

BY WAY OF INTRODUCTION

Beginning in 2017, the three founding editors (Irene Mizrahi, Sonia Pérez-Villanueva and Leyla Rouhi) discussed the need to create a space to interrogate received ideas in the field of Spanish cultural production. There is no doubt that the critical tradition to which we belong as film, art, and Peninsular literature specialists enjoys enormous variety and dynamism; however, it seemed to us that established and accepted readings should be further problematized, in addition to opening rigorously new and interdisciplinary theoretical perspectives. The discussion happily led to the formation of the current editorial committee at whose meeting during the fall of 2018 at Boston College the initial ideas were discussed and outlined: how to attract less traditional interpretations, how to establish a productive dialogue between critics and editors, and how to make sure to include a wide range of primary sources. The result was *ConSecuencias; A Journal of Spanish Criticism*, whose first issue we are delighted to inaugurate here. In our opinion, the articles included in this volume illustrate, each in their own way, highly original and sharp interpretations of sources that are well known in some cases, and less known in others.

Julieta Zarco presents a study of the work by the Catalan writer of Moroccan origin Najat El Hachmi. In particular, Zarco analyzes the filial relations in *L'últim patriarca* and *La filla estrangera*. Using a gender-centered theoretical framework (Spivak) with post-colonial references (Hirsch), Zarco explores the complexity of the interactions between migrant Moroccan mothers and daughters now settled in Catalonia. Through her analysis of the voices of the narrator-protagonists, Zarco highlights the importance of oral tradition to understand the process of "matrilineage" (matriarchal lineage) that in turn reflects the problematization of the question of female migrant identity, which oscillates between subalternity and emancipation.

In "Neither Utopia, nor Dystopia: Travel and Prehistory in the Graphic Narrative *La muchacha salvaje*," Esther Raventos-Pons studies the genre of the comic, contributing to the academic debate with an innovative analysis of this work by Mireia Pérez. Despite the narrative theme of the comic, centered on a forgotten prehistoric era, Raventos-Pons analyzes the work as a critical commentary on important current conflicts, power struggles, matriarchy, and gender. Raventos-Pons concludes that, although the narrative constructs a lost and archaic era, Pérez is not interested in offering a fantastic vision of imaginary, utopian or dystopian worlds, but a vision of a world very similar to ours.

Rebecca Pawel contextualizes the English translation of *Fuenteovejuna* realized by Dorothy Peterson for the Harlem Suitcase Theater in 1937. Pawel explains that, without openly declaring it, Peterson connects the medieval environment built by Lope with the medieval mythology of the United States South. As Pawel shows, although Peterson theoretically conceived her translation only as a guide for an adaptation, the translation emphasizes the link between medieval mythology in the South and Lope's medieval vision in order to make visible the connection between the southern myth of the "chivalrous" and sexual violence. Moreover, the translation pays attention to the racial coding of the characters and thus makes the drama relevant to an African-American audience.

The article by Elizabeth Spragins considers the violence with which Catalina de Erauso presents dead bodies in *Vida i sucesos de la monja alférez* as a way to construct both a performance of the genre and a dimension of the narrative personality of the nun. As a character, Erauso is inscribed in a male and military culture precisely by highlighting the number of corpses that follow him, and thus forms a part, with other soldiers, of a social

fraternity that enjoys its own textual tradition. The validity of Erauso's narrative is based to some extent on the existence of dead bodies that consequently persuade the reader of the historic veracity of *Vida i sucesos de la monja alférez*.

Inspired by the work of Luis Moreno-Caballud and Germán Labrador on the relationship between the Transition and the Crisis, Pedro Cabello del Moral studies the movie *El Futuro* (Luis López Carrasco, 2013). Two historical periods lead to the creation of a generational portrait of youth in this movie. The 15M movement gave rise to a particular discourse of the Culture of the Transition (CT). The scholar puts López Carrasco's film in conversation with that discourse. The idea of youth without a future, developed and represented by López Carrasco, ends up reaching the generation of La movida whose political hopes were thwarted by both economic and political events. The article offers a critique of the theorization of the Other Spanish cinema (the cinema within which *El futuro* is usually included), calling attention to the political dimension, in addition to the aesthetics, of the avant-garde cinema in which Luis López Carrasco inscribes himself.

In “Triangular Desire: The Gay Gaze in Lorca's ‘La casada infiel,’” Max Kramer acknowledges that this famous poem by Federico García Lorca is usually approached from a feminist perspective, which interprets it as a parody of the speaker's performance to pass himself as the hegemonic model of the “true” man. However, relying on the theories of authors such as Walter Porzig, Eve Kosofsky Sedgwick and Klaus Theweleit, for example, Kramer proposes that the openly misogynist and macho performance of this speaker masks a homosexuality that could be perceived by other homosexuals such as Lorca, who in reality does not grant the poem's prominence to the “casada infiel” (of the title), but instead covertly grants it to this speaker as a character whose spectacular hyper-virility constitutes the object of desire for those homosexual readers for whom his forceful masculinity is not oppressive, but sexually attractive.

In “Building the collective memory of the first Franco: *Berenàveu a les fosques*, by Josep Maria Benet i Jornet,” Daniel Arroyo Rodríguez proposes that this work was unfairly disqualified by the criticism of the 1960s, which did not understand its reaction against the forgetfulness of the previous years of the Franco regime that became manifest during the sixties and early seventies. The scholar points out that, by dismantling the progressive principles of the collective memory built by the regime to erase the post-war memory, *Berenàveu* invites us to reflect on this tragic period on which a welfare system was established: a system that not only makes the forgetfulness of that period a mark of complicity with the dictatorship, but also serves as precedent for democratic transition's policies that currently continue to be a challenge for the recovery of Spain's historical memory.

We are happy to thank all those who contributed to the realization of this first volume of *ConSecuencias*. We especially thank the members of the Boston College Institute of Liberal Arts for the scholarships granted to us for three consecutive years for the planning, creation, and publication of the journal. Likewise, we express our sincere gratitude to the editorial committee for its participation in the conception of the journal and its mission, as well as the wise suggestions of specialists who, after being contacted, generously provided anonymous evaluations of the articles. We thank the authors of the articles, as well as the academics and professionals responsible for the evaluation and edition of the manuscripts: this volume would not have been possible without their valuable contributions to Peninsular Studies. Finally, particular thanks to the Digital Publishing and Outreach

Specialists at Boston College O'Neill Library for their technological support, and also to Daniel Mizrahi for his initial technological support and design vision.

We are equally pleased to see ourselves in the stage of requesting contributions for the next volume of *ConSecuencias*. Following the mission of the journal, we will consider all contributions that, based on rigorous analysis of primary sources as principal evidence, and in a spirit of collegiality and professionalism, will challenge interpretations that have become habitual. December 10th, 2019 is the deadline for sending contributions. We thank potential contributors in advance for following the guidelines for submitting manuscripts indicated in the *ConSecuencias* home page, ejournals.bc.edu/index.php/consecuencias.