Elisa, vida mía* represents that, that idealization, Garcilaso's own sonnet revolves around that.**

Y lo vampírico del amor romántico. El amor romántico sale muy mal parado. Y *Elisa, vida mía* representa eso, es esa idealización, el propio soneto de Garcilaso es eso.

56. Omayra – **There is where I thought about a romantic story between Elisa and her father, it seemed reasonable that she ended up in a toxic and abusive relationship, that she attempted to run away, but then in the car it seems she's going back with Antonio, but she says no and then she starts crying, and we see that fantasy in which she dresses up, puts make-up on, and goes to the place where the murder had occurred, and there's someone who loved her and brings**

VAMPIRES IN TRANSITION

flowers in that story, but she recites the poem which as you say is about a love story beyond death and suddenly Antonio appears and kills her.

Para mí en ese momento es cuando me ha resonado un poco que existiera esa historia de amor romántico con el padre, me parecía lógico que al final acabara ella en una relación tóxica, de maltrato, que intenta huir pero en el coche parece que va a volver, le dice que no y a continuación se echa a llorar, y surge esa fantasía en la que se viste, se pinta y va a la sitio en el que se ha producido ese asesinato, y hay alguien que la quería e iba a traer flores en la otra historia, pero ella recita ese poema que tú dices que es de una historia de amor más allá de la muerte y de repente llega Antonio y la mata.

57. Adelina – **And we also know about it by the dress as a symbolic element.**

Y además lo sabemos por cómo utiliza el vestido como elemento simbólico.

58. Fina – **It's the virgin being dressed for sacrifice.**

Es la virgen que la viste para ir al sacrificio.

59. Dani – **Referring to a widow who has been killed by a lover... the father?**

Sobre una mujer viuda a la que mata un amante... ¿el padre?

60. Concha – **The strange thing here is that she [Elisa] does not die lying face-down as the widow did.**

Y lo extraño es que ella [Elisa] no muere boca abajo como la viuda.

61. Dani – **But he does, he does die face-down. He ends up dying as the widow supposedly died.**

Pero él sí, sí muere boca abajo. Él acaba muriendo como dijo que la mujer murió.

62. Adelina – **Well, on his side.**

Bueno, de lado.

(unclear speech)

(varias voces)

63. Fina – **It seems like a rape.**

Parece una violación.

64. Adelina – **Fernando Rey performed for Buñuel in his Mexican films.**

Fernando Rey era actor de Buñuel en su época en México.

65. Fina – **It reminds me of this other film by Buñuel, *Tristana* [1970], that man makes me ill...**

Me recuerda a la otra de Buñuel, *Tristana*, que el tío me pone enferma...

66. Adelina – **And *The Discreet Charm of the Bourgeoisie*. [1972]**

Y el *Oscuro secreto de la burguesía*.

(varias voces)

67. Dani – **Jaia and Dresda, you want to talk?**

VAMPIRES IN TRANSITION

Jaia y Dresda, ¿queréis decir algo?

68. Jaia – **I mostly agree with everything you're saying. For me there's a linking thread in the film, beyond the characters' perspectives and roles: the common journey that strings together all the stories is death, the proximity and imminence of death. Not only do all the characters die, but every one of them faces death, and in theory they will even face a second death. After the main character dies, who has seen death, the other character who has also seen it is going to find a corpse. It is as if that development of physical remains, of what the body is, and of what the story is, what remains, at the end what seems to be the story of the daughter's life might be what the father writes, but however what remains of the daughter is her dead body. Or the opposite, what eventually remains of the story of the father is what the daughter remembers and writes or transcribes. But I think the end is about death, they're talking to death, not to each other.**

Yo estoy un poco de acuerdo con lo que estáis comentando. Pero para mí el hilo conductor de la peli, más que los personajes y quién habla desde qué punto y quién es protagonista: el viaje común que hila todas las historias, es la cercanía y la inminencia de la muerte. No solamente todos los personajes mueren sino que todos los personajes se encuentran una muerte, y en teoría van a encontrar una segunda muerte. Al morir el personaje principal, que ha visto la muerte, el otro personaje que también ha visto la muerte va a encontrarse el cuerpo. Como ese desarrollo de lo que es los restos físicos, de lo que es el cuerpo, y de lo que es la historia, lo que queda, y al final puede que lo que acabe siendo la historia de la vida de la hija sea lo que el padre ha escrito, pero sin embargo lo que queda de la hija es simplemente el cuerpo muerto. O al revés, lo que al final queda de la historia del padre es lo que la hija recuerda y ha escrito o transcrito, pero me parece que al final es la muerte, están hablando a la muerte, no están hablando entre ellos.

69. Adelina – **There's something that came to my mind while you're talking about death: everyone denies it. When the mother is taken to recognize the father, she sees it and says no, but as spectators we know it's him, well, we think it's him because it's the same face we'd formerly seen with the father. When the daughter comes in to see her best friend, the one who had had an affair with her husband, she [the friend] was dead but she's telling a completely different tale. It's about the contradictions among tales. You have a visual story that shows you one thing, and an oral or written text that shows you another.**

Hay una cosa que estoy recordando ahora con lo que tú has dicho de la muerte: todo el mundo niega a la muerte. Cuando la madre es llamada para reconocer al padre, ella lo ve y dice que no, pero como espectadores sabemos que sí, bueno, pensamos que sí porque es la cara que hemos visto del padre anteriormente. Cuando la hija entra a ver a su mejor amiga, la que le había puesto los cuerpos a su marido, [la amiga] estaba muerta pero ella está contando otra historia totalmente diferente. Son las contradicciones entre los relatos. Tienes un relato visual que te muestra una cosa, y un relato oral o escrito que te dice otro.

70. Fina – **The visual is what shows death above all, the images.**

El visual es el que muestra la muerte sobre todo, las imágenes.

71. Jaia – **Because it's the physical what experiences life and death, it's emotions... isn't it? That entity we build or which has been built on us from the outside what...**

Porque es lo físico lo que experimenta la vida y la muerte, son las emociones... ¿no? Ese ente que nos construimos o que se nos construye desde fuera lo que...

VAMPIRES IN TRANSITION

72. Fina – **But through the images...**

Pero a través de las imágenes...

73. Jaia - **... lives through emotions and life but...**

...vive las emociones y la vida pero...

74. Fina – **... there's no narrative.**

...no hay relato.

75. Jaia - **... I dunno, I got the feeling...**

... no sé, me ha dado la sensación...

76. Fina – They don't write about death.

No se escribe sobre la muerte.

77. Jaia - **... that it got really distanced from the corporeal.**

... de que se ha separado un montón de lo corporal.

78. Fina – **It's cinema, there it's really cinema which is in charge.**

Es el cine, ahí sí que es el cine el que manda.

79. Omayra – **For me, when I watched those scenes, reality is “I never saw Elisa again, but I would have preferred she was dead”. Because besides they're saying “my mother never found my father's corpse but she would have really appreciated it in order to break free”.**

Para mí, cuando ocurrían esas escenas, la realidad es “yo nunca volví a ver a Elisa, pero yo hubiese querido encontrármela muerta.” Porque además está contando que “mi madre nunca encontró el cadáver de mi padre pero en realidad es lo que hubiese querido para liberarse”.

80. Adelina – **But we see the mother saying no. It's about three different narrations. One is the image. On the one hand you have the story of what supposedly happened: “she never found my father, she'd have liked him to be dead” That's one tale. “She'd have liked him to be dead” is like the camera filming and expanding what is not on the tale. But there's an element that contradicts the two stories. The mother contradicts those two things: because she's saying no. So when she denies such a thing, she plays with one's belief in what one's seeing, questioning the oral, written and visual narrations. And that relates to the doubt of a colorless and diffuse picture which supposedly depicts the past, but is a fiction anyway. There we have *Elisa, vida mía* and the *ubi sunt*. Where are they? That's the *ubi sunt* about: where are those people, what's the past? And suddenly we go back to “what is reality?”. So, in the end...**

Pero la imagen te saca a la madre diciendo que no. Es que son tres narraciones diferentes. Una es la imagen. Por una parte tienes la historia de lo que supuestamente pasó: ella nunca encontró a mi padre, a ella le hubiera gustado que estuviera muerto”. Ese es un relato. “A ella le hubiera gustado que estuviera muerto” es como si la cámara filma y continúa lo que no está en el relato. Pero hay un elemento que contradice las dos historias. Ahí está la madre contradiciendo ambas: porque está diciendo que no es. Entonces al negarte eso, juega con tu propia convicción de lo que estás viendo, así que pones en duda el relato oral y el relato escrito, y también el relato visual. Y eso tiene que ver con la propia duda de una imagen descolorida y difuminada que se supone que representa el pasado, pero que es una ficción. Ahí viene el propio *Elisa vida mía* y el *ubi sunt*. ¿Dónde están? Es que el *ubi sunt* es: ¿dónde está esa gente, cuál es el pasado? Y de pronto vuelves otra vez con lo de “¿qué

VAMPIRES IN TRANSITION

es la realidad?”. Entonces, al final...

81. Fina – **It's a complete distortion.**

Es una distorsión total.

82. Adelina – **It's a distortion. There's nothing truthfully real. In fact what he has is simply a memory of the past.**

Es una distorsión. No hay nada verdaderamente real. En realidad lo que tiene es un recuerdo del pasado simplemente.

83. Fina – **And the past gets distorted.**

Y el pasado se distorsiona.

84. Jaia – **Like in the beginning of the film, when they arrive home, they talk to the father, and they say: “how come you don't live in reality?”, and how Luis answers with: “what is reality? Am I not in your reality, in mine?” I think that's really interesting. It says that realities are what we believe as real.**

Como al principio de la película, que llegan a la casa, hablan con el padre, y le dicen: “¿es que no vives en la realidad?”, y cómo Luis le comenta: “¿y cuál es la realidad? ¿No esto en tu realidad, en la mía?” Me parece muy interesante. Ahí ya te está diciendo que las realidades son lo que creemos que es real.

85. Adelina – **Realities are thoroughly subjective.**

Las realidades son totalmente subjetivas.

86. Omayra – **That's right, what you were talking about what's left after death, made me think of that letter he wrote to her, where he said: “sometimes I believe when someone dies everything related to them should disappear too.”**

Claro, lo que tú decías de lo que queda tras la muerte, me ha echo pensar en esa carta que le escribió él a ella, donde le decía: a veces pienso que cuando una persona se muere debería desaparecer todo lo relacionado con ella”.

87. Adelina – **And the image too. “Sometimes I think, what does a photograph mean? Only photography remains.” And the two sisters are in this fiction, although briefly seen, in the second fiction her [Elisa's sister] name changes and she's wearing a cross. She's like a wholly different character.**

Y también, la imagen. “A veces pienso, ¿qué quiere decir una fotografía” Solamente queda de eso la fotografía”, y como en esa ficción están las dos hermanas, aunque solo se vea brevemente, en la segunda ficción el nombre [de la hermana de Elisa] cambia y se le ve una cruz. Es como otro personaje totalmente diferente.

88. Fina – **When they are in flat in Madrid.**

Cuando están en el piso de Madrid.

89. Adelina – **When they look at the pictures' album, there's first a photograph of the two girls, but there's another... you realize that they're looking at the pictures...**

Cuando ellas se ponen a ver el álbum de fotos, hay una primera foto de las dos niñas, pero hay otra... te das cuenta de que ellas están viendo las fotos....

VAMPIRES IN TRANSITION

90. Dan – **Looking for the porcelain and the silver tureen.**

Por la porcelana y la sopera de plata.

91. Fina – **That's the key for the perception of the past. Reality is impossible.**

Ahí está la clave de la percepción del pasado. La realidad es imposible.

92. Adelina – **That's precisely what I usually say talking about memory, what Gabriel García Márquez says, living to tell. "Life is not what we tell, but what we remember, and how we remember to tell it." We can't be certain at all because it's all about tales from first person authorial positions.**

Pero eso es lo que yo siempre utilizo cuando hablo de la memoria, lo que dice Gabriel García Márquez, que es vivir para contarla. "La vida no es lo que decimos, sino lo que recordamos, y cómo la recordamos para contarla". No podemos tener ninguna certeza de nada porque todo son relatos de una posición autorial en primera persona.

93. Fina – **It's like a perception we now have regarding the past. Perhaps it wasn't like that. I wonder what psychology says about it.**

Es como una percepción que tenemos ahora del pasado. Igual no fue así. La psicología yo no sé qué dirá de la percepción.

94. Concha – **Memory can be modified. One thing is your memory, another how you have experienced it, and another one what you tell about it.**

El recuerdo puede estar modificado. Una cosa es tu recuerdo, otra cómo lo has vivido, y otra lo que cuentas.

95. Fina – **And at a specific moment, since now you tell something but in five years...**

Y en ese momento, porque ahora cuentas algo y en cinco años...

96. Concha – **Tales are always changing.**

Siempre está cambiando el relato.

97. Adelina – **And then, all that phantasmagoria that does not frame them, for instance the girls in the blurred picture. The landscape itself is a landscape of death, isn't it?**

Y luego estéticamente toda esa fantasmagoria de que no estén demarcados, por ejemplo, las niñas en la foto, que están borrosas. El propio paisaje es un paisaje de muerte, ¿no?

98. Fina – **Castilian.**

Castellano.

99. Omayra – **My home-town is pretty similar.**

Mi pueblo es así.

(laughing)

(risas)

100. Adelina – **But what about the house in ruins?**

Pero ¿la casa en ruinas?

VAMPIRES IN TRANSITION

101. Fina – **It's so cold in the winter over there.**

Con el frío que hace allí en invierno.

102. Adelina – **Everything looks dead. Tales themselves are phantasmagorical, because nothing remains.**

Está todo como muerto. Los propios relatos son fantasmagóricos, porque no hay nada.

103. Concha – **That Castilian landscape which looks eternal, yellow, the cold stone house... and then the flat with desk and her under a blanket. Carlos Saura plays a lot with the camera, from the upside, from down below, mixing up.**

Ese campo de Castilla que parece eterno, amarillo, la casa fría de piedras... y luego después el piso con la portería y ella con la manta. Carlos Saura hace mucho juego con la cámara, desde arriba, desde abajo, mezclando.

104. Adelina – **And when she enters the other's house [Elisa's friend], whereas she's telling she never saw her again and she'd have liked her to be dead, it's funny because the pillow case is the same as that dress, with a blurry blue psychedelic flowery pattern. And she has a moment where shes sees an identical dress**

Y cuando ella se mete en la casa de la otra [amiga de Elisa], mientras dice que nunca la volvió a ver y que le hubiera gustado que muriera, es curioso porque la funda de almohada es igual que el vestido, con un estampado de flor psicodélico borroso. Y ella tiene un momento en el que observa un vestido igual.

105. Dan – **It looked like her mother's dress. I think there might be raccord breaks anyway. Maybe it because its a rather humble production, Dresda, feel like chiming in?**

Se parecía al vestido de la madre. También yo creo que hay saltos de raccord. Quizás se trata de una producción más humilde. Dresda, ¿te apetece decir algo?

106. Dresda – **I agree with many things. But I keep thinking about death. Death always comes, and does not only kill the character, but also kills a great narrative carried behind. The scene with the horses, which represent strength and power, comes just as the father is about to transcend to death. When she dresses up and dies, it comes right after she's killed the narrative with her husband, and also with her father, since it comes right after he's tried to hit her. When she finds the dead woman, there she also kills the narrative of leaving a marriage. Death occurs or is introduced killing great narratives, which is also what locates you in a transitional phase. Despite being cyclical, you do find certain rhythms in the characters.**

Yo coincido con muchas cosas. A mí lo que me sigue pensando mucho es la muerte. La muerte siempre viene, y no solamente mata al personaje, sino que mata una gran narratva que va detrás. Cuando sale la escena de los caballos, yo lo que entiendo es que el caballo representa mucha fortaleza, el poderío, y justo pasa cuando el padre está a punto de transcender a la muerte. Cuando ella se viste y se muere, viene justo antes cuando ella mata a esta narrativa del marido, y también la del padre, porque pasa justo después de que el padre la quiera pegar. Cuando encuentra la mujer muerta, también vuelve a matar esa narrativa de dejar un matrimonio. La muerte pasa o se presenta matando grandes narrativas, y es lo que te sitúa en una etapa de transición también. A pesar de que es cíclica, sí encuentras un cierto movimiento de los propios personajes.

VAMPIRES IN TRANSITION

107.Dan – Cool!
Qué guay.

VAMPIROS EN (LA) TRANSICIÓN Miradas trans-feministas a dos películas clave de la transición española



NICOLAS ASTIARRAGA PC. (1979)

Arrebato

OF EUSEBIO PONCELA, CECILIA ROTH, WILL MORE
MARTA MUÑOZ, FERRA F. GÓMEZ, CAMERON GRANT, ANA MADERA, ANA ULACIA, ANTONIO GASSET
D. L. CIGES
PRODUCTOR EJECUTIVO AUGUSTO M. TORRES FOTOGRAFÍA ANGELO FERNÁNDEZ
GUION Y DIRECCIÓN IVÁN ZULUETA

Arrebato (Iván Zulueta, 1979, 105 min)

Arrebato aporta interesantes reflexiones en torno al ansia masculina de trascendencia a través de la droga, la tecnología, y la represión del deseo homosexual. Además, su cámara-vampiro presenta curiosas similitudes con el uso adictivo y desenfrenado de smart phones y otras tecnologías digitales.

Todxs invitadxs a la charla coloquio posterior!

¿Quiénes son los vampiros de *Arrebato*?

Arrebato entails interesting insights on masculine obsession with transcendence by the use of drugs, technology and homosexual repression. Besides, its camera-vampire offers curious analogies with addictive and compulsive habits using smart phones and other digital devices.

With English subtitles. There'll be a discussion later and you're welcome to share your thoughts.

Who are *Arrebato* vampires?

MARTES 29 DE MAYO
19:30

CSOA La Redonda,
Camino de Ronda, n. 190
(Habrà picoteo vegano)

Elisa, vida mía (Carlos Saura, 1977, 117 m)

Considerado el filme más particular de Carlos Saura, *Elisa, vida mía* representa la emancipación de una mujer con conciencia feminista (interpretada por Geraldine Chaplin) a través de una estancia con su padre moribundo, al que hacía años que no veía. Sin embargo, el rol del padre (Fernando Rey) es más que ambiguo en la liberación de su hija. Las imágenes modernas del filme parecen confundir aun más este "proceso de vampirización"; como el mismo Saura lo denomina, detalle que los historiadores de cine han parecido obviar.

Coloquio posterior, bienvidxs!

¿Cómo luchar contra los vampiros, mensajers patriarcales del capitalismo cibernético?

Elisa, vida mía questions the patriarchal imaginary of the Francoist era and targets familial physical violence against women as a new official taboo. However, the portrayal of a 'vampiric process' between Elisa and her father seems rather resonating with patriarchal tunes through some cinematic images and the figure of the father.

With English subtitles. Welcome to the discussion.

How do we fight vampires, messengers of cybernetics patriarchal capitalism?

JUEVES 07 JUNIO
18:30

Salón de Actos F. Muñoz
CENTRO DOCUMENTACIÓN CIENTÍFICA
Calle Rector López Argüeta, (al lado de Politécnica)

GERALDINE CHAPLIN · FERNANDO REY

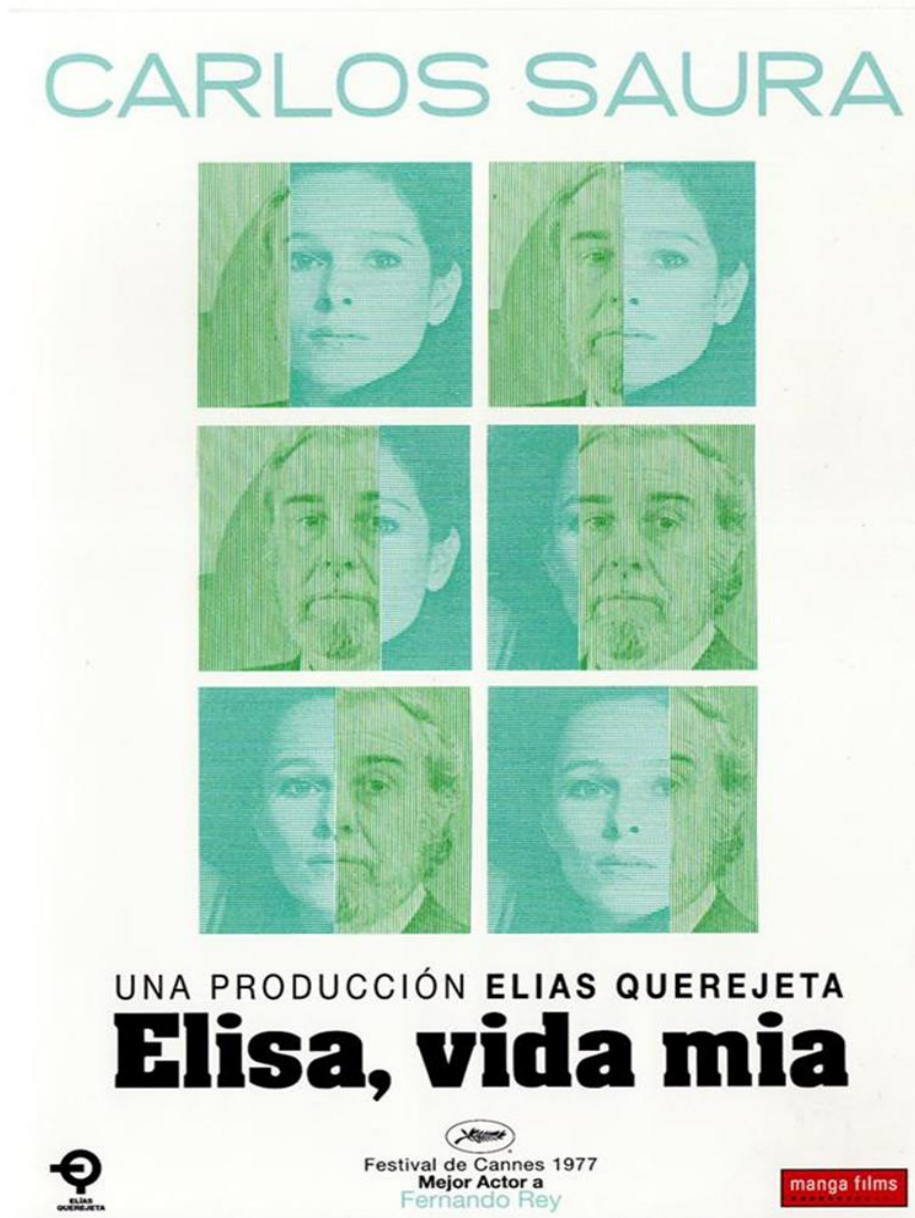


CON NORMAN BRESKI · ISABEL MESTRES · JOAQUÍN HINCHOSA · ANA TURUNT
Una producción ELIAS QUEREJETA · Distribución: PRAGMATHEMA

Tesis del máster GEMMA de D. Berjano, colabora Adelina Sánchez Espinosa (coordinadora)

APPENDIX C: Selected Images

-Elisa, vida mía



Spanish cartel of *Elisa, vida mía*

VAMPIRES IN TRANSITION



Image 1 – Car approaching Luis' house



I2 – Elisa, her sister and her brother-in-law at their father's birthday

VAMPIRES IN TRANSITION



I3 – Elisa imagining herself as the widow being killed by Antonio



I4 – Elisa's family as a child

VAMPIRES IN TRANSITION



15 – The dead body (Fernando Rey) which happens to not be Luis



16 – Elisa reading her father's autobiography “in feminine”

VAMPIRES IN TRANSITION

-*Arrebato*



Image 1 - José offers heroin to Ana for her first time



I2 - José and Pedro look at each other with the techno-mediation of *Blandi Blu* (plastic toy to play with by pressing it)

VAMPIRES IN TRANSITION



I3 - Ana is having a rapture with Betty Boop



I4 - Pedro is sleeping for the camera-vampire while hugging his teddy bear

VAMPIRES IN TRANSITION



I5 - Pedro's and José's faces collapse



I6 – Almost the end

VAMPIRES IN TRANSITION