

6 *Article*

# Speaking Up / Coming Out: Regions of Authenticity in Juan Pinzás's Gay Galician Dogma Trilogy

Ryan Prout  
Cardiff University / Prifysgol Caerdydd.

## *Keywords*

Dogme 95  
Juan Pinzás Trilogy  
Bilingualism  
Bi- and homosexuality  
'Epistemology of the Closet'

## *Palabras clave*

Dogma 95  
Triloxía de Juan Pinzás  
Bilingüismo  
Bi- e homosexualidade  
'Epistemoloxía do armario'

## *Abstract*

While Dogme 95 is often associated exclusively with Scandinavia, its manifesto and Vow of Chastity were taken up by filmmakers from across Europe as well as in North and South America. The three films made according to the format in Spain are the work of director Juan Pinzás (b. Vigo, 1955) and comprise the 'Trilogía de la vida, de amor, y de sexo': *Era outra vez* (2000), *Días de voda* (2002), and *El desenlace* (2005). The last film in the Spanish trilogy was also the final film to receive official certification from the Dogme 95 movement. The article argues that Pinzás exploits the strait-jacket of Dogme, in particular its rules about the use of sound, to focus attention on diglossia in Galicia and in order to portray as naturalistic the use of the Galician language on screen and between younger speakers. It also contends that the trilogy explores in parallel two coming-out processes: one which would affirm a gay man's true sexual identity and another which authenticates the Galician-speaking status of young middle class characters. The article finds that this parallel reading is complicated by the third instalment of the trilogy in which key roles are played by new actors speaking in Spanish.

*Speaking Up / Coming Out:  
Regions of Authenticity in Juan  
Pinzás's Gay Galician Dogma  
Trilogy.*  
Ryan Prout

## *Resumo*

O Dogma 95 asóciase a miúdo exclusivamente coa Escandinavia, mais o seu manifesto ou 'voto de castidade' foron adoptados por numerosos cineastas doutros países europeos, de América do Norte e do Sur. Os tres únicos traballos cinematográficos en España que responden a este formato son obra do director Juan Pinzás (Vigo 1955) e comprenden a coñecida 'Trilogía de la vida, de amor, y de sexo': *Era outra vez* (2000), *Días de voda* (2002) e *El des-enlace* (2005). O último filme na triloxía española foi tamén o derradeiro traballo que recibiu a certificación oficial do movemento Dogma 95. Este artigo expón que Pinzás explota as estritas normas do Dogma, especialmente as súas regras sobre o uso do son, para centrarse na diglosia en Galiza coa fin de retratar o uso da lingua galega na pantalla de xeito naturalizado entre a xente nova. Asemade, o artigo defende que a triloxía explora paralelamente dous procesos de 'saída do armario': un que reafirma a verdadeira identidade sexual dun home homosexual, e outro que intenta validar a unha mocidade galega de clase media como galego-falante. O artigo defende que este paralelismo se complica na terceira parte da triloxía, na que certos papeis fundamentais son interpretados por actores diferentes en lingua castelá.

*Speaking Up / Coming Out:  
Regions of Authenticity in Juan  
Pinzás's Gay Galician Dogma  
Trilogy.*  
Ryan Prout

1

'In 1960 enough was enough! The movie had been cosmeticized to death, [the proponents of the New Wave] said; yet since then, the use of cosmetics has exploded.' The manifesto and the preamble are reproduced in Utterson 2005: 87-88. Distribution of the pamphlet at a round table event entitled 'Le cinéma en route vers son deuxième siècle de vie' is reported in Lasagna 2003: 20.

2

Mette Hjort provides a list of thirty-five certificated Dogme films produced between 1998 and 2004. The list includes films from Chile, Argentina, Italy, France, Korea, Switzerland, and Belgium, as well as titles from the Scandinavian countries (276-77).

3

The packaging for the Spanish DVD releases of the first two films in the trilogy uses Spanish versions of the titles, i.e. *Érase otra vez* and *Días de boda*, with the Galician versions in a smaller typeface. The Dogme certificate included at the beginning of *Era outra vez* uses the Galician title; the certificate included at the beginning of *Días de voda* uses the Spanish title. Both films include a bilingual version of their respective titles as part of the opening credit sequences. For the sake of consistency I have used the Galician versions of the titles to refer to the films in the text.

“

Enough of cosmetics: this was the battle cry declared in 1995 when Danish director Lars von Trier distributed the Dogme manifesto at *Le cinéma vers son deuxième siècle*, a conference in Paris where the cinema world had gathered to celebrate the first century of motion pictures. The preamble to the pamphlet's premonitory Decalogue, the so-called Vow of Chastity, suggested that 'Today a technological storm is raging, the result of which will be the ultimate democratization of the cinema: for the first time anyone can make movies.'<sup>1</sup> It set the possibility

of a popular cinema against the failure of the 60s avant gardes to steer film away from cosmeticisation and chastised filmmakers for having succumbed to an imperative to create more and more sophisticated illusions at the expense of creativity, depth, and sincerity. The Decalogue of formal constraints, yoking new technology to sparseness in the design and execution of a film, promised to replace the cosmetic and the genre-bound with live cinema, greater spontaneity, and therefore more authentic seeming situations and performances.

The first three films to receive accreditation that they had been made following the strictures of the Vow of Chastity all emerged from Denmark and had in common story lines which facilitated a crescendo of emotions culminating in a fever pitch showdown within which a taboo would be broken or a family secret revealed. Even if the style and technique were different from Ingmar Bergman's, the darkness and intensity of the first Dogme films were nevertheless reminiscent of the Swedish director's demanding, tightly focused, and psychologically concentrated dramas. Pointing up a perceived genesis of the Dogme movement's aesthetic sensibilities within confines closely determined by geography and religious heritage, Eric Schlosser commented in a retrospective review of the earliest Dogme films: 'The manifesto of the Dogme 95 brotherhood [...] is both Ludditical and puritanical, a northern reformation unimaginable in *the sunny catholic [sic] south*' (Schlosser 2000, emphasis added).

Despite interpretations like Schlosser's, Dogme films have thrived outside Scandinavia and titles made in the US, Italy, France, Switzerland, and Belgium all received the Dogme secretariat's official seal of approval.<sup>2</sup> This international reach extended to Spain where Juan Pinzás, born in Vigo in 1955, made three films certificated by the founders of the Dogme group: *Era outra vez* in 2000, *Días de voda* in 2002, and *El desenlace*, in 2005.<sup>3</sup> *El desenlace* was the thirty-first officially sanctioned Dogme 95 film to be made and the last to receive a certificate from Denmark (Nielsen). While the movement began in the putatively ludditical and puritanical North, then, it was officially wound up in a production from the mostly Catholic South, where, as Pinzás is careful to remind us in the opening scenes of *El desenlace*, it is not always sunny: Santiago de Compostela is approached through a lengthy establishment shot filmed through a rain spattered car windshield.

I am interested in this article in understanding why it should have been a director from Galicia who took up the Dogme torch in Spain and in looking at the role which adherence to the Vow of Chastity plays in facilitating the contemporizing and authentication of a discourse of national difference and in negotiating the politics of contextual diglossia.

*Speaking Up / Coming Out:  
Regions of Authenticity in Juan  
Pinzás's Gay Galician Dogma  
Trilogy.*  
Ryan Prout

4

None of the credit sequences in the films uses the nomenclature 'Trilogía de la vida, el amor, y el sexo', but Pinzás is reported to have used this formulation to describe the ensemble (Unsigned: 2005).

As a review of the trilogy's narrative illustrates, these linguistic and regional functions can only be approached through a parallel assessment of the synechdochic role played by homosexuality in Pinzás's re-configuration of the landscape of Galician identity. Arguably, he not only Galicianises the Dogme 95 manifesto but also shifts the Dogme aesthetic's need for a visible, overpowering, and hence authentically differentiated emotional plane to homosexual experience, hence the 'Gay Galician Dogme' formulation in the title of this article. The three films in Pinzás's Dogme trilogy privilege homosexuality and transgender experience, and the assertion of homosexual and of transgender identity, as loci of truth and of ontological transparency. Gay and transgender characters in the film also assert Galician linguistic and cultural preferences so that the journey from falsehood to truth and from secrecy to openness traced by the queer dimension of the narrative also obtains to the arc described by questions of linguistic and cultural identity. If the impetus of Dogme is to create spectacle by prising open familial and societal emotive vaults, it is fair to say that films made according to its strictures are informed by an 'epistemology of the closet'. The anti-cosmeticisation of the manifesto presumes that fiction film is generally in the service of concealment and falsity whereas Dogme will be about shining a natural light on, and turning an unprejudiced ear towards areas previously considered off-limits. The preamble to the Decalogue asserts that 'As never before, the superficial action and the superficial movie are receiving all the praise. The result is barren. An illusion of pathos and an illusion of love' (reproduced in Utterson 2005: 87). As we will see on closer examination of the 'Trilogía de la vida, de amor, y de sexo', the epistemology of the gay closet and the epistemology of the diglossic closet are driven together such that



*Fig. 1. The Sunny South? Frame Capture from Opening Sequence of El desenlace.*

they begin to occupy a common space and to become interchangeable in their metonymic function: an authenticity of sexual orientation and an authenticity of Galicianness share a common stake in these films.<sup>4</sup> Can they both come out in Dogma 95's epistemological imperative, and will they do so together, if so?

*Speaking Up / Coming Out:  
Regions of Authenticity in Juan  
Pinzás's Gay Galician Dogma  
Trilogy.*  
Ryan Prout

5

Barahona points to the similarities between *Era outra vez* and *El ángel exterminador*, while de Prada suggests that the ménage à trois in *El desenlace* is a form of homage to *Viridiana* (2008: 83).

### *Era outra vez*: Audible Difference

The premise of *Era outra vez* is a reunion of graduates from an unnamed faculty of journalism ten years into their respective lives and careers. Rosendo Carballo, an ambitious novelist, plays host to his fellow alumni at a large house in the countryside. Paying homage to Buñuel (Barahona 2008: 273-74), Pinzás invents a tightly controlled situation where the neuroses and resentments of these nominal friends can come to the surface, only this time in the service of dogmatic authenticity rather than surrealistic shock tactics.<sup>5</sup> Rosendo is reunited with Nacho, an openly gay man who had been in love with the writer when they were at university together. Beatriz, a newsreader, has forged helpful relationships with politicians, among them a newly appointed minister. Lucas is becoming bored with Patricia and the reunion re-ignites his interest in Loreto, an artist who is parodying her own paintings in order to pay the rent. The only character not to have a bourgeois occupation is Bruno, a factory worker who fulfils the sexual appetite of Beatriz when her ministerial boyfriend is otherwise engaged. Played by Brazilian born Marcos Orsi, Bruno is also the only character whose Galician betrays a foreign accent. The tension between Rosendo and Nacho and the hysterical and melodramatic jealousies which emerge when Patricia and Bruno are surprised having sex in a garden rocking chair drive the display of sentiment through a crescendo of shrill emoting to the characteristic Dogme fever pitch plateau which sees the film's protagonists screeching and bellowing at each other in Galician. The thrifty ethos of Dogme filmmaking and its emphasis on story telling unmediated by excessive artifice privileges highly dramatized speech acts as well as the linguistic dimension of actors' performances. When the premise of Dogme's economy of means works, it typically produces richness in the performers' spontaneous verbal interpretations. In the context of pervasive diglossia, the vocal outbursts characteristic of Dogme narratives draw attention to language choice as well as to the content of what the overwrought character may actually be saying: someone is not only hollering in Galician but also hollering his or her use of Galician. Whereas the use of Danish in the first three Dogma films shot in Denmark passed largely without comment, the use of Galician in *Era outra vez* was perceived by some critics as part of a constellation of features contributing to the film's shock value. Writing in *ABC*, Juan Manuel de la Prada says



*Fig. 2. Talking Dirty? The yuppies converse in the garden. Frame capture from *Era outra vez*.*



*Speaking Up / Coming Out:  
Regions of Authenticity in Juan  
Pinzás's Gay Galician Dogma  
Trilogy.*  
Ryan Prout

6

In theory, the Dogme Vow of Chastity rules out the use of dubbing and the Pinzás trilogy's breach of this rule has not gone unnoticed by critics (whose assessment lumps together bagpipes, *muiñeiras*, and spoken Galician as one). Writing about the release of *Días de voda* in Spanish, for example, David Moralejo says ' [La película] que está rodada en gallego [...] incumple, con el doblaje al castellano, uno de los preceptos de Von Trier: «El doblaje en el "Dogma" es un pecado, pero no hay más remedio que ceder, como han hecho los demás», aseguró Pinzás. De todas formas, «Días de boda» podrá verse también con subtítulos y *el sonido directo de gaitas y muiñeiras*' (45, emphasis added).

A la apuesta [del movimiento Dogma 95] por un cine primigenio se ha sumado Juan Pinzás a quien corresponde el mérito pionero de haber completado la primera película Dogma española, rodada, *para mayor osadía*, en gallego. (2002: 4, emphasis added)

The choice of Galician as the lingua franca for these yuppies and media types, then, is considered not only noteworthy, but an element of the first Galician dogma film's execution of the movement's template, which, by 2000, had become associated with sensationalist topics like incest and rape (*Festen / The Celebration*, dir. Thomas Vinterberg, 1998), gang bangs, porno doubles, and so-called 'spassing' (simulated mental disability) (*Idioterne / The Idiots*, dir. Lars von Trier, 1998). The Vow of Chastity steers its followers away from weaponry and killings (turning on its head Jean Luc Goddard's dictum that all you need to make a film is a gun) and in their place, arguably, the dogma filmmakers exploited an arsenal of taboos and social pathologies. Interestingly, from the viewpoint of the present argument, the distinctive taboo-breaking element of the first Dogme 95 films was parodied by some critics through a linguistic mockery which implicitly equated transgressive sexual behaviour with the cultural subjectivity presupposed by a minority language. Richard Kelly recalls that after a screening of *The Idiots* at Cannes 'An erudite and superbly coarse-humoured young Australian critic [groaned] 'Gangen-bangen!' [...] in strangulated cod-Scandinavian' (2000: 22).

How does language become woven into the shock tactics of Dogme in the Juan Pinzás trilogy? To answer this question it is important to understand that the rule imposed by the Vow of Chastity against non-diegetic sound closes off the possibility for the free indirect discourse of the voice in off. Rule number two in the Decalogue states that:

The sound must never be produced apart from the images, or vice versa. (Music must not be used unless it occurs where the scene is being shot.)

This restriction means that characters must not only verbalise their emotions but also bring them to the surface, voice them, and be seen to take ownership of their discourse. It is the injunction to think aloud or not at all which contributes most to the especially dense emotional texture of the Dogme films. Given the significance that the Dogme framework attaches to characters' enunciative choices, in a bilingual or diglossic context, language choice will be attached to the most deeply felt emotions and to the kernel of identity. De la Prada's remark stems, then, from Dogma's imprinting on speech acts possibilities of transgression and the breaking of taboos.

If sound in a Dogme film can only develop from a simultaneously viewed situation and if the situation must a priori be naturalised or essentialised (rule seven says that 'Temporal and geographical alienation are forbidden') it follows that the Dogme corset will also serve to naturalise and normalise language use and language choice in a bilingual or diglossic environment.<sup>6</sup> The Decalogue posits a phonic aetiology where sound, and hence language use, is authentic so that the marriage of soundtrack and visual context must be accepted as being as taken for granted as the premise which joins them.

When applied to the micro-community of bilingual Castilian and Galician speakers in *Era outra vez*, this logic essentialises and normalises the

*Speaking Up / Coming Out:  
Regions of Authenticity in Juan  
Pinzás's Gay Galician Dogma  
Trilogy.*  
Ryan Prout

preferential use of Galician by a group of thirty-something yuppies at the turn of the century. To some viewers, this particular cohort's preferential and exclusive use of Galician may come across as lacking verisimilitude. The question of the extent to which young generations of Galicians are using the language was recently addressed in María Yáñez and Mónica Ares's documentary *Linguas cruzadas*. Shot in 2007, Yáñez and Ares's film focuses on the choices made between Galician and Spanish by the same generation depicted in *Era outra vez*, the first to come into adulthood against a background of Galician as an official language. In a series of interviews with people from across Galicia, none older than thirty, *Linguas cruzadas* discovers a generation for whom attitudes towards Galician, and experiences of using the language, are more complicated than those of the characters depicted in *Era outra vez*. Albeit they approach the issue from different perspectives—documentary in one case, fictional in the other—*Linguas cruzadas* and *Era outra vez* have in common the aim of challenging or shifting perceptions about the use of Galician. Moreover, in the first instalment of the Pinzás trilogy, this challenge is partly determined by the director's adherence to the aesthetic rules established by Lars von Trier and Thomas Vinterberg. To understand the transgressive element of this linguistic instantiation of Dogme 95's banishment of asynchronous and thus artificial phonics, it bears repeating that in Galicia's iterative diglossia, Galician is seen, as Sharif Gemie suggests, 'As a language of old people' (2006: 130). Gemie points up the paradox of a generation of younger Galician speakers whose linguistic competence is circumscribed by other factors, such as peer pressure: 'The young generation are better educated in Galego and more confident in their ability to speak and write the language than any previous generation, and yet they are also more reluctant to speak or write Galego than any previous generation' (156).

It also bears repeating that the map of bilingualism in Galicia is drawn not only by age groups but also by class. The regional language has been associated not with the bourgeoisie, as in Catalonia, but with the working class and with the rural population. As Celso Álvarez Cáceamo observes 'The most obvious and significant socio-political difference in Galicia [...] is the historical absence of a local bourgeoisie interested in generating an important culture of prestige around the local language' (42). As Cáceamo goes on to say '*Changing political ideology and socio-cultural values are entering verbal interaction in such a way that the traditional, relatively stable norms of language choice are undergoing transformations of still difficult assessment*' (44, Cáceamo's emphasis). I am arguing here that Pinzás's adoption of the putatively avant-garde and thus aspirational Dogme manifesto for a Galician language context seeks to reflect and determine the shift in the hierarchy of diglossic values which Cáceamo underscores. *Era outra vez* gives us a group of bourgeois Galegos whose speech in the regional language is privileged as spontaneous by the formal technical and aesthetic constraints adopted by the filmmaker. Whereas Cáceamo suggests that growing acceptance of the language by the bourgeoisie in Galicia is contributing to a semantics of praxis which identifies the use of Galician with formality and authority, incorporating use of the language within the ideological habitat of Dogme filmmaking—the environment in which the action of *Era outra vez* unfolds—implies an experience of Galician which is both middle class *and* informal and spontaneous. If yuppies scream in Galician when they are pulling each other's hair out, smashing up the niceties of polite social interaction, or toeing the threshold of the gay closet, this cannot be

*Speaking Up / Coming Out:  
Regions of Authenticity in Juan  
Pinzás's Gay Galician Dogma  
Trilogy.*  
Ryan Prout

a language which is restricted to formal occasions or new instruments of autonomous authority and national prestige. Pinzás exploits the ability of Dogme film to confuse emotional edginess and the cutting edge in order to lend aspects of cool and desirability to a recontextualisation of the process of minority language normalisation. Whereas Caccamo suggested in the early nineties that 'Galician [was] emerging as a marker of distance [...] and as a code of authority' (45), the picture portrayed by Pinzás in his Dogme trilogy suggests, on the contrary, an ethoglossia where Galician is marked by informality and spontaneity. The use of Galician in the contexts portrayed by Pinzás in the first two films of the trilogy can be seen as countering the perception expressed by some younger speakers of the language that its use is inappropriate in venues like night clubs where conformism and awareness of peer pressure are most keenly felt (Gemie 2006: 158). If Caccamo is right in suggesting that the language was perceived to be becoming the instrument of politicians and bureaucrats, the gay Galician Dogme trilogy could be read, furthermore, as a reaction against this form of consolidation.

Cementing the relationship of the visual and phonic, in the closing credit sequence of *Era outra vez*, the hand held camera goes inside the horn of a wind up gramophone to discover the names of the mainly Galician cast members. Whilst a coda suggests that the reunion of this micro-community may all have been a dream on the part of Rosendo, this reiteration of the soundtrack and of the camera's perspective exists outside this parenthesis, further emphasising that the spontaneous and aspirational use of Gallego by yuppies is an authentic and not a cosmetic fiction.



Fig. 3. Closing credits of *Era outra vez* [two frame captures blended for purposes of illustration].

The technical limitations supposed by the Dogme vow of chastity also privilege action which takes place outdoors. Special lighting is not acceptable, a rule which favours exterior locations, and the ban on props and sets similarly favours the relative simplicity of scenes set in the outdoors. Reading Dogme films as being either transgressive or ultimately as reactionary is coupled to a focus either on their use of interior or of exterior spaces. For Ellen Rees, for example, the anti-bourgeois stance of the Danish Dogme directors is merely posturing: 'They set up an expectation among viewers of not only technical experimentation, but also a radical ideology that never takes shape' (2004: 180). Rees links this failure to follow through on a radical manifesto with what she sees as the



*Speaking Up / Coming Out:  
Regions of Authenticity in Juan  
Pinzás's Gay Galician Dogma  
Trilogy.*  
Ryan Prout

gravitation of the films concerned to interior spaces and, specifically, as in *The Idiots*, to temporarily vacated bourgeois villas, 'A locus dislocated from the rest of society and as such [...] allow[ing] for a dramatically different standard of behaviour' (177). Ian Conrich and Estella Tincknell have drawn parallels between the first three Dogme films by remarking that 'In each film, the house is the locus of emotional transformation and catharsis for its main protagonists' (accessed electronically, no pagination). I would argue, by contrast, that the Spanish and Danish Dogme films share a pull towards exterior spaces and that it is the tension between the domestic and the public, the interior and the exterior, and the conjuring of taboos around purposive spatial disorganisation which lends the films much of their narrative energy.

Where a Dogme film draws its dramatic purpose from the breaking of a taboo or the exposure of a secret, this combination means that the technically determined flight to the exterior is attached to the displacement to a public space of something usually confined to the domestic sphere. Thus, in *The Idiots*, for example, mental disability is brought into the public realm of a middle class Copenhagen neighbourhood which had in reality blocked the location of a facility for mentally disabled people within its jurisdiction. Lars von Trier dramatises the reclamation of public space by minorities usually confined to domestic areas in a scene where the apparently mentally disabled visit a factory making home insulation. The manager of the factory outlines the uses of home insulation on a series of picture boards as the protagonists, simulating behavioural traits associated with learning difficulties, feign ignorance of the purpose of insulation: von Trier portrays the disability they simulate as something which has become aberrant by leaking from its prescribed space of care-home to a public work-space. Similarly, in *Era outra vez*, Pinzás forces into the exterior a behaviour, in this case the use of a minority language, often confined to the domestic sphere. Where *The Idiots* draws dramatic impetus from the epistemology of the disability closet, *Era outra vez* arguably does so from articulating an epistemology of the diglossia closet: language is brought from the intimacy of the home, the family, and the interior and situated in public and social space instead. The taboo-breaking and sensationalist aspects of this gesture are perhaps reflected in *Era outra vez* by having Paul Naschy, a veteran of the Spanish horror genre, cast as the gardener who is driven to homicidal thoughts by his Galician-speaking employer's instructions that the servant construct a space for the post-graduate reunion in the garden instead of in the house. As he facilitates this displacement, the gardener reflects on the differences between Galicia and the Castilian meseta, and, by implication, on the distinction between Gallegos and Castilian Spaniards.

Las ganas que tengo de mandarlos a todos a tomar por el saco [...] Estos gallegos son la hostia. Debe ser el clima. En la meseta querría yo verles. Allí querría yo verles. (Monologue transcribed from film)

For viewers familiar with Rosalía de Castro's work, the gardener's declamation may sound like an inversion of the sentiments expressed in a famous poem included in her *Cantares gallegos* (1863). The same landscape in which Paul Naschy's character finds a measure of Castilian virtue was for Rosalía de Castro an index of cruelty and exploitation: 'Nin arbres que che den sombra / nin sombra que preste alento... / Llanura e sempre llanura,

*Speaking Up / Coming Out:  
Regions of Authenticity in Juan  
Pinzás's Gay Galician Dogma  
Trilogy.*  
Ryan Prout

/ deserto e sempre deserto [...] En verdade non hai, Castilla, / nada como ti tan feio' (1989: 149). The gardener's resentful commentary conjoins a contrast between the autonomous regions of Spain with a dramatic shift of the locus of social discourse in Galician from the interior to the exterior.<sup>7</sup> Furthermore, any attempt to recast this gesture as one which simply re-pastoralizes Galician identity is blocked by taking accessories of the urban leisured classes outside too. These yuppies may be outside, but they are still urban and the physical efforts they make on the exercise bikes the Castilian speaking gardener has had to heave outside are recreational and elective.

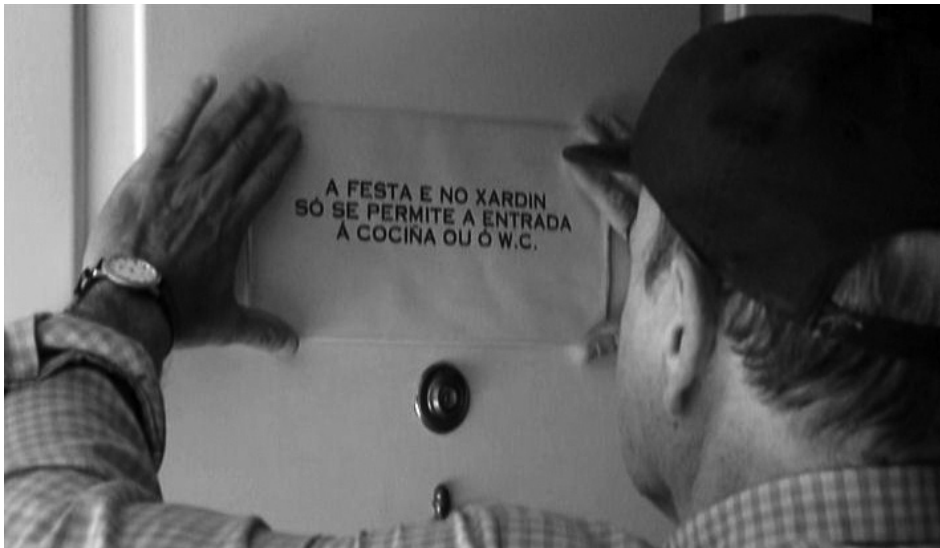


Fig. 4. Barring domesticity: 'The Party is in the Garden: Entry to House Only for Access to Kitchen and WC.' Paul Naschy as the Gallegophobic gardener in *Era outra vez* puts up a sign advising guests of their shift to the exterior.

7

Ironically, the film was shot in the grounds of a chalet in Villaviciosa de Odón, some ten miles from downtown Madrid (Pando 2000).

If Pinzás does indeed invite his audience to draw parallels between the process of coming out of the gay closet and coming out of the linguistic closet, this is a gesture which finds resonance in the discourse used by advocates of wider use of and recognition for Galician, as well as in the experience of speakers who shift from predominantly using Spanish with their peer groups and families to a preferential use of Galician. For example, in a recent campaign in defence of linguistic rights the language advocacy group *Queremos Galego* called on Galician speakers whose political sympathies might previously have been with the right wing *Partido Popular* to come out of the closet (Unsigned 2010). And young Galician speakers who are equally competent in both Spanish and Galician and who choose to assert a Galician speaking identity in a context where they may previously have spoken Spanish describe a backlash of incomprehension, rejection, and prejudice which are all too familiar to those who have chosen to come out as gay. For example, in a blog post about his experience as a self-defined 'neofalante', Xurxo Martínez González writes:

Cando un muda a súa lingua dun día para outro atopa atrancos en moitos lugares, prexuízos bastardos e incomodidades. Por exemplo, no meu edificio e no meu barrio, onde sempre falara castelán, ao falar en galego algúns preguntábanme con retranca: agora es do Bloque? Había problemas de comunicación na miña familia cando facía escollas léxicas patrimoniais que eles non comprendían. Cos meus amigos non fixo falla moita explicación pero algún compañeiro da escola que me tiña atopado tempo despois preguntaba estrañado: *ahora hablas gallego?* (2009)

*Speaking Up / Coming Out:  
Regions of Authenticity in Juan  
Pinzás's Gay Galician Dogma  
Trilogy.*  
Ryan Prout

As Martínez González's report makes clear, the coming-out paradigm seems well suited to describing the experiences reported by elective speakers of Galician. The impressions described in his anecdotal account echo similar sentiments expressed by the interviewees in *Linguas cruzadas* who also recall that the choice of switching to Galician as one's preferential day to day language is interpreted by some as a gesture of solidarity with a particular political movement. Other interviewees in *Linguas cruzadas* express concern that the language has become associated with low skilled labour, while Iván Oubiña and Raúl Mon, from the pop group *6PM*, express their sense that the language is perceived as lacking sophistication and precisely the aspects of 'cool' that Pinzás arguably seeks to lend it in the first two films of the trilogy. Several interviewees in Yáñez and Ares's film describe their decision to shift their use of Galician across previously discrete linguistic spheres as one involving a declaration of intent (either to Spanish speaking friends or family) in a process of self affirmation similar to that required by coming out. Even those who resist the parallel between the gay and linguistic closets narrate experiences which recall the process of coming out. For example, Xosé Luis Regueira posits the shift from speaking Spanish to speaking Galician as one involving a change in social identity:

Tiven alumnos/as con problemas serios derivados dese cambio de identidade social. Un rapaz de Vigo contoume que cando empezara COU (xa hai anos diso) decidira falar galego sempre, tamén cos amigos que falaban só castelán. Non foi ben recibido. Os amigos insistíanlle en que falase castelán, que por que falaba galego: "Te hiciste del Bloque?". Cando lle preguntei que fixera, contestou: "Cambiei de amigos. Pensei que se non aceptaban que eu falase galego, en realidade non eran amigos". Outra moza de Ferrol, filla e irmá de militares da Marina Española, contoume que cos seus pais e irmáns non podía falar galego, que non llo toleraban. E que lles parecía moi mal que estudase Filoloxía Galega. Entón ela para non crear aínda peor clima falaba con eles en castelán. O curioso é que o pai falaba cos irmáns dela en galego. Supoño que era "cousa de homes", e ademais "xente de ben", que de vez en cando podía falar galego, pero mantendo cada cousa no seu sitio. (2009)

Intolerance, rejection (especially from the more overtly macho elements of society), prejudice, family conflicts, the need to find a new peer group, these are all elements familiar from the coming out narrative. And allowing for the moment that homosexuality is a genetic given and that language use is elective, the expression of a sexual and of linguistic preference both seem to involve the courage required by going against the grain and being seen and heard to be unconventional in contexts where it would be easier to pass, as straight or as Spanish-speaking. While an individual may have no choice over whether or not he or she is homosexual, affirming this difference and living it out involves a process similar to the ones experienced by people coming out as Galician speakers and as described by Martínez González and Xosé Luis Regueira.

Whilst stories such as these about the antipathies and challenges felt on a personal level by those speaking out as Galician speakers have rarely been portrayed on Galician television or in Galician cinema—*Linguas cruzadas* is a notable exception—in bundling up the affirmative

*Speaking Up / Coming Out:  
Regions of Authenticity in Juan  
Pinzás's Gay Galician Dogma  
Trilogy.*  
Ryan Prout

8

The *Eufalo* project, an internet television site compiling personal accounts of using Galician from across the country, is another notable exception. The project's aim is to personalise stories of linguistic choice and its homepage addresses viewers by inviting their participation in the project: 'Todo o mundo ten unha historia coa lingua. Cal é a túa?' The site can be found at [<http://www.eufalo.tv>].

and contextually unconventional use of Galician within a film trilogy which is structured around the epistemology of the closet, Pinzás goes some way towards acknowledging the social prejudices and phobias which confine and curtail the use of the Galician language. The dual coming-out paradigm presupposed by tracking in tandem the processes of affirming a linguistic identity and one based on sexual orientation is also applicable to literary criticism, as Timothy McGovern has shown in his study of Antón Lopo's *Pronomes*. McGovern suggests that idioms such as Lopo's—'A marginalized voice within a national culture that is itself marginalized' (2006: 135)—risk being only partially heard unless critics are attentive to the particular complexities which confront writers who try to be heard from a doubly marginalized position. McGovern draws correspondences between the struggle to be heard as a member of a national minority and the effort to find a voice as a member of a minority defined by sexual preference, which are pertinent to my reading of the Pinzás trilogy. He contends that Lopo's use of Galician 'Adds furthers [sic] layers and facets' to his identity as a gay male, adding that 'The voice of a marginalized, and oppressed sexuality thus emerges through what has been a silenced language. The recovery and dissemination of silenced voices are, of course, among of [sic] the tenets of Galician nationalism' (2006: 139). McGovern asks, 'If gay/lesbian/queer/bisexual/transgender writing in Spain must rely on always marking its difference from a heterosexist canon, how does it fit into the Galician project?' (2006: 149). Albeit in film rather than writing, Pinzás's combination of the Dogme aesthetic and a poly-faceted coming out narrative negotiates a way around and through the contradictions McGovern clearly identifies between the national project and the struggle for queer affirmation. Beginning with the language itself, the trilogy (incompletely) de-heterosexualizes features of the hetero-normative Galician project.<sup>8</sup>

Like the name of *Nunca Máis*, the political movement which developed in the wake of the Prestige disaster, *Era outra vez*'s title evokes in its definition of Galician identity a chronology, and within this, a decisive inflection point: the past is evoked but only in order to be dismissed. By replacing the indefinite article with *outra* in the fairy tale formulation, that other time, and the heritage version of identity which might be associated with it, is made irrelevant to the story at the same time as it is evoked in favour of a focus on the present. In this, *Era outra vez* complies with the pattern Mette Hjort has previously identified with respect to earlier films made in keeping with the Dogme 95 Vow of Chastity:

Dogma [...] sets aside the stereotyped images of national culture that a heritage model of cinematic production construes as appealing to national and even international audiences; instead, it favors [sic] a form of rule-governed production that is nationally inflected only in the sense of guaranteeing members of the originating small nation a point of access to a world of filmmaking. (2005: 48)

The title of the first Spanish Dogme film toys with heritage just long enough to despatch it to the dustbin. Arguably, the incorporation of a gay theme is a further strategy for marking modernity and contemporaneity. Just as Hanif Kuriishi uses a homosexual narrative in *My Beautiful Laundrette* as one device with which to distance the film from the 'teacup' view of an Imperial Britain obsessed with past glories, Pinzás could be said to



*Speaking Up / Coming Out:  
Regions of Authenticity in Juan  
Pinzás's Gay Galician Dogma  
Trilogy.*  
Ryan Prout

9

Reflecting on the genesis of *My Beautiful Laundrette*, Kureishi says 'In Britain there were so many films like *A Room With a View*, *A Passage to India*, *The Far Pavilions* and *The Raj Quartet*, which all showed Britain in a certain sort of glory, a certain sort of domination, sort of perfection of a past, all those teacup films, which seemed to me to be rather loathsome. What interested me more was what was actually happening in Britain at the time. It seemed to me much, much richer' (Hand 1994: 168-69).

be doing the same in *Era outra vez* with respect to a construct of national identity dependent on over-simplified and reductive cultural icons of the sort parodied by *Os Resentidos* in 'Galicia Sitio Distinto'.<sup>9</sup> As Xelís de Toro has argued 'The bagpipe was co-opted into official Francoist culture as a way of incorporating into the nation-state an ambiguous, undefined Galician identity which posed no threat to Spanish hegemony' (2002: 243). Synonymous with an outmoded version of Galician identity, the bagpipe is surrounded in *Os Resentidos*' music with signifiers of a counter discourse on identity. Similarly, in the Gay Galician Dogma trilogy, Pinzás acknowledges the stereotypes of Gaita Galicia but does so within a discourse which makes them share space with rival signifiers.

#### *Días de voda: Nuptial Heritage and other lazos de alianza*

The picture with which we were left by *Era outra vez* is complicated in the second film of the trilogy, *Días de voda*, made in 2002. The next instalment brings together many of the characters from *Era outra vez*, this time within the imposing surroundings of the *Parador* in Baiona, where Rosendo is to be married to Sonia, the daughter of his publisher. As the drama unfolds, Rosendo is shown to be following this course only in order to develop his literary career, telling his future father-in-law that he was drawn to Sonia only because she reminds him of the older man. Later on, the narrative reveals that Sonia's father is Rosendo's gay lover. Nacho comes back, this time played by a different actor, as does Beatriz, the TV presenter, who has now taken up with a film producer. *Días de voda* captures Rosendo's vacillation between a marriage of convenience and living out an identity that would more truthfully reflect his homosexuality: to succeed within a society shown as still wedded to tradition—the literary cronyism representing a Galician hierarchy organised around family connections and kinship—he is compelled to live a lie so that his individual dilemma of being torn between an authentic homosexuality and a false heterosexuality also dramatises the tensions between a heritage-based Galician culture and a more contemporaneous one, apparently still ill at ease with open expressions of homosexuality.

In the public banquet room a nuptial gaiterada forms the soundtrack to a *muiñeira* danced on a table top as Beatriz, playing an intoxicated



Fig. 5. The bridegroom and the 'madríña' eroticise the *gaiterada*. Frame capture from *Días de voda*.

*Speaking Up / Coming Out:  
Regions of Authenticity in Juan  
Pinzás's Gay Galician Dogma  
Trilogy.*  
Ryan Prout

and lascivious Salome to Rosendo's Machiavellian John the Baptist, provocatively eroticises a folk tradition.

Through this *mise-en-scène* Pinzás centres the overt expression of sexuality as a challenge to the rearguard conservatism embodied by the *gaiterada* which is visually placed in the background of the scene and aurally as the baseline in a soundtrack layered with music and a tense dialogue set over and against it. The expressions of gay desire, meanwhile, are confined to the privacy of bathrooms and bedrooms so that the closet once again structures the limits to which folk traditions can be extended in their incorporation of the contemporary. While some aspects of *Días de voda*, then, are reminiscent of the visual performance created by Antón Reixa for the video version of *Galicia: Sitio Distinto*, the film's closeting of Rosendo's homosexuality suggests limits to the ironic or satirical rendering of traditionalism. When Sonia, the new bride, feels that something is going wrong with the happiest day of her life, she turns to Babel, the synonym of linguistic chaos, to describe the unsatisfactory turn taken by events. Confronted by the spectacle of her husband and his friend cavorting on the table top, she shrieks that Beatriz is more of whore than a *madrina* and that her wedding is fast becoming a 'Voda de babel'. Homosexuality and language are mutually implicated in interference with the successful accomplishment of a ritual whose traditionalist, Galician, and heteronormative aspects are shown as being inter-dependent.

As Mette Hjort argues 'The link between minor cinema and small nation status imposes a certain task on the film industry – that of contributing to an ever urgent project of national memory and validation aimed at resisting the various amnesias that a sustained exposure to global English and the cultures of Hollywood entails' (116). Hjort presents a convincing case for seeing the Dogme manifesto as a means simultaneously of meeting the obligation to counter amnesia *and* reflecting issues arising from small nations' experience of globalisation and modernity in the present and recent past: technical injunctions create the pretext for a naturalised use of regional or minority languages and coupled with the prohibition of temporal and geographical alienation, they demand reference to viewers' lived experience outside the cinema. In *Días de voda*, Pinzás's adherence to the vow of chastity obliges him to adapt old forms to new circumstances. This may explain why a narrative apparently so edgy should also be evocative of the journey through Galician identity mapped out by Galicia's rather staid and conventional *Museo do Pobo Galego*. Located in the heart of Santiago de Compostela, the museum includes an exhibit which aims to distil the essence of Galician identity through discourses of anthropology and conservation. An unfortunate corollary of the museum's archaeological bent in its approach to the Galician people is that it seeks to freeze them in time. Indeed, the idea of Galician identity being a subject which can be contained and adapted to the premises of a museum tends somewhat to imply that the matter belongs to the past and should be something preserved in aspic, as if a national identity or a country's population were a relic, like a dinosaur skeleton, that could be preserved for prosperity and wondered at as visitors to the Natural History Museum wonder at its T. Rex or at the bedraggled dodo in the Pitt Rivers Museum.

As can be seen through the archive photographs used in the *Museo do Pobo Galego*'s exhibit on the Galician people, the discourse of heteronormativity and of the extended family structured around marriage is absolutely central to a conservationist view of Galicians as

*Speaking Up / Coming Out:  
Regions of Authenticity in Juan  
Pinzás's Gay Galician Dogma  
Trilogy.*  
Ryan Prout

a lost, or nearly extinct species. Using interpretive labels which include authoritative quotes from the work of scholars of traditional Galician society, and celebratory scenes whose sepia tones fix their subjects in the past, the museum's central exhibit—and the core of its narrative of the Galician people—seeks to define Galicianness through a distinctive anthropology and kinship system centred around weddings and heterosexual unions (see figs. 6 and 7).



*Fig. 6. Wedding banquet. 'A Sociedade, Memoria e Tradición' exhibit at the Museo do Pobo Galego.*



*Fig. 7. Married heterosexual couple. 'A Sociedade, Memoria e Tradición' exhibit at the Museo do Pobo Galego.*

In this story of the Galician people the betrothal of man and wife is presented as fundamental not only to their identity as individuals and as a couple but to the national group's cohesion. The caption to a photograph of a newly married couple (fig. 6) tells visitors that in the heritage model of Galician identity, marriage is not only the union of two people before the church and society; it also fulfils other functions, such as creating a

*Speaking Up / Coming Out:  
Regions of Authenticity in Juan  
Pinzás's Gay Galician Dogma  
Trilogy.*  
Ryan Prout

cooperative social unit based around work and the formation of a network of alliances among the relatives:

O casamento non é só a unión de dúas persoas ante a Igrexa e a sociedade; cumpre ademais outras funcións; establece os pais legais dos fillos, forma un grupo de cooperación no traballo e crea lazos de alianza dos parentes.

Nowhere in this exhibit is there mention of or space for individuals who fall outside this web of alliances glued together by straight marriage. Challenging this heteronormative story, then, is also to challenge the preservationist, anthropologising, and heritage view of Galician identity. Whereas some filmmakers may be drawn to birthday parties, weddings, and funerals because of a lack of creativity or originality, the second instalment in Pinzás's trilogy gravitates towards marriage as a key element of the Galician heritage industry which is ripe for deconstruction. Undoing the story told by the captions and the archive photographs in the *Museo do Pobo Galego, Días de voda* responds to the possibility Hjort sees in Dogme filmmaking for tackling the threat of amnesia supposed by globalisation and at the same time bringing the narrative of a minority culture up to date. By taking the ideological campus of marriage celebrations mapped out by the museum and subverting it, Pinzás manages in *Días de voda* both to circumvent the clichés of heritage and to query the role that they play in defining modern Galicia.

Evidence of the tension over the relationship with the past is to be found in the fact that the film's most Dogme-esque moment occurs when Rosendo is reunited with his grandparents. Rosendo is an orphan – his parents are supposed to have died in a car crash – and while he may belong to the younger Galician speaking generation which wants to remember the language its grandparents' generation forgot, he seems to have had little interest in remembering his grandparents as individual people. In his treatment of his elderly relatives, he exemplifies the three generations rule (Gemie 2006: 166), remembering the knowledge of his grandparents generation but consigning its source to the oblivion of an old folks home. The wedding guests burst in to applause when Rosendo's grandparents make an unexpected entrance. Like wayward teenagers, they gatecrash the event after absconding from their twilight community centre and hitch-hiking to the parador. Asunción Balaguer, the actress who plays the grandmother, recalls this scene as being among the film's most authentic: her intervention was unscripted and the actors playing the assembled guests were moved by her spontaneity, as themselves and not within their roles. As Fernando Alonso Barahona suggests:

Uno de los momentos más impactantes del rodaje y también para el espectador de *Días de boda*, es la escena de la gran actriz Asunción Balaguer [...] cuando sin ensayos previos se presenta en el banquete de boda y echa una reprimenda al novio ante todos los invitados [...] que se quedaron impactados por la fuerza de Asunción y el dramatismo de la secuencia que ellos desconocían, reaccionando con un caluroso aplauso—previsto en el guión aunque la figuración no lo sabía. Se confundió así la ficción con la realidad, lo que por fuerza hubo de proporcionar una gran verdad a esta secuencia que es lo que precisamente caracteriza el cine Dogma. (2008: 293-94)



*Speaking Up / Coming Out:  
Regions of Authenticity in Juan  
Pinzás's Gay Galician Dogma  
Trilogy.*  
Ryan Prout

The *lazos de alianza* given so much importance within the Museum's heteronormative nuptial narrative of Galicianness, then, are reconfigured around shared social emotion focussed on bridging the historical abyss between generations.

Does this reunion of Rosendo with his elderly relatives suggest a re-inscription of heritage or, as geriatric rebels who have defied the ageism directed at seniors, are the grandparents simply another aspect of a hip and contemporaneous Galicia? The lack of a clearly resolved answer to this question within the film underscores the co-existence in *Días de voda* of traditionalist, ironic, and satirical approaches to identity. Similarly, while the film leaves us in no doubt that Rosendo is gay, his marital status at the end of the film is unclear when Beatriz throws down a pack of tarot cards in a gesture, which in its evocation of the occult, Pinzás acknowledges may be read by some viewers as a shorthand reference to Galician culture and society:

Quería introducir la magia, sin hacer una referencia directa a Galicia a través de ella, porque mucha gente echa el tarot en toda España. No obstante, está claro que los gallegos tenemos fama de supersticiosos y habrá quienes interpreten al personaje de Beatriz y esa expresión final al echar las cartas como una forma de ejemplificar la cultura en un rostro, en un gesto: nada que objetar. (Unsigned 2002: 47)



Fig. 8. An emotional moment as the grandparents, uninvited guests, arrive at the wedding in *Días de voda*.

Homosexuality becomes in the film an open secret, known of between individuals but unrecognised at the level of the group. Having been made synecdochic of a new supra-traditional nationhood, the implication of homosexuality's retreat into the closet is that forces of conservatism remain in the ascendant. Where *Era outra vez* suggested parity between the visible assumption of a gay identity and the audibility in public space of the Galician language, *Días de voda* re-encloses homosexuality as a private discourse, irrespective of the language used to speak about it. The authenticity of marriage vows spoken in Galician is undermined by the audience's knowledge that the husband-to-be cannot repeat them honestly. If his heterosexuality is fraudulent, might the occupation by Galician of a ceremonial space once the preserve of Castilian also be a façade?

*Speaking Up / Coming Out:  
Regions of Authenticity in Juan  
Pinzás's Gay Galician Dogma  
Trilogy.*  
Ryan Prout

Marriage vows and the Dogme filmmakers' Vows of Chastity coalesce in *Días de voda*: the truthfulness of the filmmaking and the truth of the protagonist's identity are measured equally by their ability to live up to one set of promises while retreating from others which cannot be sincerely upheld. The authenticity of the aesthetic vows depends on Rosendo's conflict with the vows of the heteronormative lifestyle which the nepotistic kinship structure seems to be pushing him towards. While the contract offers the filmmaker a source of creativity, for the film's protagonist, the marriage represents an abstinence which will cut him off from his true self.

### *El desenlace*: **Unexpected Outcomes**

Between *Días de voda* and *El desenlace*, there is not only a hiatus in terms of the production chronology, but also one in the narrative. In the spirit of Dogme filmmaking, *El desenlace* delves deeper into secrets and into the stripping away of cosmetics and false appearances, and yet it is not entirely clear where Rosendo has been in the meantime and how he has negotiated finally coming out of the closet. We discover in *El desenlace*, made in 2004, that Rosendo's book was called *Después del fin*. Characters from the previous two films, as well as a patricidal couple from the Basque country, converge on the *Los Abetos* hotel in Santiago where plans to make the book into a film are to be developed. By this time, Rosendo has been divorced from Sonia and is now living as a gay man with a pre-operative male to female transsexual. He has also turned into Carlos Bardem and he no longer speaks Galician. Pinzás announced the trilogy as being entirely Galician speaking, so this is puzzling: 'Las tres [películas] tienen en común que están habladas en gallego, salvo un personaje que habla en castellano' (Pinzás, quoted in Boquerini 2002: 41). In fact, none of the characters in the film speaks Galician, not even those played by bilingual actors. Even more bizarrely, those actors who are bilingual did not voice their own parts in Galician in the dubbed version that was made for the film's Santiago premiere.

If the threshold of the closet is the interim between *Días de voda* and *El desenlace*, it seems that a Galician speaking gay man cannot cross it without reverting to Castilian: the gay Galician subject emerges from the gay closet but is thrown back into the bilingual one. It seems he cannot assert his homosexuality and a Galician speaking identity simultaneously. The nexus of language and the epistemology of the closet in the social landscape envisioned by Pinzás in his Dogme trilogy is evident also in the film's production history. The characters who were later to become Basques were originally to be played by actors from the USA, Rutger Hauer and Elizabeth Berkley, and the first draft of the script was circulated to agents in English and with an English title, *The Outcome* (Barahona 2008: 322-26). The lexical connection between the resolution of the Pinzás trilogy (and indeed of the entire Dogme 95 movement, as this was to be the final film certified by the Danish arbiters of adherence to the Vows of Chastity) and resolution of a previously closeted gay man's sexual identity would have been even clearer had the English language version of the film been made, and the closet's threshold would have been crossed not in another of the languages spoken in Spain, but in one equally alien to both idioms which share the linguistic landscape in Galicia. The English-speaking actors could not fit the film's production schedule around their prior commitments (a situation which also prevented Monti Castiñeiras and Pilar

*Speaking Up / Coming Out:  
Regions of Authenticity in Juan  
Pinzás's Gay Galician Dogma  
Trilogy.*  
Ryan Prout

Saavedra from reprising the roles of Rosendo and Beatriz) and this forced Pinzás to rethink the script: 'Entonces pensé que era un error incluir a los actores extranjeros y que mucho mejor —y más práctico— sería que estos personajes fueran españoles' (Barahona 2008: 326). Pinzás goes on to describe the resulting film, *El desenlace*, as the one which best represents 'una perfecta simbiosis entre ficción y realidad' (Barahona 2008: 336), a merger which came about in part because of the clashes off screen between the actors.

Rosendo as played by Carlos Bardem appears so indifferent to his homosexuality, or so at one with it, that it scarcely seems to be an issue for him any more. The position of marginality has been assumed by his lover Fabio, a performer in a Santiago nightclub, who is saving up the money necessary to undergo a sex change operation. From having been in the earlier films indexed to the capacity of a traditional culture to adapt and to embrace difference, here homosexuality becomes synonymous with the voracity of globalism. The hetero/homo border no longer articulates the negotiation over public space between Castilian and Galician but instead represents a worrisome blurring of all boundaries in the face of a threatening Anglo-Saxon monoculture. The loss of boundaries is personified in Fabio's ambiguous gender and in her equation of minority sexual identity and modernity. Galician culture is no longer set in opposition to Spanish but to a devouring English which is equally contemptuous of both Spanish and Galician cultures and fails to distinguish between them as it turns both into folklore. Through her stage persona of Fabiola, Fabio performs a stand-up comedy routine which clearly enunciates the perceived link traced in the Pinzás trilogy between language, contemporaneity, and sexual identity. Addressing an audience which includes the key characters from the earlier films as well as the two Basque 'foreigners', she says:

Quiero que sepan que al igual que la mayoría de ustedes, he incluido en mi vocabulario muchas palabras en inglés. Y me he convertido en una chica moderna. No como antaño que no entendía el significado de las cosas. Por ejemplo, entonces yo era tan tonta que cuando iba de excursión pensaba que llevaba la tortilla en una fiambreira [...] y ahora me entero de que la llevaba en un *tuperware*. Desde que soy *tan* moderna, digo muchas palabras en inglés. Bueno, todos los españoles

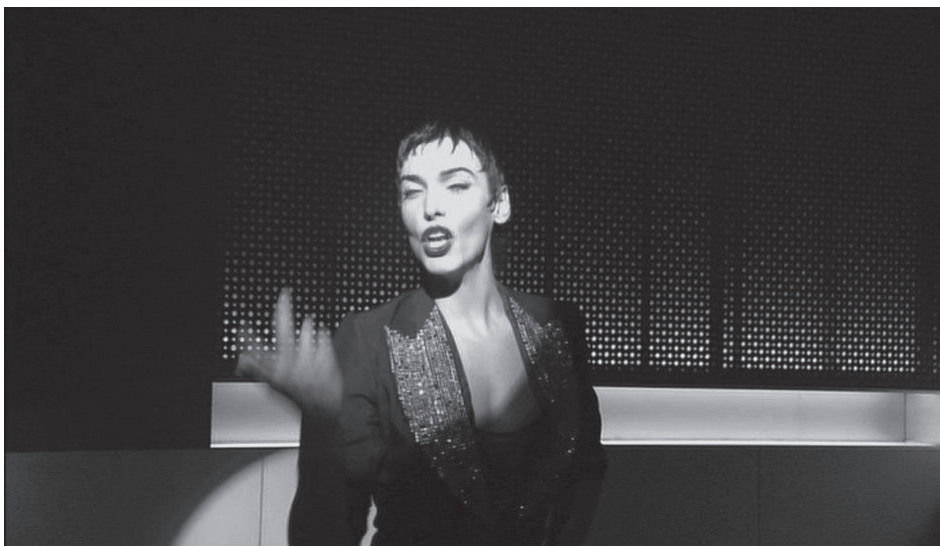


Fig. 9. 'Footing, marketing, business, mailing, yuppies, esport, ticket, master, gays, oh, qué estrés'. Fabiola's lexical rendering of the globalised cultural landscape in *El desenlace*.

*Speaking Up / Coming Out:  
Regions of Authenticity in Juan  
Pinzás's Gay Galician Dogma  
Trilogy.*  
Ryan Prout

las decimos, ¿no?, porque, si no, dejaríamos de ser modernos. Por eso mi novio lleva *eslips* [...] y después de afeitarse [...] se aplica un buen *aftershave* [...] Yo, al igual que mis amigas de la *jet*, soy partidaria de los *liftings*, de yogur *lite*, por esto estoy tan buena y parezco un *topmodel*. (Monologue transcribed from film)

The unconventional meditation on the invasion of English vocabulary continues before Fabiola winds it up on a note of exasperation, seeming to offer the modernity of post-heterosexual gender and sexual identities she herself embodies as an alternative to a modernity which brings with it the adoption of a foreign vocabulary. Having seemed to embrace the modernity of Anglo-Saxon culture in the first part of her act, she then disavows it:

Lo que realmente me tiene hasta los ovarios es todo el día oír a las pijas de mis amigas diciendo: *footing*, *marketing*, *business*, *mailing*, *yuppies*, *esport*, *ticket*, *master*, *gays*, oh, qué estrés...nuestras muiñeiras, las gallegas, claro, ya no son música folklórica: ahora forman parte de nuestro *folk*. (Monologue transcribed from film)

## Conclusion

In the vow of chastity formulated by the Scandinavian founders of the Dogme 95 movement Juan Pinzás found a useful template through which to get away from the *costumbrista* formulation of Galician filmmaking which had won him plenty of awards for *La leyenda de la doncella* (1994). Sticking to a set of technical parameters associated with a movement from Northern Europe made the means of production, rather than genre or the content of the storyline, the vehicle for a filmmaking that was regionally distinctive and which emphasised Galicia's distinctive identity within Spain. Pinzás folds questions of diglossia and homosexuality into the creation of social emotions and the challenging of taboos, which had served the Scandinavian exponents of Dogme 95 well in defining small nations. Through the lens of the inquisitive hand held camera he pictures a Galicia with an eye which only sees in natural or diegetic light, so that what it brings to light it does so in an essentialising gesture. The Pinzás trilogy begins, as I have argued, by exploiting this conjuncture of formal and diegetic authentication in order to un-domesticate both homosexuality and the use of a regional language. Motifs of Galician identity—the language, music, dance, and kinship—are reordered according to Dogme's requirement of contemporaneous verisimilitude. But while the films seem to conjoin issues of language policy with the epistemology of the closet in order to imbricate patterns of diglossia specific to Galicia within their narrative, the trilogy structure itself forms a series of embrasures from which the two aspects of identity politics are unable to emerge together. Pinzás determined the specificity of Spanish dogma films as follows:

Las películas del Dogma español han de reflejar en los argumentos de sus historias la realidad socio-cultural de España y sus gentes en cualquiera de sus esferas o ámbitos sociales y en la actualidad más inmediata. (Pinzás, quoted in Margareto 2000: 25)



88 — Galicia 21  
Issue B '10

*Speaking Up / Coming Out:  
Regions of Authenticity in Juan  
Pinzás's Gay Galician Dogma  
Trilogy.*  
Ryan Prout

If on his own terms he succeeds in his dogma trilogy, he shows us a Galicia which is conservative in the most avant garde way possible and where linguistic and sexual identities have potential for the creation of social fusion as well as fission.



*Speaking Up / Coming Out:  
Regions of Authenticity in Juan  
Pinzás's Gay Galician Dogma  
Trilogy.*  
Ryan Prout

## Works Cited

A SOCIEDADE, MEMORIA E TRADICIÓN. Permanent exhibit at the *Museo do Pobo Galego*, Santiago de Compostela. Notes and photographs taken by the author, July 2008.

ÁLVAREZ CÁCCAMO, Celso, 1991. 'Language revival, Code Manipulation and Social Power in Galiza: Off-record Uses of Spanish in Formal Communicative Events', in Klee and Ramos-García: 41-69.

BARAHONA, Fernando Alonso, 2008. 'Juan Pinzás: un cineasta muy personal', in de Prada and Barahona and García Fernández and Hueso Montón: 93-463.

BOQUERINI, 2002. 'Días de boda: segunda película dogma de Juan Pinzás', *Imágenes*, March 2002: 41.

CONRICH, Ian, and Estella TINCKNELL, 2000. 'Film Purity, the Neo-Bazinian Ideal, and Humanism in Dogma 95', *POV* 10, <[http://pov.imv.au.dk/Issue\\_10/section\\_4/artc7A.html](http://pov.imv.au.dk/Issue_10/section_4/artc7A.html)> [accessed 18 February 2010].

DE CASTRO, Rosalía, 1989. *Cantares gallegos* (Madrid: Cátedra).

DE PRADA, Juan Manuel, 2002. 'Dogma español', *ABC: Blanco y negro*, 10 February, p. 4.

DE PRADA, Juan Manuel, Fernando Alonso BARAHONA, Emilio C. GARCÍA FERNÁNDEZ & Ángel Luis HUESO MONTÓN, 2008. *Juan Pinzás: Un universo propio* (Madrid: T&B Editores).

DE TORO, Xelís, 2002. 'Bagpipes and Digital Music: The Remixing of Galician Identity' in Labanyi: 237-54.

GEMIE, Sharif, 2006. *Galicia: A Concise History* (Cardiff: University of Wales Press).

HAND, Felicity, 1994. 'Overturning Imperial Views: A Talk with Hanif Kureishi', *Bells: Barcelona English Language and Literature Studies* 5: 165-69.

HJORT, Mette, 2005. *Small Nation, Global Cinema: The New Danish Cinema* (Minneapolis: Minnesota University Press).

KELLY, Richard, 2000. *The Name of this Book is Dogme 95* (London: Faber and Faber).

KLEE, Carol A., and Luis A. RAMOS-GARCÍA, eds., 1991. *Sociolinguistics of the Spanish-speaking World: Iberia, Latin America, United States* (Tempe, Arizona: Bilingual Press/Editorial Bilingüe).

LABANYI, Jo, ed., 2002. *Constructing Identity in Contemporary Spain: Theoretical Debates and Cultural Practice* (Oxford: Oxford University Press).

*Speaking Up / Coming Out:  
Regions of Authenticity in Juan  
Pinzás's Gay Galician Dogma  
Trilogy.*  
Ryan Prout

LASAGNA, Roberto, 2003. *Lars von Trier* (Rome: Gremese International).

MARGARETO, Ramón, 2000. 'Juan Pinzás: «me dedico al cine porque disfruto»', *Interfilms* 140: unnumbered, 25.

MARTÍNEZ GONZÁLEZ, Xurxo, 2009. 'Son neofalante', *Vieiros*, 20 October <<http://www.vieiros.com/columnas/opinion/1001/son-neofalante>> [accessed 1 February 2010].

MCGOVERN, Timothy, 2006. 'Expressing Desire, Expressing Death: Antón Lopo's *Pronomes* and Queer Galician Poetry', *Journal of Spanish Cultural Studies* 7 (2): 135-153.

MORALEJO, David, 2002. 'El último filme «Dogma» será español', *La Razón*, 28 August, p. 45.

NIELSEN, David, [Dogme-secretary], undated. Letter to Atlántico Films, facsimile in de Prada and Barahona and García Fernández and Hueso Montón: 264.

PANDO, Juan, 2000. 'Dogma à feira', *El Mundo: Metrópoli: La Revista de Madrid*, 526 (23 June-29 June): 10.

PINZÁS, Juan, (director), 2000. *Era outra vez*.

\_\_\_\_\_, (director), 2002. *Días de voda*.

\_\_\_\_\_, (director), 2005. *El desenlace*.

REES, Ellen, 2004. 'In My Father's House are Many Mansions: Transgressive Space in Three Dogme 95 Films', *Scandinavica* 43 (2): 165-82.

REGUEIRA, Xosé Luis, 2009. Personal communication, 14 October.

SCHLOSSER, Eric, 2000. 'Dogma/Dogme or Live Cinema: From the Land of Kierkegaard and Crullers, the Newest New Wavers Resuscitate — and Reform — an Artform Ready for Last Rites', *Bright Lights Film Journal* 28 <<http://www.brightlightsfilm.com/28/dogme1.html>> [accessed 9 Feb 2009].

UNSIGNED, 2002. Interview with Juan Pinzás. *Dirigido* September: 47.

\_\_\_\_\_, 2005. 'Catarsis y dogma en 'El desenlace'', *El Correo Gallego*, 5 October, p. 29.

\_\_\_\_\_, 2010. 'Queremos Galego pide al electorado del PP que "salga del armario" y apoye su ILP en defensa de los derechos lingüísticos', *Europapress*, 8 February <<http://www.europapress.es/galicia/noticia-queremos-galego-pide-electorado-pp-salga-armario-apoye-ilp-defensa-derechos-linguisticos-20100208133520.html>> [accessed 18 February 2010].

UTTERSON, Andrew, 2005. *Technology and Culture: The Film Reader* (Abingdon: Routledge).

91 — Galicia 21  
Issue B '10

*Speaking Up / Coming Out:  
Regions of Authenticity in Juan  
Pinzás's Gay Galician Dogma  
Trilogy.*  
Ryan Prout

VINTERBERG, Thomas, (director), 1998. *Festen* [*The Celebration*].

VON TRIER, Lars, (director), 1998. *Idioterne* [*The Idiots*].

YÁÑEZ, María, and María ARES, (directors), 2007. *Linguas cruzadas*.