

Introduction

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Colonialism, its aftermath, and its discontents have long posed a challenge to scholars across the disciplines, given the androcentric and northern European focus through which these problems have often been approached. In contrast, *Unsettling Colonialism: Gender and Race in the Nineteenth-Century Global Hispanic World*, examines the entanglements of gender and race in the cultural productions of the long nineteenth century,¹ as they relate to Spanish imperialism. Our approach is feminist, insofar as our aim is to critically shed light on the multifaceted role of gender in discourses on Spain's colonies. By drawing our attention to women's central place as agents, symbols, or even objects of representation in colonial discourse, we scrutinize the ways in which women both upheld and destabilized colonial designs in the fin-de-siècle Hispanic world. The studies in this anthology unsettle monolithic narratives on the relationship between gender and colonialism, exposing the complex and oftentimes unpredictable tensions of identities and positionalities in cultural representations of nineteenth-century Spain.

The Iberian world has occupied a marginal place in feminist post-colonial studies, despite the geographical reach and global impact of the Spanish empire. Since the origins of its colonial enterprise in the fifteenth century, Spain has maintained most of its imperial holdings for nearly four hundred years. Spain embarked upon the first colonial voyage in 1492,² when Queen Isabella of Castile sponsored Christopher Columbus's journey to the Americas. The colonial era instituted social hierarchies around gender, nationalism, race, and sexuality in alignment with Eurocentric principles. Indeed, overseas expansion and local religious expulsions—coextensive, violent

colonization that united the Spanish nation to overseas territories—worked together to consolidate the nation.

The nineteenth century marks a crucial turning point in Spain's imperial narrative, as the entry of Napoleonic forces into the Iberian Peninsula in 1808 triggered a series of independence movements in the Americas that led to the fracturing of an empire that had existed for more than three hundred years.³ The loss of some of Spain's largest colonies in Spanish America, following the formation of independent *juntas* in 1810 in Mexico, Argentina, and Chile, would culminate later in the century in the Spanish-American War, with the loss of Cuba and Puerto Rico—Spain's last colonies in the Americas—and of the Philippines in the Pacific. As a response to these losses—and after unsuccessful attempts to reconquer parts of its old empire between 1840 and 1860 (Balfour 2)—Spain launched a pursuit of a “new imperial future” in Africa as a compensatory gesture, leading to repeated attempts to recolonize northern Africa (Martin-Márquez 17–18). In Sebastian Balfour's view, even as Spain found itself in imperial decline while its European counterparts were expanding their empires, “Spanish nationalism took pride in asserting old-fashioned imperial values as opposed to those of the new colonial expansionism of other European powers” (2).⁴ For Balfour, Spanish nation building and national identities in the nineteenth century and beyond were inextricably tied to its colonial past.⁵ Yet, as Alda Blanco has noted, the “modern empire . . . paradoxically originates around the moment when Spain loses the majority of its overseas colonies” (“Spain at the Crossroads” 2). That is to say, Spain's decision to embark on imperial expansion in Africa during the late nineteenth century was motivated, in part, by the belief on the part of liberal thinkers that to be an empire was to be modern.⁶ Colonialism, then, represented not a throwback to “old-fashioned” values but was, rather, understood to be a precondition for modernity.

While colonialism's global impact is undeniable, colonialism itself remains unsettled as a topic of critical inquiry. The field of Iberian studies has recently begun to contribute to analyses that sustain the academic project of unsettling colonialism. While there are numerous geographical distinctions, theoretical approaches, and vantage points from which to examine the problem of colonialism, postcolonial studies has examined the legacies of colonialism largely within European contexts. Leading scholars in postcolonial studies, such as Homi Bhabha and Gayatri Spivak, drew upon the work of Edward Said to theorize the legacies of British imperialism in the Middle East and South Asia (Bhabra 115). This line of inquiry is relevant

to Iberian studies, as it purports to break with systems of knowledge rooted in colonial ideologies. By reconceptualizing knowledge about colonialism and its legacies in Spain, *Unsettling Colonialism* enters into dialogue with postcolonial scholarly inquiry. In assessing the lasting impact of Spanish colonialism in the political and cultural discourses—including literature—of the long nineteenth century, *Unsettling Colonialism* reflects a growing interest in postcolonial Europe. Postcolonial Europe, of which Spain forms a part, is a critical geographical distinction that resituates Europe in relation to its past imperial dynamics, thus accentuating the often-understudied significance of northern Europe's vision of Spain as part of the Orient.

Iberian studies scholars have noted the theoretical limitations even of groundbreaking works such as Edward Said's *Orientalism*, which fails to grapple with Spain's role in Orientalizing populations in Africa and Asia,⁷ while simultaneously internalizing northern Europe's vision of Spain as part of the Orient. Moreover, while postcolonial scholarship is typically limited to Africa, Asia, and the Middle East, this volume expands those horizons to include insights into Spain's linkages with formerly colonized nations commonly overlooked in postcolonial debates, such as the Philippines and Equatorial Guinea. Indeed, the contributors to this volume examine the Spanish empire from within the new framework of Global Hispanophone studies, which has expanded the geographical and methodological scope of our discipline to consider the impact of Spanish colonialism beyond the Americas.⁸ In this fashion, we hope to generate new disciplinary spaces for the analysis of the intersections of colonialism, race, and gender in the global nineteenth-century Hispanic world.

Despite Iberian studies' unique position from which to intervene in postcolonial critique, studies of empire and colonialism have been slow to emerge in the discipline of nineteenth-century Iberian literary and cultural studies. As Tsuchiya notes in her chapter, it is only since the turn of the twenty-first century that scholars in this field have begun to address the colonialist subtext of the literary works of nineteenth-century Spain, bringing to light the ways in which the Spanish nation was shaped by empire in the economic, political, and cultural arena.⁹ In 2003, Alda Blanco was one of the first critics of nineteenth-century Iberian studies to acknowledge the erasure of empire from Spanish literary and cultural history, providing a corrective to this erasure by calling our attention to a group of *fin-de-siglo* literary works that inscribed the history of empire and colonialism within their pages ("El fin" 4). A few years later, Blanco reiterates the need to analyze the inscriptions of empire in the cultural production of Spain as a

nation that continued to remain the metropolis of an empire, even after the loss of a majority of its colonies (Blanco, "Spain" 5–6, cited in Tsuchiya, *Empire's End* 4). In fact, as Lisa Surwillo affirms, literary and cultural representations, in particular, are crucial to the project of analyzing modernity's roots in empire and colonialism, as they provide "a space of fantasy . . . for imagining what was generally known but officially unacknowledged" (6). It is this "space of fantasy"—as represented in a wide range of cultural forms—that the contributions to this volume explore.

Iberian colonialism—like colonialism in many other parts of the world—remains unsettled, from both a temporal and geographical perspective. Historically speaking, a large majority of formerly colonized nations, including previous colonies of the Iberian empire, achieved independence throughout the nineteenth and twentieth centuries; nevertheless, the traces of colonial laws, logics, and procedures continue to bear upon nations that comprise the "Global South," once subjected to European domination.¹⁰ Cameroonian philosopher Achille Mbembe has pointed out the incongruities of the post-colony, noting that "the post-colony . . . is really a combination of several temporalities. . . . [T]o postulate the existence of a 'before' and an 'after' of colonization could not exhaust the problem of the relationship between temporality and subjectivity" (15). Anne McClintock, likewise, points to the irony that although "a good deal of postcolonial studies has set itself against the imperial idea of linear time," the very term *postcolonial* "is haunted by the very figure of linear development that it sets out to dismantle" (10). While colonialism appeared to be dismantled in official law, its legacy in postcolonial societies continues to haunt both nations and citizens in much of the Global South, not only in the economic and political realms, but also in the cultural one. In the case of the Iberian empire, as Ángel Loureiro has argued, nineteenth-century Spanish nationalism itself is linked to the "ghost of empire," its inability to extricate itself from the "specter of its former colonies" (65).¹¹ The legacies of colonialism continue to emerge, both in cultural relations that sustain its injustices and in cultural representations—and critique—that produce new knowledge about the colonial past, in the metropolis as well as in the colonies.

From a geographical standpoint, colonialism, which unfolded in divergent ways in the global Hispanic world, also remains unsettled. Within the Iberian empire, the Río de la Plata region under Spanish rule logically differed enormously from that of the Philippines or the African colonies in Morocco, Western Sahara, or Equatorial Guinea. The global Hispanic empire of the nineteenth century extended far beyond the borders of

Spanish America through its entangled histories, and colonialism led to the reconfiguration of gender, class, and racial relations that were unique to the geopolitical context in which they unfolded.¹² The task of postcolonial critique, in which most of the contributors in this volume are engaged, is to explore the geopolitical impact of colonization for those who exploited the Global South and created an accompanying body of knowledge about colonized regions and peoples to justify this exploitation. The resonances of colonialism for metropolitan subjects are vast, in that these global outposts did not only alter the course of history in the colonies, but also “at home,” where European societies reconfigured themselves in alignment with new epistemologies and relationships forged through violent domination abroad.

While specialists in Iberian literatures and cultures in the last decade have begun to scrutinize the ways in which the legacies of imperialism, colonialism, and slavery shape Iberian history and historiography, most of these studies do not foreground the role of gender in generating narratives about the colonial condition. In contrast, *Unsettling Colonialism* proceeds from the premise that gender is an essential category of social analysis that enables us to deepen our study of race, nationalism, colonialism, and social relations in nineteenth-century Spain. Charles Mills, a renowned philosopher working in critical race theory, has signaled the parallels among women, people of color, and the colonized, in that the difficult recognition of their “personhood” results from nineteenth-century ideologies of colonialism, domesticity, and slavery (“The Political Economy of Personhood”). Indeed, both women and the colonized were seen as partial members of European nation-states, as the political debates surrounding Spain’s first liberal Constitution of 1812 illustrate.¹³ This Constitution set forth the idea of Spain as a democratic nation and continues to be considered a fundamental part of the country’s centuries-long democratization process. Yet, it excluded women, domestic servants, and Afro-descendants from citizenship. Questions over citizenship and which colonized people could take part in the democratic, liberal proceedings of 1812 emphasize the entanglement of gender, colonialism, and nationalism, even as the nation lost its imperial footing. The aforementioned concerns over the question of national belonging show the ways in which both gender and colonialism are linked to geopolitics—especially for women in domestic service, enslaved women, and Spanish women living in Africa, the Americas, and Asia.

By exploring the different positions of women—as both subjects and objects of representation—in relation to colonialism, we illustrate the entanglements of race, gender, and colonialism in the cultural discourses

of the Hispanic world. Indeed, as the essays in the volume demonstrate, many women, who were marginalized because of their gender, participated directly in the colonizing mission or were complicit in upholding imperialist ideology, consciously or otherwise. By the same token, other contributions show male authors in Spain and its colonies who inscribe African, Asian, Latin American, and European women into literary and political writings, reflecting—and reifying—the power relationships that colonialism forged. The need to acknowledge the multiple positions of women as colonial subjects and agents compels us to reconsider colonialism as representing a complex and, oftentimes, contradictory relationship between gender, embodiment, and positionality. Our approach to the representation of colonialism resonates with Chandra Mohanty's assertion that "questions of subjectivity are always multiply mediated through the axes of race, class/caste, sexuality, and gender . . . [and] while questions of identity are crucially important, they can never be reduced to automatic self-referential, individualist ideas of the political (or feminist) subject" ("Cartographies" 33). Following this line of reasoning, it is not surprising that women took part in colonialism, or that male writers imagined women from all regions of the (former) Spanish empire as essential symbols of the nation's overseas expansion. To "unsettle colonialism" is, therefore, the practice by which we interrogate monolithic or totalizing narratives, representational paradigms, and ideologies underlying approaches to colonialism and imperialism. These essays seek to tease out the intricacies and contradictions of women's relationship to colonialism in the nineteenth-century Spanish context.

Gender is a fundamental component of colonialism and a privileged trope of colonial discourse, apparent in sexualized representations of territories to be conquered, discourses of domestication as a way of portraying the relationship between colonizers and colonized, and women's symbolic function as repositories of national values and ideologies. In recent years, postcolonial feminist theorists such as Jacqui Alexander, Anne McClintock, Chandra Mohanty, and Ann Laura Stoler have explored the ways in which colonialism engendered social relations—based on hierarchies of gender and sexuality, as well as race and class—in a parallel, if not identical, fashion in both European and formerly colonized nations.¹⁴ Many of these postcolonial feminist studies have provided evidence that "women and men did not experience imperialism in the same way" and, more specifically, that the outcome of the reordering of the sexual and economic labor for colonized women was very different from the consequences for men (McClintock 6). As Anne McClintock argues, race, gender, and class "come into existence

in and through relation to each other—if in contradictory and conflicted ways” and that “gender dynamics were, from the outset, fundamental to securing the maintenance of the imperial enterprise” (5, 7). Likewise, in *Carnal Knowledge and Imperial Power*, Ann Laura Stoler bases her study of colonialism on the premise that “imperial authority and racial distinctions were fundamentally structured in gendered terms”; that is, gender was foundational to the power relations that prescribed racial boundaries in colonial life (42).

Unsettling Colonialism seeks to make a unique contribution to the dialogue on the intersections of gender and colonialism by highlighting the gendered dynamics that were fundamental to the imperial enterprise and its representations in literary fiction, travel narratives, political treatises, periodical literature, medical discourse, the visual arts, and other cultural forms in fin-de-siècle Spain. In this way, the book reflects Jacqui Alexander and Chandra Mohanty’s position that “[t]o talk about feminist praxis in global contexts would involve shifting the unit of analysis from local, regional, and national culture to *relations across cultures*” (xix; our emphasis). The volume will, therefore, carve out a much-needed space for studies of the Iberian empire within feminist postcolonial studies, from which Iberian literatures and cultures have been excluded or marginalized.

Given that Spain’s imperial legacy extends far beyond the loss of its final American colonies and the Philippines at the end of the nineteenth century, particularly, as this legacy is reflected in metropolitan cultural representations, it is impossible to maintain an artificial separation between the “before” and “after” of the official end of Spanish colonialism in these regions. In fact, two of the chapters include a consideration of texts written in the early twentieth century by those whose lives and travels unfolded across the temporal threshold of the turn of the century, across colony and post-colony, as well as across the Atlantic or the Pacific. A crossing-over into the twentieth century, in these cases, is crucial to demonstrating the ways in which female subjects engaged and negotiated imperial discourses across geopolitical borders, even if they did not always contest these discourses.

If colonialism remains unsettled, both as a temporal marker and as a topic of scholarly inquiry, this volume intends to unsettle it further, offering new perspectives on the connections linking gender, race, and colonialism and their implications for knowledge production and cultural relations. To that end, the contributors to this volume present critical rereadings of canonical works, as well as recover previously marginalized gendered and racialized voices, to show the resonances of colonialism within Spain. The

contributions also shed light upon the generative tensions arising from the use of feminist and postcolonial theories that originated in other contexts to serve cultural and historical analysis within the framework of Iberian studies. Finally, a number of essays address—implicitly if not explicitly—the role of archival research as a means to feminist knowledge production: that is, the ways in which the archive both facilitates and limits knowledge production on women who were relegated to the margins of official history. While the recovery of female and subaltern perspectives could potentially lead to the revision of literary and cultural history within the field of Iberian studies, the dearth of such materials in the Spanish archives poses unique methodological challenges for feminist knowledge production in this context. These are some of the recurrent issues explored in the contributions forming part of this volume.

Unsettling Colonialism is divided into three thematic sections that intersect and are mutually related. Part I, “Colonialism and Women’s Migrations,” examines women’s mobility through migrations, trafficking, and colonial resettlement. In chapter 1, “The Colonial Politics of Meteorology: The West African Expedition of the Urquiola Sisters,” Benita Sampedro Vizcaya traces the journeys of Basque sisters/scientists to the farthest reaches of Spain’s African domains. Through their travels, these sisters made scientific advancements, accomplishments frequently reserved for men of the period. Sampedro contends that the astonishing and still-underappreciated scientific work of the Urquiola sisters served, in the end, to consolidate awareness in Spain of the economic value of Equatorial Guinea. This nation has been marginalized in the scant scholarship on European colonialism in Africa, a pivotal node in Atlantic imperial networks, and a vital source of Spanish nationalism after the colonial losses of 1898. Rather than undermining colonialism, these women ultimately served to consolidate empire, even as they challenged the boundaries of gender convention and advanced the frontiers of science in the nineteenth century.

Lisa Surwillo’s essay in chapter 2, “Eva Canel and the Gender of Hispanism,” contributes to understanding the role of gender in the political ideology of Hispanism and its cultural neoimperialism. For Surwillo, the writer Eva Canel (1857–1932), who traveled to Spanish America and lived on both sides of the Atlantic, exemplifies how Spain addressed its recently concluded slave policies. Through analysis of Canel’s work *Lo que vi en Cuba* (1916), Surwillo interrogates the author’s self-fashioning as an itinerant Hispanic writer attempting to negotiate the threshold between America and Spain in the contested space of Cuba.

Akiko Tsuchiya's contribution in chapter 3, for its part, focuses on the relationship between nineteenth-century sex trafficking and chattel slavery in literary fictions authored by Spanish men who were apologists of empire. Until 1888, the Atlantic World suffered two interrelated systems of human bondage. Since the fifteenth century, the Atlantic slave trade brought Africans to the Americas to support the institution of colonial slavery. The Atlantic slave trade and a parallel and often interconnected sex trafficking system across international borders transported, confined, and exploited women in Europe, Africa, and the Americas, by subjecting them to forced sex work. Tsuchiya's essay, "Gender, Race, and Spain's Colonial Legacy in the Americas: Representations of White Slavery in Eugenio Flores's *Trata de blancas* and Eduardo López Bago's *Carne importada*," brings to light the imperial/colonial subtexts of these two representative Spanish novels on transatlantic sex trafficking through a close attention to gendered and racialized tropes that establish an explicit connection between prostitution and the colonial project, particularly slavery. She examines the ways in which the intersecting discourses of literature and medicine transformed the prostitute figure into a privileged trope of racial and sexual otherness, highlighting the paradox implicit in the masculine metropolitan gaze: while it seeks to control and contain prostitution as a "social disease," it also fetishizes the prostitute's body as an erotic spectacle. Tsuchiya's argument is that, in the end, the representation of the European prostitute as the degenerate racial other is about asserting what Anne McClintock has called the "male imperial body politic" (47) in the neocolonial setting.

The essays in Part I thus capture the ways in which mobile women embodied imperial designs, either as exploited laborers forcibly brought to the colonies to sustain the imperial economy or as creators of knowledge that ultimately served to sustain colonization. The analysis of the literary, medical, and ethnographic gaze in these works calls attention precisely to the problem of representing women's role and agency—or the lack thereof—in a colonial or postcolonial context.

The chapters that comprise Part II, "Race, Performance, and Colonial Ideologies," examine the construction and performance of race in literary works. Ana Mateos's essay in chapter 4, "A Black Woman Called *Blanca la extranjera* in Faustina Sáez de Melgar's *Los miserables* (1862–63)," explores the intersections of gender and race through the figure of Alejandrina, the protagonist of Faustina Sáez de Melgar's *Los miserables*. Alejandrina is a mixed-race woman able to pass as white, who adopts an artificially black appearance. Mateos takes this act to invoke the slave analogy, specifically

to represent the ways that marriage deprived white women of ownership of their own bodies. This essay contributes to the study of the intersection of abolitionist and proto-feminist discourses in post-Romantic Spain by presenting a case contrary to the general tendency at the time of avoiding comparisons of white women to bondage slaves, on the grounds that Christianity had already liberated the former from bondage. In doing so, it explores the intersectionality of race and gender in the context of Spain's participation in slavery, both in denouncing the situation of Spanish women and in proposing a transatlantic emancipatory model of womanhood across racial lines.

As in Mateos's work, the performances of race—as reflected in the practice of blackface—figure prominently in chapter 5, Mar Soria's "Colonial Imaginings on the Stage: Blackface, Gender, and the Economics of Empire in Spanish and Catalan Popular Theater." Focusing on theatrical production in fin-de-siècle Spain, Soria examines how the comical staging of blackface in the *género chico*—mass-produced one- and two-act plays—served to reinstate the metropolis' superiority over Cuba in the Spanish and Catalan national imaginaries, thus forging a sense of national identity. Through her analysis of *Las Carolinas* (1886) and *La perla cubana* (1890), two plays prominently featuring blackface, Soria shows that *género chico* blackface relies on the (re-)creation of racial hierarchies, based on the dominant Eurocentric episteme, thus buttressing the Spanish imperial economy, founded on the slavery system. Soria further contends that these plays aim to recover Spain's bygone imperial power through appeals to a distinctively traditional and colonial masculinity. The two essays in Part II, therefore, tease out the ideological implications of the relationship between empire and the performances of race (and gender) in the literary works of fin-de-siècle Spain.

The third and final part of *Unsettling Colonialism*, "Gender and Colonialism in Literary and Political Debates," consists of four essays that scrutinize the ways in which gender intersects with discourses of empire and colonialism in *fin-de-siglo* literary and political debates. In chapter 6, "Becoming Useless: Masculinity, Able-Bodiedness, and Empire in Nineteenth-Century Spain," Julia Chang focuses on the discourse of Spanish racial decline in relation to gender and disability in Benito Pérez Galdós's historical novel, *Aita Tettauen*. To this end, she studies the production of Spanish soldiers, as well as their counterpart—*los inútiles*—amid growing concerns around virility and racial decline in the context of anti-imperial struggle and colonial loss. Examining the medical requirements for military conscription alongside Galdós's novel, the chapter probes the biopolitical

and aesthetic contours of military masculinity. This gender ideal, which enfolds normative notions of race and ability, Chang argues, is ultimately rendered unstable by the very colonial wars that necessitate its production. Nuria Godón, the author of chapter 7, examines the place of Leopoldo Alas's *La Regenta* in the context of fin-de-siècle discourses of colonialism and domination. Her essay, "From Imperial Boots to Naked Feet: Clarín's Views on Cuban Freedom and Female Independence in *La Regenta*," combines a reading of the nineteenth-century realist novelist's literary masterpiece with correspondence from the social movements for colonial independence and women's emancipation. Centering her analysis on the power relationship between the novel's male protagonist—a greedy clergyman who dreams of territorial control—and his daughters of confession, Godón argues that this relationship reflects the identification between patriarchal domination in the face of incipient feminism, on the one hand, and an apology of imperialism, in light of the independence of the colonies, on the other.

Analyzing works in which two key figures of Philippine nationalism address themselves explicitly to indigenous *dalagas* [girls], Joyce Tolliver's contribution in chapter 8, "*Dalagas* and *Ilustrados*: Gender, Language, and Indigeneity in the Philippine Colonies," offers new insight into the nexus of indigeneity, gender, and language in discourses on Spanish and U.S. imperialism in the Philippines. José Rizal's essay, "To the Young Women of Malolos," originally written in Tagalog in 1889, praises a group of Filipina women who petitioned the Spanish government to establish a Spanish language school, but suggests that only a return to their essential indigenous identity will make them pure enough to serve the emerging nation. By the same token, Pedro Paterno's tale, "La dalaga virtuosa [The Virtuous Girl]" (1910), echoes Rizal's affirmation of the Filipinas' indigenous identity as a key to their essential spiritual goodness, while linguistically undercutting the cultural authority of the U.S. occupation by writing in Spanish.

In chapter 9, "The Spanish Carceral Archipelago: Concepción Arenal against Penitentiary Colonization," Aurélie Vialette shows how Spain's recourse to penal colonies was the ultimate option to save the empire, transforming some of the Spanish islands—the Philippines and Fernando Poo—into spaces of exception. Vialette argues that this plan implied a paradox: the act of sending the convicts to remote islands created the illusion of their rehabilitation and conversion into citizens; yet, the criminals become citizens in the colony only, thus creating a mechanism for transforming them into neocolonizers of these islands. Vialette's point of entry in exploring the problem of penitentiary colonization is the work of Galician feminist social reformer and

anthropologist Concepción Arenal, who provided crucial insight into how a woman, in a field dominated by male intellectuals, could participate in legal debates surrounding the relationship between prison reform and empire.

Unsettling Colonialism closes by charting Spain's imperial decline through the intertwining of gender, race, and colonialism in literary, historical, and cultural narratives that aim symbolically to recover the nation's geopolitical gains and losses. We thus highlight the rich and complex set of relations that complicate narratives about colonial rule grounded in the histories of other European nations. While we cannot presume that representations of women and colonized subjects will necessarily challenge dominant discourses of gender and race, these representations have the potential to reorient our analysis of colonialism in ways that take into account the process of negotiation of these subjects' identities and locations. Whether or not women and subaltern subjects can ultimately be viewed as agents of decolonization in a given discursive context, it is incumbent on the literary and cultural critic to take on the task of unsettling colonialism by analyzing these representations critically—and, in some instances, by identifying potential spaces of resistance within the dominant discourses of colonialism. The chapters of *Unsettling Colonialism* show how colonialism reconfigured social dynamics in Europe and how women travelers, writers, and scholars contributed to nationalist and colonial theorizing and agency. By focusing on the particularity of Spanish colonialism, the volume offers new approaches to race and gender studies from the singular context of a colonizing nation facing staggering imperial loss. Our hope is that this anthology will not only place Iberia on the map of colonial and postcolonial studies, from which it has largely been absent, but will also foster a greater awareness of the legacies of empire within the global nineteenth-century Hispanic world.

Notes

1. While the term *the long nineteenth century*—referring to the period between the French revolution and the outbreak of World War I—was coined by the historian Eric Hobsbawm in the British context, the end of the eighteenth century through the early twentieth century also marks a watershed moment in Spanish imperial history. At the same time, the exact temporal parameters of this “long century” have been subject to debate among scholars of Iberian and Latin American studies. For example, in *A New History of Iberian Feminisms*, the editors define the “long nineteenth century” as the period between 1808 and 1920. As Tsuchiya notes in her introduction to *Empire's End*, while the tendency among Iberian studies specialists

has been to conceptualize the Spanish-American War (1898) as the endpoint of the Spanish empire, not only did Spain's imperial domination continue in Morocco and Equatorial Guinea well into the twentieth century, but the Spanish colonial legacy extended beyond the end of the nineteenth century, both within the metropolis and in the postcolony (Spanish America and the Philippines).

2. It should be acknowledged, however, that Spain and Portugal did already have colonial holdings in North Africa prior to 1492, which turned out to be instrumental in the launching of the Atlantic expansion. See the special issues of the *Journal of Spanish Cultural Studies: A Forgotten Empire: the Spanish North African Borderlands*, ed. Barbara Fuchs and Yuen-Gen Liang; and "Entering the Global Hispanophone: An Introduction," ed. Benita Sampedro Vizcaya and Adolfo Campoy-Cubillo. We thank Benita Sampedro for these references.

3. While the Napoleonic Wars are often considered to be the critical event that led to the declaration of autonomous governments (*juntas*) by a number of Spain's largest colonies in Spanish America beginning in 1810, launching a period of more than ten years of wars of independence, the struggle for liberation had already begun in the late eighteenth century with the indigenous uprising in Peru in 1780. See Tsuchiya, Introduction (3).

4. According to Balfour: "The components of national culture in late nineteenth-century Spain, therefore, were made up of traditional icons of Spanish identity: the Reconquest of Spain in the Middle Ages, the Discovery of America, the Second of May uprising against the French, victories against rebellious Moroccans in the nineteenth century" (2).

5. For a discussion of the relationship between Spanish nationalism and imperial expansion in the nineteenth century, see Álvarez Junco (499–531). Javier Krauel, for his part, proceeds from the foundation laid by the work of historians Josep Fradera and Christopher Schmidt-Nowara to argue for "the centrality of the colonial empire for the nation-building process during the nineteenth century" (14).

6. In Blanco's words: "El que se argumentara que España debía expandir su territorio y asumir la *misión civilizadora* haciendo de Marruecos una colonia española era querer integrar a España en el proyecto moderno colonial y ubicar al país, que todavía estaba en los albores del desarrollo capitalista, dentro del concierto de naciones imperiales, a la vez que en el discurso colonial moderno. Es decir, ser un imperio que colonizaba era estar en la modernidad" (*Cultura y conciencia imperial* 46). We thank the anonymous reader of the manuscript for the reference to Blanco's work.

7. See, for example, Hooper, Jubran, Tofiño-Quesada, and Ugarte ("The Spanish Empire").

8. We are aware of the debates surrounding the choice of terminology in the context of recent (re)formulations of "Iberian studies"; however, we believe that this debate, too, remains unsettled. In our view, of greater importance is the fact that we have begun to interrogate and to debate vigorously the terminology—"Spanish," "Peninsular," "Hispanic," etc.—that we have previously taken for granted to define our field of study, based on unquestioned assumptions about both nation and empire.

9. Book-length studies, published since 2000, that foreground the problem of Spanish imperialism in nineteenth- and early-twentieth-century literature and culture include Alda Blanco's *Cultura y conciencia imperial en la España del siglo XIX* (2012), Michael Iarocci's *Properties of Modernity: Romantic Spain, Modern Europe, and the Legacies of Empire* (2006), Javier Krauel's *Imperial Emotions: Cultural Responses to Myths of Empire in fin-de-siècle Spain* (2013), Susan Martin-Márquez's *Disorientations: Spanish Colonialism in Africa and the Performance of Identity* (2008), Lisa Surwillo's *Monsters by Trade: Slave Traffickers in Modern Spanish Literature and Culture* (2014), Michael Ugarte's *Africans in Europe: The Culture of Exile and Emigration from Equatorial Guinea to Spain* (2010), and Akiko Tsuchiya and William Acree's *Empire's End: Transnational Connections in the Hispanic World* (2016).

10. Postcolonial critics have questioned dichotomies such as North/South, "first" and "third" worlds, as of late. As Chandra Mohanty has noted, these terms, which were "meant to loosely distinguish the northern and southern hemispheres, affluent and marginal nations and communities, obviously do not line up neatly within this geographical frame." At the same time, she maintains that these terms do have a certain value as political designations "that attempt to distinguish between the 'haves' and 'have-nots'" (*Feminism* 226). We are using the term *Global South* in this latter sense.

11. For Krauel, this specter takes the form of the nation's emotional investment in empire, reflected in the essays of early-twentieth-century canonical male writers; imperial myths, based on collective memory, engendered national narratives that endured long beyond the crisis of 1898 (6–12).

12. On these entangled histories, see *Empire's End* (Tsuchiya, Introduction 3–4).

13. See Herzog and Schmidt-Nowara for a discussion of the historical context in which the Cádiz delegates determined Spanish citizenship (Herzog 152–62; Schmidt-Nowara, *Slavery* 110–11). See Kirkpatrick on how gender figured into the debates on who should be included or excluded as a citizen (237).

14. For Chandra Mohanty, relations of power are not reducible to the binary opposition of colonizer/colonized. She notes the importance of taking into account the intersections of "multiple, fluid structure of domination" that shape women's social and political lives (13).

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