This article examines the merits of reading the works of Equatorial Guinean immigrant writers in Spain within a combined postnational and postcolonial framework. This bifocal context elucidates the intersection between Europe and Africa in contemporary creative expression. Currently, discussions of postnationalism in relation to Spain tend to view the phenomenon solely in intra-national or European-centered terms. In African cultural matters, the postcolonial rubric is almost exclusively applied to issues of African national identity in the continent’s oppositional relationship to Europe. I argue in this article that the literature of immigrant writers, positioned on the tenuous boundaries between an African national literature and the culture of the former colonial metropolis, has a role to play in dismantling the hegemony of nation-state identities in conventional approaches to contemporary culture. In this sense, Equatorial Guinean writers in Spain contribute to the unraveling of nation-state border definitions of Spanish literature. For both nations to be considered equally responsible for the literary creation of the African writers in Spain, however, one has to admit the postcolonial condition of the latter and of Europe in general. The idea of a shared postcolonial condition captures the ongoing linkages between the two continents in the form of common historical legacies, reverse migratory flows and neocolonialism in all its manifestations. The fact that there are Equatorial Guineans writing in Spain at all is an outcome of these relationships. Furthermore, the issues that these writers deal with are as much Spanish/European issues as they are Equatorial Guinean/African issues. The recognition of transcontinental dialogue in the literature of African writers in a European country is fundamental in this article.

Still, a world in which communities are neatly hived off from one another seems no longer a serious option, if it ever was. And the way of segregation and seclusion has always been anomalous in our perpetually voyaging species. Cosmopolitanism isn’t hard work; repudiating it is.  

I use the term “immigrant writing”, in this essay, to refer to literature whose authors are from elsewhere. It is not to be confused with “migration literature” as described by Søren Frank,\(^2\) for example, who understands the latter to be literature by writers from elsewhere as well as any literature that is a reflection of, or a product of, the discursive practices and themes of migrant writers. My focus here is on Equatorial Guinean authors resident in Spain and their place in contemporary Spanish literary criticism. Their relationship with Spain, as former colonials and as immigrants in the former metropolis, as well as the socio-political and economic ties that bind their country of origin to Spain challenge the critical approaches to literature that classify writers and works along neat national lines. Furthermore, unlike its neighbours in West Africa, Equatorial Guinea does not have a long history of literature tied to its independence from colonial rule: it does not have a history of works that are perceived to have contributed to its construction of an idea of nation. What its post-independence political situation, and its concomitant socio-economic and cultural outcomes, did was to create the anomalous situation of placing within the former colonizing country a group of writers who wrote and published the first works that have come to be identified exclusively as Equatorial Guinean literature. These works and their authors, however, at the very least, ought to be located on the tenuous frontier between African and European literature. Therefore, they should be included in our critical inquiry into contemporary cultural production in Spain. To do so, however, requires new considerations of the idea of the borders that separate Spain from Equatorial Guinea and Europe from Africa more broadly.

**European/African borderlines**

Currently, postcolonial and postnational theories do not appear to provide clear direction in interrogating the European/African borderlines in cultural matters. In Spanish letters, postnational criticism, with its focus on the diminished borders of nations, tends to revolve around the identities of “minority nationalities” in their relationship to the nation-state or the nation-state’s legitimacy *vis-à-vis* supranational Europe. The essays edited by Silvia Bermúdez, Antonio Cortijo Ocaña and Timothy McGovern in *From Stateless Nations to Postnational Spain*, for example,

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