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The Art of Seduction: Truth or Fanfiction in the World of Lucia Etxebarria's Online "Friends" and the Blogosphere

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Facebook, YouTube, blogs, tweets, and other social media are part of a growing network that reflects shifting conceptions of autobiographical construction and biographical consumption. Promoted as a "social utility" (Facebook), "short bursts" of one hundred forty characters or less (Twitter), and a way to "broadcast yourself" (YouTube)—"friending," following, and otherwise projecting oneself onto the screen further destabilize the line between self-creation and the reception or involvement of others in that process. The uses of social media stretch the limits of traditional autobiography and biography to reflect a fundamental shift in the construction of narrative identities and the multiple ways we infuse, interact, and mediate our relationships through these simulated selves. This complex narrative interplay also reflects broader changes in the contemporary context in which images and information are both more accessible and more provisional than in the past.

While social media may be used by writers to promote their work and reshape their images and (auto)biographies, they also provide entry points by which readers ("friends," "fans," "followers") may access writers' published entries regarding their lives and revise these stories. These sites become media through which readers also project themselves as characters onto the page and into purportedly dialogic relationships among the page's participants. As writers try to market themselves and expand their fan base by letting their readership in on their "personal" pages, readers use these forums to "privatize" the experience of something in the public domain. Social media become a means for readers to participate in the writer's universe and evolving narrative; writers may also manipulate this desire by

projecting the impression of personal connection with the reader. We can consider this interplay through the dual lens of seduction—the writer's desire to embolden a readership/fan base and the seductive fictions that are created through the interplay of these online personalities. Moreover, while the writer may use social media to market and manage a specific image, the dual seductions that motivate reader and writer to participate in these online worlds also loosen authorial control over the narrative direction of this carefully shaped identity.

In considering the function of uncertainty in the construction and communication among identities in social media I outline three interrelated aspects: *seduction, simulation,* and *speculation.* Within this context, the work of Spanish writer Lucía Etxebarria is emblematic. I characterize Etxebarria's Facebook site as a simulated biography, applying the term *biography* because while she is creating this image of herself, she is also actively creating an image of herself as a character on the page and inviting others (as collaborators) to shape its narrative direction. While all biographies are simulations in the sense that they are attempts to create a model of something real, simulations also suggest a design characterized by specific features: simultaneity, the intervention of multiple influences and participants in the making of that reality, and the necessity for adaptive response. In this sense, we can see the construction of on-line identities as a perpetually uncertain (and constantly adapting) multi-player game in which multiple and often competing "players," including the biographical subject, try to manipulate the outcome—each with his or her own stake in what (or how) information and identities are revealed.

Building off these features of heightened immediacy and interactivity among multiple participants, I consider how social media—Facebook, Twitter and other forms of cyberself-creation and promotion—alter the dialogue among author and audience. By reshaping the rules and nature of narrative self-invention and the role of the reader, these tools also blur the lines between autobiography and biography. Through formats of increased immediacy and interactivity, the borders separating writers from readers—or what are traditionally "producers" and "consumers" of narrative identities—are frequently transgressed within networks constituted by multiple and shifting participants. In turn, I argue that this greater interactivity among multiple individuals—all with their own investment or reason for participating in the unfolding narrative—shares features with other dynamic games of simulated identities. Correspondingly, I examine how these narrative "games" may be compared to and understood through approaches to digital games, transmedia storytelling, and fanfiction through which individuals play out various identities and narrative possibilities.[1]

Seductive Games and Social Media: Through the Looking Glass of Lucía Etxebarria

In this essay, I focus on Lucía Etxebarria as a writer who has made particular use of social media in the construction of her public image and whose work has emphasized the influence of technology and heightened interaction among multiple participants in the construction and expression of identity. Etxebarria is a contemporary (Generation X), best-selling Spanish author. Her 1998 work, *Beatriz y los cuerpos celestes* (Beatrice and the Celestial Bodies) received the Premio Nadal and *Un milagro en equilibrio* (A Miracle in the Balance, 2004) the Premio Planeta. Alongside uneven critical but certainly popular success, her work and public image have been marked by frequent controversy. As Christine Henseler has observed, she is an "author whose outrageous promotional tactics have enchanted and bemused some, angered and alienated others, while gaining the attention of most of the Spanish reading public" (109).[2] That Etxebarria toys so openly with the relationships among her public persona, her authorial identity, and the characters in her written work, she is an especially apt subject to explore the mechanisms of self and external creation through social media.

Her public Facebook site describes itself as "recommendations of books, movies, and music by Lucia Etxebarria," yet her posts often stray from an external commentary on culture to herself as the subject. She interjects regularly into the site through posts that advocate for her political or philosophical views or that identify links to her work, as well as through those that project a personal connection or relationship with the reader, including family photos of herself and her daughter. At the same time, her "fans" project themselves and their own imagined connections with Extebarria onto the page. Extebarria writes in one post:

> La seducción, según Baudrillard, es una metáfora de la lectura, de la escritura, de la literatura. El mal lector ve la literatura como producción, mientras que la literatura es seducción. Seducción reversible: Según Eco el sentido del libro lo aporta el lector, no el autor. (1/12/10 12:17 pm)
>
> (Seduction, according to Baudrillard, is a metaphor of reading, of writing, of literature. The ineffective reader sees literature as production while literature is seduction. Reversible seduction: According to Eco the reader provides the meaning of the book, not the author).[3]

But if this is the reader response theory of the digital age, who is trying to seduce whom, and on what basis? That is, are Etxebarria's "fans" constructing their image of her and her work, or to what degree is she

simultaneously trying to mold this image through this artificially personal online "friendship"? Moreover, to what degree are her "fans" projecting their own imagined selves and relationships with her onto the page—wanting her to like *them*—and shifting the dialogue in yet another imagined direction? The mixture of distance and closeness in this dynamic captures well the simultaneous anonymity, immediacy and proximity of our digital relationships. For example, with just a hint of wry tell-all intimacy, she posts that there is not one "of any color, there is not one clean pair in the drawer." In a separate post, she writes that "'no joke" her whole bathroom wall collapsed, and does 'anybody know a good mason' around town?" These are the kinds of comments or questions one might make to a friend or neighbor. But we have no real access to the Lucía Etxebarria who is writing these comments, for which two people feel compelled to "like" and fourteen to respond. She is as present and absent as her Facebook picture itself, which shows a shadowy image of Lucia Etxebarria taking a picture of herself:

Figure 1: "Selfie" of Etxebarria, used as her Facebook Profile picture.

Through extensive promotional tactics, Etxebarria provides an example of a writer who has been particularly zealous in drawing attention to herself and her public image across multiple media, thus linking self-creation and promotion with interest in her literary work. In turn, critics and readers alike have often conflated her identity with that of her characters. Kathryn Everly has observed: "Etxebarria's ubiquitous appearances in the media confirm the author's ideology that a malleable image is an important tool in self-promotion . . . As Henseler points out, Etxebarria seems intent on changing the dynamics between author and reader. She uses the media to force readers into 'a new kind of relationship with the traditionally absent author'" (52). At the same time, these versatile, carefully mediated self-constructions (we could relate these to the "Selfie" picture she has posted on Facebook) expose these images to the creative reworking and co-optation of these personae in the stories and adaptations of others.

Etxebarria's work consciously draws attention to the inconsistencies and lack of control we have over the narratives of a life, and at the same time exposes her efforts to exert control over her own public image. For example,

Paula Carroto observes that "A Lucía Etxebarria no le gustan las entrevistas. Para ella suponen un 'psicoanálisis constante' en que 'se sacan muchas cosas de contexto' que crean un personaje irreal, alguien que no es ella sino una especie de avatar, ahora que la palabra está tan de moda" ("Descargar ilegalmente") (Lucía Etxebarria does not like interviews. For her they presume a 'constant psychoanalysis' in which 'many things are taken out of context' to create an unreal character, someone that is not her but a type of avatar, now that the term is so in fashion).

Lucía Etxebarria both plays with and resists this speculative view of identity as a perpetually uncertain multiplayer game. As she tries to describe the tenuous line between truth and fiction, in the series of biographical vignettes she composes for *Una historia de amor como otra cualquiera* (A Love Story Like Any Other, 2003) she observes that the narratives she composes,

> est[án] *basad[as] en historias reales*. Pero he de aclarar que *cuando digo 'basado' quiero decir basado, no calculado.* . . . Con esto quiero decir que si bien todas las historias que has leído están inspiradas en algún hecho real, eso no significa que se trate necesariamente de hechos reales, sino de interpretaciones literarias de la realidad. (283, my emphases)

> (are based in real stories . . . I mean based, not calculated. . . . By this, I mean that if all the stories you have read are inspired in some real event, this does not mean that they necessarily deal with true stories, but literary interpretations of reality.)

Similarly, she highlights her own role as a player in this process. As she argues in *Courtney y yo*, the pseudo-biography she wrote about Courtney Love:

> Pero yo no he hablado de personas. De lo que yo he hablado en estas páginas ha sido de íconos, de representaciones, de mitos. Y es por eso por lo que intencionadamente les he propuesto un juego y les he hecho llegar hasta aquí de la mano de un personaje que en su día vestía pantalones de Zara y una camiseta Psychobitch. (141)

> (But I have not been talking about individuals. What I have been talking about in these pages has been icons, representations, myths. And it is for this reason that intentionally I have put forth a game and have made you arrive here at the hand of a character who in her day wore Zara pants and a t-shirt that said Psycho-bitch.)

In this sense, Etxebarria highlights her own authority—one shared with other writers—to use biographical representation not as a way of anchoring a specific narrative or identity, but as a means of playing out various possible versions.

Interactive approaches (such as multi-player games) speak directly to the voyeuristic appeal of blogs, Facebook, YouTube, and other social networking sites that are conduits for autobiographical construction and biographical consumption and revision. Seeing these simulated games of identity as commentaries on the experience of contemporary reality, we can apply strategies from other games of simulation where individuals also play an active and acknowledged role in the construction of narrative. Consider, for example, the relationship among narrative strategies and digital games of identity in which players shift from purely external, exploratory observers to what Marie-Laure Ryan has referred to as internal, ontological modes of play. Rather than remaining outside the game, the user in the internal mode projects him or herself as a member of the fictional world. In this case, the individual takes on a simulated identity within the unfolding narrative, either through an avatar or other interactive first-person perspectives within the virtual space. Similarly, the exploratory/ontological dichotomy reflects the ability of the user/player to influence events in the virtual world. In contrast to an approach where the player can explore all aspects of the virtual world but has no power to change it, the ontological approach assumes the decisions of the user impact the evolving narrative and has the capacity to alter events within the virtual world (Ryan).

In Etxebarria's texts, the biographer frequently becomes a player rather than an outside observer or mere commentator regarding the life under consideration. Against the external, exploratory view of the biographer who sublimates his or her presence in the narrative, Etxebarria flaunts the ability to project her subjectivity into the story. She actively underscores the shift of the biographer's role from external creator or operator of the simulation to one knowingly embedded in the game—so that subject and biographer(s) share and compete for control of the narrative.[4]

Transmedia[ted] Games and Simulated Identities

Blogs, Facebook, Twitter, and other forms of social media reflect lowered barriers to cultural participation in the construction of "published" narratives and identities. We can consider Etxebarria's use of technology and various media to stretch the limits of narrative representation through the lens of what media scholar Henry Jenkins has referred to as transmedia storytelling. In contrast to vertical patterns of media ownership, "modern media companies are horizontally integrated—that is, they hold interests across a

range of what were once distinct media industries." Accordingly, transmedia storytelling is a process where "integral elements of a fiction" and its characters are "dispersed systematically" across multiple media or delivery channels. So, for example, "in *The Matrix* franchise, key bits of information are conveyed through three live action films, a series of animated shorts, two collections of comic book stories, and several video games. There is no one single source or ur-text where one can turn to gain all of the information needed to comprehend the *Matrix* universe" (Jenkins, "Transmedia").

Transmedia storytelling expands the potential market for a specific story by creating diverse entry points across media, thus attracting the audience to engage with different aspects of the narrative and its characters. A successful product flows across media in a way that makes it "difficult to determine which markets are ancillary and which are core to the success of a media narrative" (Jenkins "Quentin Tarantino's"). Accordingly, Jenkins argues that "transmedia storytelling expands what can be known about a fictional world while dispersing that information, insuring that no one consumer knows everything and that they must talk about the series with others. . . . Consumers become hunters and gatherers moving back and forth across the different narratives trying to stitch together a coherent picture from the dispersed information" ("Transmedia").

While this may sound, at first glance, like little more than the blurring of lines between marketing and entertainment production, these revisions in the way that complex stories are delivered and received by readers/viewers reflect broader transformations in culture. Jenkins argues that patterns of media consumption have been "profoundly altered by a succession of new media technologies which enable average citizens to participate in the archiving, annotation, appropriation, transformation, and recirculation of media content" ("Quentin Tarantino's"). In turn, I see expanded participatory culture in new media as central to the literary strategies of Etxebarria to seduce the reader to engage with author, narratives, and characters across various media. Through the construction of her own "transmedia story," Etxebarria's promotion of her most recent novel, *Lo verdadero es un momento de lo falso* (What's True is a Moment of Falsehood, 2010) is an example of a multiplayer game carried out through varied media with Etxebarria as a hidden player.

The novel narrates the mysteries surrounding the death of Pumuky—the leader of a band called Sex and Love Addicts—and efforts to unravel the truth. Various people with a connection to Pumuky all claim knowledge of the real backstory. The reader has access to these differing clues and testimony, but it is not clear how or whether these can ever be fully pieced together into one credible narrative. Through this dispersive game, Etxebarria suggests that biographical narratives are open to the invention of multiple sources, all with their own perspectives or self-interested claims on how the story unfolds. As she comments regarding her created character,

Pumuky: "Para unos es un cabrón, para otros un santo, para algunos un cocainómano, pero nadie se entera de la misa de la mitad" (Etxebarria "Mis personajes tienen vida propia") (To some an asshole, to others a saint, to some a cokehead, but nobody knows the half of it.) These differing versions reinforce the nebulousness of identifying the "real" Pumuky—or fully comprehending the other characters in the novel—as each character's story adds new information but also challenges the certainty of earlier narratives or exposes them to new questions (see Appendix A).[5]

Moreover, Etxebarria built interest in the novel through a series of orchestrated deceptions carried out through social media and requiring the active participation of varied social media audiences. Etxebarria sought to seduce the reader into the narrative by creating a readership and fan base for Pumuky through Facebook, YouTube, and other media as a "real" identity *before* she introduced him as a fictional character within her novel. For months prior to the release of the novel, Pumuky had "his" own page on Facebook (one created by Etxebarria) with some three thousand friends and a music video on Myspace and YouTube—in which she herself appears—believable enough to invite a record company offer from Sony. Other features included a faked news report declaring the death of Pumuky and showing a visibly distraught Etxebarria.

By drawing the reader into these other forums and continuing the pseudo-biographical fictions of the text through them, she is also prompting the reader to question or examine the truth of supposedly "real" (auto)biographical representations of identity amplified in social media. As Etxebarria says in an interview,

> Lo que ocurre es que vivimos en un mundo en el que esta falsa percepción se puede modificar a unos niveles a los que antes no se podía. . . . la gente ha mentido siempre y siempre han existido realidades alternativas. Las redes sociales amplifican algo que ya está: la necesidad de mentir, de ocultar la realidad. ("Descargar ilegalmente")

> (What happens is that we live in a world in which this false perception can be changed to a degree that before was not possible. . . . People have always lied and there have always been alternative realities. Social networks amplify something that already exists: the necessity to lie, to hide the reality of things.)

Etxebarria thus uses social media to toy with how the simulated may not only mimic but construct what we accept as real. When she decides to "kill off" Pumuky, she uses Facebook to reveal the news through another created character on her own Facebook page, "Romano"—the supposed best friend of Pumuky. Through the character Romano, Etxebarria copies a note onto

her Facebook page that the character Romano has purportedly written on Pumuky's "wall." "Romano" writes on February 2nd, 2010:

> Estoy realmente sorprendido con todo lo que ha pasado, que la gente cuestione la existencia de Pumuky. Pumuky ha sido más que real, ha sido hiperreal. Ha vivido una vida mucho más sincera de la que viven la mayoría de los usuarios de Facebook, que no pueden contar nada de su vida porque tiene miedo a que su perfil lo lean la novia o su jefe. . . . ¿Qué no era real? ¿Qué es real y qué no es real? Vivimos en un mundo en el que las fronteras de realidad y ficción ya no existen. Gran partes de los perfiles de Facebook no corresponden a personas físicas con nombre inscrito en el Registro Civil, y eso no les impide interactuar, relacionarse, EXISTIR, en suma.

> (I am truly surprised about everything that's happened, that people question the existence of Pumuky. Pumuky has been more than real; he has been hyperreal. He has lived a life much more sincere than the majority of users of Facebook, that can't reveal anything about their lives because they are afraid that their girlfriend or their boss will read their profile. . . . Not real? What is real and what is not real? We live in a world in which the frontiers of reality and fiction don't exist anymore. The vast majority of profiles on Facebook don't correspond to real, physical people with names in the Civil Registry and this does not keep them from interacting, relating to one another, EXISTING, in essence.)

The appearance of Romano—whose Facebook last name "Debord" parallels Pumuky's Facebook identity (Pumuky Guy Debord)—reinforces Etxebarria's interest in Debord's philosophy, one based in the concept of the spectacle:

> In societies dominated by modern conditions of production, life is presented as an immense accumulation of *spectacles*. Everything that was once directly lived has receded into a representation. The images detached from every aspect of life merge into a common stream in which the unity of that life can no longer be recovered. *Fragmented* views of reality regroup themselves into a new unity as a *separate pseudo-world* that can only be looked at [not, he implies, directly experienced]. (Debord 7)

On the one hand, the use of Facebook to profile Pumuky and to build audience interest across social media appear to function simply as an elaborate spectacle, or publicity stunt linking questions of his existence to those of her pseudo-biographical novel. At the same time, Etxebarria plays off these on-line narrative strategies to register the difficulty of

distinguishing between the simulated and what we accept as real, as well as her efforts to mediate this distinction between her narrative universe and the world outside the text.

Romano writes (in the reposted note on Lucía's wall, February 2, 2010), referring to Etxebarria as both Lucía and as Olga, a character in *Lo verdadero es un momento de lo falso*:

> Me acuerdo que Lucía me contó hace mucho tiempo una historia de cuando ella era pequeña y se murió el payaso Fofó, el payaso de la tele, y ella llegó al colegio y veía a todas las niñas llorando y no entendía por qué las niñas lloraban, si no conocían al puto payaso de nada, si no era ni su tío ni su abuelo. Olga era lo suficientemente mayor ya como para saber que el payaso estaba en la tele y no en su vida. . . . De la misma manera, tanta gente que no conocía a Pumuky le ha llorado porque para ellos era real, como lo sigue siendo para nosotros.

> (I remember that Lucia told me some time ago the story of when she was little and the clown from the TV show Fofó died, and she got to school and saw all of the little girls crying and she didn't understand why, since they didn't know the damn clown from Adam, and it wasn't like it was their uncle or their grandfather. Olga was old enough to know that clown was on the TV and not actually in her life. . . . In the same way, lots of people who did not know Pumuky cried for him because to them he was real, as he continues to be for us.)

By assuming these on-line identities (Olga, Romano, Pumuky) Extebarria reveals how these personae become a performance—a way to play out various selves whose realness among her readership may not be perceived as substantially different from that felt by the fans/followers of Fofó. At the same time, she suggests how these images and identities are not singularly imposed, but *co-created*, as these identities escape the narratives narrowly defined by their authors and take on separate existences in the lives of their readers/viewers. Through this post, Romano/Etxebarria focuses on Debord's philosophy not only to reveal how the society of the "spectacle" distances us from real life, but how these images intervene in—even manage—our relationships with one another: "El espectáculo no es un conjunto de imágenes, sino una relación social entre personas mediatizada por imagines" (*Lo verdadero* 164–65) (The spectacle is not a collection of images, but a social relationship among individuals mediated by images) It is difficult to see this description without thinking of Facebook or other social networks that Etxebarria leverages to negotiate her own identity and that of the lives within her novel.

The lyrics to the "band's" hit song "Coge palomitas" (Grab Some Popcorn) refer directly to this and other themes explored in the novel—both

the loss of connection to the "real" in favor of the image, and the role of the spectator in demanding the carefully produced image over the real thing: "No hay sitio para nadie que no sea actor" (Sex and Love Addicts) (There's no room for anybody who's not an actor).[6] The novel builds off the fact that the images that many people had of Pumuky had scant connection to his real motivations or personality—if those could even be identified—but with an image he was able to create and in which they chose to believe. Romano explains toward the end of the novel as justification of why he thinks Pumuky joined the band: "Pumuky, que no tenía ni puta idea de música y menos de cantar, porque quería seducir. Y la seducción plantea espectáculo, escenario, y un espectador que sea cómplice del engaño (389) (Pumuky, who didn't have a clue about music and even less about how to sing, but who wanted to seduce. And seduction requires spectacle, stage, and a spectator willing to fall for the deception).[7]

Through Etxebarria's adoption of the persona of Pumuky by her creation and management of his Facebook page, Pumuky becomes a secret alter-ego.[8] Like the character she has created, Etxebarria—speaking through Romano—suggests the intervention of others in shaping and mythologizing her image. Thus, the identity confusion that the novel explores does not deal only with Pumuky, but self-consciously affects the author herself as the two become conflated through her Facebook identities. Similarly, Etxebarria contends: "La gente se me acerca buscando una persona que no existe" ("Mis personajes tienen vida propia") (People come to me looking for a person that does not exist). Comparing the simulated reality of Pumuky to that of Etxebarria, Romano observes:

> La misma Lucía vive enfrentada a un avatar que hace y dice cosas que ella no hace ni dice: ni ha pegado a una inquilina, ni ha dejado nunca a bañar a su hija, ni ha dicho jamás que si ella fuera hombre estaría en la academia. . . . Pero existe alguien con su nombre creado por los medios de comunicación que lleva una vida paralela a la suya. De hecho, la cosa ha llegado a tal nivel que ha tenido que renunciar a mi nombre original, para que no la confundan con esa señora, que se llama Lucía Etxebarria, y en su perfil privado tiene otro nombre y otra identidad. Y nadie lo ha considerado hasta hoy una broma macabra. (February 2, 2010)

> (In the same way, Lucia lives facing an avatar that does and says things that she doesn't do or say: she has never beaten up a renter, nor has she neglected to bathe her daughter, nor has she ever said that if she were a man she would be in the academy. . . . But there exists someone with her name created by the media that carries out a life parallel to her own. In fact, things have gotten to the point where on Facebook Lucía has had to give up my original name, so that they would not confuse her with this woman, who is called Lucía Etxebarria, and in her private profile has

another name and another identity. And nobody has considered it until
today a macabre game.)

Notably, we see how Etxebarria uses these simulated identities or avatars as
a way to try to control her image and identity, to shape her profile through
the voice of another. However, as much as these images serve to contest
certain representations and to create alternative perspectives for her readers
and others who try to define her, they also detach or slip away from
Etxebarria as their creator. As she argues in reference to Pumuky: "Yo lo
creé . . . de forma que el personaje cobró vida propia y llegó un momento en
que era un ente completamente ajeno a mi persona. Habría que llamar a un
psicoanalista para explicar lo que sucedió" ("Los espejos"). (I created
him . . . such that the character took on his own life and there came a
moment in which he was an entity completely outside of myself. You would
have to call a psychoanalyst to explain what happened).

In one sense, this may not seem all that different from the strategies we
see in much earlier metafictional works, such as Unumuno's *Niebla,* in
which the role of the artist in creating a character highlights the uncertainty
of reality and the reader's role in its construction. Yet while this may be an
extension of that same questioning, the speed, access, and multiplicity of
participants make this a very different playing field. Rather than exposing
the uncertainty or confidence regarding one's own identity or ability to
affirm reality, this lack of confidence is taken as a given—one consciously
underscored and manipulated by multiple players and modes.

Games of Simulation and Projection

Media such as Facebook, Twitter, YouTube, and blogs provide access that
strips the private/public distinction once reserved only for the famous. Like
those of other famous "figures," these simulated identities can then become
molded and shaped by others into narratives of their choosing. Here, too, we
can see not only how Etxebarria tries to mold her own image through the
alter-egos or avatars she constructs on these public-facing pages, but also
how readers adopt their own perceptions of connection and identification
with these simulated identities. As Jenkins argues with respect to transmedia
storytelling, "a transmedia text does not simply dispense information: it
provides a set of roles and goals which readers can assume as they enact
aspects of the story through their everyday life" ("Transmedia"). He relates
this performance to "role playing games which invite us to immerse
ourselves in the world of the fiction" ("Transmedia"). We can consider
Etxebarria's public Facebook identities and those of her "avatars" Romano
and Pumuky, among others, as elaborate games of simulation or examples of

this "performative dimension." These "games" invite unknown readers to become "players" in Etxebarria's online world and to play out the roles of "friends" in her own evolving narrative.

Similarly, one of the stories from Etxebarria's pseudo-biographical collection *Una historia de amor como otra cualquiera* (A Love Story Like Any Other, 2003) investigates what happens when readers become hidden players. The vignette "Un corazón en el techo" (A Heart on the Ceiling) tells the story of a Spanish writer invited to a conference in Montreal. At the conference, she befriends one of its organizers (Adrian) who introduces her to one of his friends (Gabriel). On the last night of the conference, amidst a mutual attraction, the protagonist and Gabriel fall into what appears to be a one-night stand, as the Etxebarria-figure is leaving the next day. Yet once apart, the two undertake a "virtual" relationship through email and phone sex which begins to seem more real and satisfying to the protagonist than her own tangible reality.

The story then investigates what happens when she actually tries to enter this simulated world, and to make it real. A few days before a planned visit to finally go and visit Gabriel in person, he tells her that he has met someone else. Since it is so close to the date of the trip, Gabriel's roommate, Adrian, convinces her to go anyway, as his guest. The visit is initially very awkward, as the protagonist and Gabriel carefully avoid each other. However, toward the end of her trip, the sexual attraction crystallizes amid a torrid scene of lovemaking on the top of the apartment building roof, as various onlookers in other buildings voyeuristically look on. While she has built her image of the relationship with Gabriel on the character she created for him in her secret game, Etxebarria's narrative also reinforces the extent to which they are also objects of the gaze in the simulation games of other spectators. While Gabriel insists that the reason his roommate had encouraged her to make the trip was out of courtesy, the protagonist doubts otherwise, noting that Adrian himself later told her that he had been in on their "game," listening to their telephone conversations. These hidden listening sessions gave him the opportunity to play out his fantasy, to substitute himself in the role of the protagonist and imagine *himself* with Gabriel.

Notably, the protagonist thought that the game was all *hers*, and that she had control over its direction and evolving narrative. Yet, through Adrian's involvement she has become in essence an unknowing character in *his* game, one that in turn manipulates hers to conform to his desired reality. The traditional view of the voyeur is purely exploratory, to use Ryan's term, in that the spectator's involvement does not affect the narrative events themselves. Instead, in this case, the role of the voyeur alters the history of what takes place. Adrian gives the appearance of being fully outside of the narrative that Gabriel and the protagonist have constructed, when in reality he is another hidden player, altering the conditions by which the narrative develops.

The progressive loss of the real to the simulated, and the further dispersion of that authority through the intervention of other players, has added significance when considered in terms of Etxebarria's insistence that she based these stories on real lives. The desire for the virtual, simulated version overtakes the ability of the characters to engage with the complexities and imperfections of reality. I see this disjunction as representative of broader changes which have fundamentally accelerated communication and which, at the same time, distance us from real engagement with one another and from certainty over what to believe.

Moreover, readers may not only project themselves into this virtual space of interaction with a Lucía Etxebarria—real or imagined—but also project *onto* her identity markers of what they know of her from her characters or from her public image. We can liken this experience to that of the identification individuals experience with virtual characters such as those in interactive games or transmedia. Helen Kennedy has observed that "as virtual commodities invested with a specifically human backstory and personality" avatars and other simulated identities "destabilize realities of more human idols" (8). Referring to adventure game heroine Lara Croft, Kennedy comments that it "could be argued that Madonna is no more real or approachable than Lara" [or Roman or Pumuky or Lucía]. In this sense the "game character" is "no more virtual than the images of real movie or pop stars; they too are representations which are carefully managed" (Kennedy 8).

In essence, we can think about these simulated identities and the influence we grant them through the lens of other uses of derivatives, such as those in the financial sphere. As instruments created to manage and manipulate uncertainty, derivatives function to capitalize on shifting values (the seduction of speculation) as well as to hedge against this instability and protect against losses. Like derivatives in the financial markets, derivative identities (Facebook profiles, blog selves, other "avatars") are a means to manage and negotiate shifting identities and meanings. But like financial derivatives—which detach from their connection to the underlying value and become traded in their own right—these virtual, derivative identities that we create for ourselves and others can also become slippery and lose their connection to the underlying identities to which they were supposedly originally tied, as Etxebarria describes with respect to herself and Pumuky.

Through various representations of social media, we split up representations of ourselves and our own personal narratives, and provide differing points of entry for others to engage with these identities. By employing the use of social media as a tool in the construction of her fictional worlds, in essence what Etxebarria creates is both an expansion and loosening of the traditional "vertical" control over the narrative. Rather, by dispersing the representation of her own and her characters' lives "horizontally" into the public sphere through social media, she also provides

expanded opportunities for readers to speculate on, hedge against, and play out the uncertainties and gaps that they uncover in the narratives. As Mario, one of the members of the band, expresses in *Lo verdadero es un momento de lo falso*:

> Cada cual le va a contar su verdad, trozos de su verdad, pero cuando junte todos esos trozos, como retales que forman una colcha, inevitablemente se encontrará con una historia falsa, o, como mucho, con algo que parezca tanto a la realidad como un retrato en mosaico a la imagen original. (165)

> (Everyone tries to tell their truth, pieces of their truth, but when they put together all these pieces, like patchworks that form a quilt, inevitably one comes upon a false story, or quite often, with something that seems as much like reality as a portrait in mosaic to the original image.)

Speculative Identities and Fanfiction

Elaborating on the construction of Etxebarria's novel as an interactive game, we can consider these strategies through what game designer Neil Young has referred to as "additive comprehension," referring to the ways in which each additional text contributes a "new piece of information which forces us to revise our understanding of the fiction as a whole" (cited in "Transmedia"). The question is to what degree these additive revisions produce greater comprehension—or as Etxebarria's character, Mario, described above—expose missing elements and fragmentation. Similarly, Jenkins argues that transmedia texts often "result in what might be seen as gaps or excesses in the unfolding of the story; that is they introduce potential plots which cannot be fully told or extra details which hint at more than can be revealed. Readers, thus, have a strong incentive to continue to elaborate on these story elements, working them over through their speculations, until they take on a life of their own" ("Transmedia"). Accordingly, fanfiction describes a process in which individual readers (so-called "fans") take aspects of the story, and/or characters of a recognized work, and create their own narratives from it. This creative reworking opens up the show, movie, text, or videogame to ideas—playing out "what-if scenarios"—not fully explored or explained in the original medium. While "fan appropriation and transformation of media content" has often been derided for this derivative aspect, these strategies also reflect broader cultural transformations that compel fans to become "active participants in new patterns of media production and consumption" (Jenkins "Quentin Tarantino's"). As Jenkins describes, fanfiction becomes a means of rejecting the "definitive version

produced, authorized, and regulated by some media conglomerate. Instead, fans envision a world where all of us can participate in the creation and construction of central cultural myths" ("Quentin Tarantino's").

Jenkins relates fanfiction's growth to issues of intellectual property and an increasingly "privatized" culture. In contrast to folk culture or popular myths, as the right to reproduce specific stories became something privately owned with singular authorized versions (or at least corporately controlled), he argues that the general populace has come to see themselves primarily as consumers (rather than participants) in the creation of culture. In turn, fanfiction in his view reflects fans' response to an "increasingly privatized culture" by "applying the traditional practice of a folk culture to mass culture, treating film or television as it offered them raw materials for telling their own stories and resources for forging their own communities" ("Quentin Tarantino's"). In this sense, fanfiction becomes a refutation to efforts to singularize or rein in control over identities. Rather, anyone can speculate on the nature of these identities or narratives and imagine their future directions.

We can explore this concept of fanfiction both in terms of Etxebarria's pseudo-biographical novel, *Lo verdadero es un momento de lo falso,* and in terms of her own fans' participation in her image and narrative identities. Etxebarria's novel investigates the differing versions of aspects of Pumuky's life, what may have happened, and what may have led to his death—through the perspective of various individuals connected to the "band." While not fans in a traditional sense, these characters are both "readers of" and "players in" his life, as each has a role to play within his unfolding story. Additionally, each of the characters has his/her own incentives for wanting the story to unfold a specific way, either to absolve guilt regarding potential complicity in the outcome of Pumuky's unhappiness, or simply to present themselves in the most positive light. Similarly, there is the acknowledgement that this speculation is a form of a game. As Romano describes at the beginning of the novel with respect to Pumuky: "no quiero jugar a desmontar el mecanismo del juguete, para acabar entendiendo cómo funciona pero no poder volver a jugar con él" (17) (I don't want to take apart the toy to figure out exactly how it works, only to end up understanding how it functions but not being able to play [with it] any more).

Through her self-created avatar, Romano, Etxebarria contends on her Facebook page that what we decide to believe about an individual is not based upon uncovering some concertedly hidden truth, but more about creating a comfortable myth of a definitive explanation: "Necesitamos decir 'Pumuky fue así' o 'el accidente es una tragedia.' Y así creamos una fantasia y le colamos al sustantivo de la realidad, pero no es una realidad objetiva" (Romano) (We need to say, 'Pumuky was this way' or 'the accident is a tragedy.' And in that way we create a fantasy and we pass it off as the substance of reality but it is not objective reality).[9] In turn, each of the

characters takes the story, or their piece of it, in their own chosen direction applying their own myths onto the essential framework and details. This is similar to how Etxebarria describes her biographical approach in *Una historia de amor como otra cualquiera* of applying "literary interpretations" to stories "based" in reality, or that of crafting Courtney Love's biography in which she said she was not talking about "individuals" but "icons, representations, myths" (283; 141). In essence, this myth-making corresponds to the way that we communicate through social media, interacting not with people directly but with images they have projected of themselves and that we are (or let ourselves be) seduced to accept as real.

Yet, if Etxebarria's characters in the novel speculate on aspects of Pumuky's life, these speculative biographies are also a way of searching for answers or explanations *through* the playing out of narrative and their own roles within it. Importantly, the biographical narratives they create constitute a means of hedging against the uncertainties in their own lives. All of the characters in the novel are lost in some way, separated by deceit, drug addiction, divorce, distance, and death. They are lonely individuals, not sure if they have made the right choices in life or how to make them. In turn, they project onto Pumuky (or their reconstructed images of him) a way of exploring these absences and of trying to fill in or recover the missing pieces. The characters in Etxebarria's *Lo veradadero es un momento de lo falso* are all projecting their own hopes, fears, and insecurities onto the myth of another. It is not clear if Pumuky's going out with all of Romano's "ex"-girlfriends reflected a deferred attraction for Romano or a projection of his own emptiness at the loss of his mother, played out over and again through substitutes that offer the hope/illusion of recovery from this absence. Similarly, what was a "game" to Romano may have been something very different to Pumuky, for whom the feelings may have been "real." It may be that Pumuky was seduced into the fiction that Romano was romantically interested in him, or that Romano has deceived himself as to his own intentions and desires. The novel leaves open to interpretation the question of who has seduced whom into a myriad of myths. As one of the characters, Iría, describes: "Pumuky no era más que . . . algo así como una pantalla sobre la que tanta gente proyectó su propio sueño romántico" (289) (Pumuky wasn't more than . . . something like a screen onto which so many people projected their own romantic dream).

We can contend that a similar process takes place through the interactions on Etxebarria's Facebook pages and through her participation in other social media. Readers use these spaces to speculate on her (and their) identities and relationships—representing themselves and imagining her as they choose. However, individuals do more than just try to leverage this speculative potential; the identities and representations they create on social media sites and blogs appear just as much an effort to try to affirm value and connection *despite* the distance and the insecurity of these representations.

Why are fans drawn to Etxebarria's Facebook page, writing personal notes to an author they do not really "know," but only *of* through her work or public image? I think that we have to read these interactions as we did the characters in her novel, at least in part—as searches for someone or something absent, and efforts to solidify answers that remain missing. As writer Junot Diaz has observed in another context: "But I do think because we are sort of living in the Matrix, we have this hunger for truth and fact because we know these things are important—and we've abdicated truth and fact in the larger society—so we're just projecting our need for them onto other areas. I just think that fiction [and here we could add social media fictions], like many other areas, is being asked to carry the burden for a society that no longer wants to confront itself" (*Identity Theory*).

Social Media, Self-Creation, and What Goes Missing

Returning to the questions with which I began this essay, I observe an interesting comparison between the type of narrative self-creation and promotion that takes place on Lucía Etxebarria's Facebook pages and the more transparent autobiographical construction Chilean author Alberto Fuguet describes in his blog. In a recent post, Fuguet promotes his book *Missing: Una investigación*, which describes his uncle's "disappearance" or self-escape from a dysfunctional family and the process by which Fuguet searched for and found him. In his blog, Fuguet includes a copy of an interview discussing this book with Liliana Colanzi entitled "Perdido en los Estados Unidos" (Lost in the United States). In the interview, Fuguet comments on the seductive power and risks of America's identification with self-creation and reinvention. He notes, "Respecto a Carlos, una vez que empezó a tropezar o vagar, creo que captó que América te da ciertas cosas que, en apariencia, parecen fantásticas, como eso de reinventarse o borrar tu pasado. Pero también es capaz de devorarte, dejarte a la deriva, abandonado" (With respect to Carlos, once he began to wander or to roam, I think that he figured out that America gives you certain things that, in appearance, seem fantastic, like being able to reinvent yourself or to erase the past. But it is also capable of devouring you, of leaving you adrift, abandoned). As Fuguet further reflects with respect to his self-described "hybrid" story about his uncle—one his publishers wanted to list as fiction:

> No es "solo" una investigación o una crónica ni una autobiografía ni una biografía. Es acerca de Carlos pero también de mí y de toda mi familia, pero espero que sea acerca, a la larga, sobre del lector que lo lee, sino sería en triste ejercicio en auto-ayuda o narcismo 3.0. No es *non-fiction* puro porque, en efecto, hay un leve porcentaje de "mentiras" o

"exageraciones," pero diría que tiene un noventa y cinco por ciento de verdad. Además se lee—creo—como verdad y hay nombres reales. Creo que tuve que incluir "ficción" para mejorar la historia, para hacerla verdad. ("Perdido en los Estados Unidos")

(It is not only an investigation, or a chronicle, not an autobiography nor a biography. It is about Carlos but also about me and all my family. But I hope that above all it's about the reader that reads it or it would be a sad example of self-help or narcissism 3.0. It is not pure *non-fiction* because, in effect, there is a small percentage of "falsehoods" or "exaggerations" but I would say that it is about ninety five percent true. Moreover, it reads—I think—like the truth with the names of real people. I think I had to include "fiction" in order to improve the story, to make it true.)

In thinking about the blogs and Facebook sites that many of us zealously read and contribute to, and which these and other authors (including ourselves) use as potent tools of self-construction and promotion, I am curious. To what extent, in constantly revising and re-casting ourselves to forge connections with readers, to "seduce" people into reading about us and our lives, do we find ourselves still lost, no closer or more certain of who we are or what we were seeking in the first place? As readers, who or what is it that we hope to "find" on these pages, and what is it that these authors want us to find (or alternatively to erase, or not to find)? To what extent do these attempts at autobiographical creation and biographical consumption mislead us into a sense of having discovered something real—the "real" Lucía Etxebarria or Alberto Fuguet, or perhaps simply of having established some elusively "real" connection with a present but absent individual in the first place? And yet, in what way is reading and writing these narratives deeply satisfying to us? This blurred distinction or knowledge can extend not only to what we consume of what writers say is true about themselves or others, but also to our own knowledge or awareness of the borders between the real and the fictional, the biographical other and our own self-creation.

Concluding Thoughts: "Coefficient of Flight from the Desired Object"

In this essay, I have argued that social media both reflects and further shapes the biographical process, incorporating the influences of simultaneity, anonymity, and multiple players on the construction of identity and the ways we interact with each other through these representations. I see Etxebarria's self-conscious use of social media in her texts and in her own self-promotion

as representative of a fundamental shift in the ability to publish our own self-narratives and to intervene in the narratives of others.

Etxebarria's use of social media conforms to the creation of transmedia identities that seduce spectators/readers to intervene and become players in the narrative games of the text. Henry Jenkins has argued that while entertainment companies use transmedia fictions to "create a unified and coordinated entertainment experience," viewers/readers are quick to perceive the gaps and excesses in the unfolding story and to speculate on these through their own fictions. In this sense, the creators lose control over the singular or "coordinated" direction of the narrative to the imaginations and stories of other participants ("Transmedia"). Similarly, in *Lo verdadero es un momento de lo falso*, Etxebarria suggests how a firm image of Pumuky slips away into multiple versions or "literary recreations." Yet, despite Etxebarria's claims that what she wanted to show with this novel is that "no one is in possession of the truth," and that the same story, seen from thirteen different pairs of eyes, "is for each one a different story"—she simultaneously laments this loss of control or authority over her own image and story ("La realidad no existe"). In almost identical terms to those that she placed in the "voice" of her alter-ego Romano on her Facebook page, Etxebarria decries the falsity of many of these published identities—what she alludes to as simulated—which in her views have overtaken the truth or the "real" Etxebarria in the public imagination: "Yo he tenido la experiencia de tener un avatar, otra persona que vive en la hiperrealidad y que ha hecho cosas que yo nunca he dicho o hecho. . . . Cuando vives con un avatar te come. Yo he convivido muy mal con todo esto" ("Descargar ilegalmente") (I have had the experience of having an avatar, another person who lives in the hyperreality and that has done things that I have never done or said. When you live with an avatar, it consumes you. I have had a bad experience with all of this).

In this sense, the novel captures the unique cyber-characteristics of the contemporary context, in which the increasingly networked nature of our reality is coupled with a sense of absence. In statistics, the coefficient of determination refers to the ability to predict the future direction of events based upon the correlation of the data. In Etxebarria's novel, as the last chapter title, "Coefficent of Flight from the Desired Object" suggests, the myriad correlations among lives and stories and information—lead to no greater sense of certainty or clarity regarding the "desired object." Rather, the novel reinforces the distance of the characters and the difficulty of filling this persistent space or "emptiness" among them (*Lo verdadero* 406).

In turn, Etxebarria frames her novel as a false "novela negra" or hardboiled detective/noir fiction. In a true noir fiction, part of the game for the reader is figuring out the solution and solving the puzzle despite the deceptions and collusions, the shifting and shady alliances of the "private eye" who straddles the worlds of crime and law and order yet is fully an

outsider in both. Jerold Abrams has also suggested that part of the pleasure for the reader is identifying with the hardboiled detective as an "Everyman" (77). That is, the hardboiled detective does not have all the answers. He (typically the stock private eye in these fictions is male) is a flawed individual who manages to navigate a dark environment. Vicariously, in simulated fashion, if he wins—we do, too.

Referring to *Lo verdadero es un momento de lo falso,* Etxebarria reinforces this point in an interview: "Pero el lector se dará cuenta, al cotejar las versiones, de que las mentiras, las malinterpretaciones y los engaños, conscientes o no, enturbian la percepción de los que le rodearon. Es el lector quien podrá decidir cuál es el final de la novela" ("Los espejos") (But the reader becomes aware, upon comparing the versions, of how the lies, the misinterpretations and the deceits, conscious or not, cloud the perceptions of those who surrounded him [Pumuky]. It is the reader who will have to decide the ending of the novel). This suggests that it should be the reader who plays the role of the hardboiled detective, who from the outside, sorts out the differing stories and decides who or what to believe. However, in Etxebarria's version, there is not one detective but thirteen conflicting sources, and the object of the search—the absent figure of Pumuky—remains missing or incomplete. The mystery remains unsolved and the reader is left with only a multiplicity of options regarding who Pumuky might have been and what might have motivated him. He (like Etxebarria?) might be any of these, or none of them at all.

"Look for us" on Facebook, YouTube, and MySpace, she invites the reader at the end of *Lo verdadero es un momento de lo falso* (see Appendix B). In this sense, she suggests the narrative is not just contained within the pages of the book but extends into other biographical, purportedly "real" expressions of our lives and selves. In this case, she specifically created this reality *a priori* the characters' appearance in the novel, building the narratives of the characters across multiple media and inviting their "friends" to follow them across various platforms. At the same time, once having let the reader in on her game, she maintains the ruse, and co-opts the reader into continuing to play along. On Etxebarria's Facebook page, Romano describes how easy it was to open the profile of Pumuky on "his" page. The key (clave) or password was the name of his mother, Charlotte (February 2, 2010). Of course, at this point the reader knows that Etxebarria, Pumuky, and Romano are all the same person—so of course it is easy for Romano to know the password. But, in this way Etxebarria also toys with the illusion that there is a key or hidden password that will unlock the secrets and let us in on the real identity of another person.

Amid the shifting narrative identities, there is the sense that if we could only figure out the design—get outside the game—we could determine what to believe. But, there is the simultaneous consciousness that we are embedded *in* the game, and there is no outside or objective observer to

declare a firm answer, a concrete winner, a decisive end to the search. If the pleasure of the game is finding the solution, Etxebarria's version suggests instead the possibility of an endless number of speculations.

Postscript (7 March 2011)

At the time of this writing, Lucía Etxebarria's site was removed or "deactivated" by Facebook. An article in the newspaper *El Mundo* (Nov. 24, 2010) indicates that Facebook closed two of her profiles in late 2010. One of these closed accounts was attributed to Pumuky Guy Debord, including references to the invented character's exploits "con drogas y sexo de por medio" (involving drugs and sex) (*El Mundo*). The other was a personal profile which, while belonging to the author, used a pseudonym ("un nombre falso"). In turn, Etxebarria denounced the "censorship" of the social network, and the erasure of her correspondence of over a year and a half, "así como miles de fotografías, poemas, reseñas y comentarios de amigos y fans de inmenso valor sentimental" (along with thousands of photos, poems, reviews, and commentaries of immense sentimental value from friends and fans) (*El Mundo*). While her public-facing Facebook page has since reappeared, these developments are a clear example not only of the influence of social media in autobiographical constructions, but also of how (perhaps at the hands of a biographical other) identities, images, and narratives can similarly slip away.

Notes

1. Henry Jenkins defines transmedia storytelling as a process by which "integral elements of a fiction get dispersed systematically across multiple delivery channels for the purpose of creating a unified and coordinated entertainment experience" ("Transmedia"). Fanfiction refers to stories regarding characters, plots, or settings that are written by fans rather than the original creator. These works are typically not professionally published. Jenkins refers to fanfiction as "an unauthorized expansion . . . into new directions which reflect the reader's desire to 'fill in the gaps' they have discovered in the commercially produced material" ("Transmedia").
2. Henseler has written extensively and convincingly regarding Etxebarria's work and public image. Among Henseler's critical analyses, see "Acerca del 'fenómeno' Lucía Etxebarria," *Revista de Literatura* (2005), *Contemporary Spanish Women's Narrative and the Publishing Industry* (2003), *Generation X Rocks: Contemporary Peninsular Fiction, Film, and Rock Culture* (ed. Henseler and Pope, 2007), and *Spanish Fiction in the Digital Age: Generation X Remixed* (2011).
3. Unless otherwise noted, all translations throughout the article are my own.
4. This insertion of herself into the biographical formula is reinforced by examples such as the title of her 2004 pseudo-biography of musician Courtney Love and her rock star husband Kurt Cobain, *Courtney* y yo **(**Courtney *and I*, my emphasis).

5. I have included (see Appendix A) the chart that Etxebarria provides at the beginning of her novel, and which visually demonstrates the complex interrelationships among the characters in her fictional world.
6. Moreover, in true transmedia fashion, the song not only includes lyrics ("lo verdadero es un momento de lo falso"), which reiterate the title to Etxebarria's novel, but this line flashes repeatedly across the screen in the music video. Etxebarria is seducing the reader as well—to read the soon-to-be-released book.
7. It is interesting to note the connection of the name Pumuky to the sprite-like character created in 1961 by German children's writer, Ellis Kaut. Pumucki was invisible to everyone except his fictional creator, Eder. First created for a radionovel, Kaut's Pumucki later appeared as the protagonist of a successful TV show, in addition to movies and musical. In fact, he was a transmedia construction.
8. "Etxebarria creó hace un año el perfil de Pumuky, y durante mucho tiempo fue su álter ego sin que nadie lo supiera" (Etxebarria, "Mis personajes tienen vida propia") (Etxebarria created the profile of Pumuky a year ago, and for a long time he was her alter ego without anybody knowing).
9. Similarly, writer Junot Díaz has observed, "It strikes me we are talking about a civilization where people prefer their myths to a semblance of reality, or a semblance of complexity. And that there's so much disconnection from any sense of historicity, any sense of historical understanding." The "short bursts," limited bytes, and anonymity with which we communicate through social media reinforce this discontinuity.

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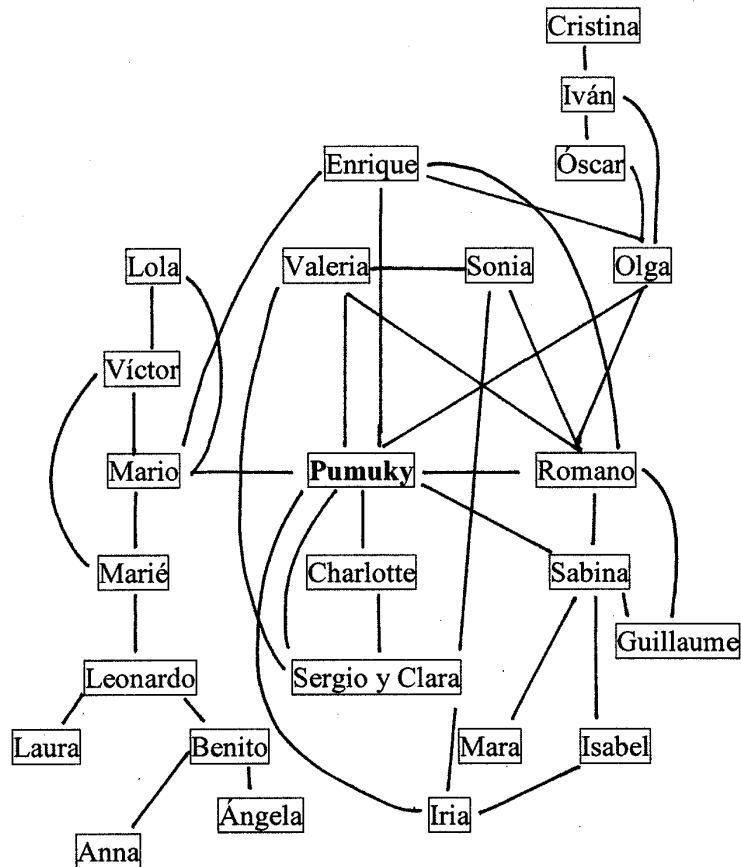Sex and Love Addicts. "Coge palomitas." 22 December 2009. *Youtube.com.* Web. 6 Apr 2010. <www.youtube.com/watch?v=fqRe5V2QbdA>.

Appendix A: Maze of Interconnections. Map Etxebarria includes in *Lo verdadero es un momento de lo falso.*

Appendix B

Búscanos en Facebook con estas identidades:

Romano Debord

Pumuky Guy Debord

Lucía Etxebarria

SLA en MySpace:

www.myspace.com/sexandloveaddicts

Coge palomitas de SLA en YouTube:

www.youtube.com/watch?v=fqRe5V2QbdA