

CHAPTER 8

Machos or divinas? A Quandary in Argentinean and Spanish Gay Activism

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During the 1970s, homosexual liberationist ideas spread internationally through associations that emerged from different latitudes and from bulletins or newspapers that they published and exchanged.¹ Apart from the historical and cultural particularities of each context, some affinity is observed in some of their fundamental proposals, such as those concerning “sexual roles” and the different ways to embody them. Certainly, this debate goes back much further: in his emblematic treaty of defense of paedophilia, *Corydon*, published in 1924, André Gide established a dividing line between respectable (male) gay and outrageous (effeminate).² The discussion, far from being overcome, remains in full validity, as can be seen in the reactions to Pedro Almodóvar’s latest film, *Los amantes pasajeros* (*I’m So Excited*, 2012): while some critics believe that the “faggot” figure, central to the film, repeats a well-known and reductive stereotype, others value its revolutionary potential and its challenge to the normative of the regulations, both hetero and homo.³

The aim of this chapter is to analyze the variable conceptions of masculinity in the texts of two Argentinean activists, Héctor Anabitarte Rivas and Ricardo Lorenzo Sanz, exiled in 1976 in Spain, where they reside since then. The specific production of these authors is of interest since it evidences the ideological proximity between the discourses of Argentinean and Spanish homosexual activism, both influenced by the theories and debates that were spreading to different parts of the globe from the United States and some European countries (mainly France, Italy, and England). Their visionary interests, also due to the contrast between the situation in Argentina, from where they went into exile due to the military dictatorship (1976–1983), and Spain, which at the time of their arrival began the transition into democracy after the death of Francisco Franco in 1975. Therefore, Anabitarte and Lorenzo Sanz witnessed very different historical and socio-cultural processes despite being contemporary, and this