

## BY WAY OF INTRODUCTION

Irene Mizrahi, Sonia Pérez-Villanueva, Leyla Rouhi

It gives us great pleasure to present the third issue of *ConSecuencias* in which, in addition to noteworthy contributions by Gabrielle Gedo and Anton Pujol, we have writings by Tina Escaja and Irene Mizrahi as well as interviews conducted by Esther Gimeno-Ugalde, Raquel Vega-Durán, and Leyla Rouhi, that is five of our editorial board members. Alongside other manuscripts accepted between 2021 and 2022, these contributions also received the generous and unanimous approval of specialists who evaluated them. As with previous issues, all the articles here take critical approaches that reflect the mission of *ConSecuencias*: a preference for studies that look closely at primary sources and use these to provide critical readings that, in turn, offer useful tools for the analysis of other instances of cultural production in the realms of literary, visual and audiovisual creation.

The present volume includes interviews with two important Spanish activists, Quan Zhou Wu and María Reimóndez. In her interview with Raquel Vega-Durán, Quan Zhou Wu speaks of the ways in which her words and drawings invite us to explore a “new us” with “a common aim: to inhabit and cohabit within this shared space that we call home.” (*Gente de aquí*). *Gaspacho agridulce: Una autobiografía chino-andaluza* is the first well-known novel by Quan Zhou Wu, an artist born in Algeciras (Cádiz) to Chinese parents, brought up in Málaga and now living in Madrid. Humor and irony are tools used frequently in this book as well as in her other works, in all of which she speaks from a position that favors diversity as an element of individual and collective growth, countering the homogenizing conservative tendencies of the Spanish right. In her works, Quan Zhou Wu represents Spaniards of Asian descent, showing the depth of multiple and fluid identities in Spain. One of her most significant aims is to inspire reflection on strategies for the establishment of consensus and norms that would put a stop to discrimination and nurture respect and inclusion for various lifestyles, traditions, values, talents, etc. This inclusion brings about great spiritual wealth, for diversity increases creativity by liberating us from our habitual forms of seeing and doing things, which usually stem from social and cultural conditionings that limit us and block our access to possibilities of individual and creative flourishing, of the kind that complexity can bring to us.

The fiction of María Reimóndez has been widely read and translated, and received awards in Galicia. Her novel *O club da calceta* (Xerais 2006), for example, has been translated into Spanish by María José Vázquez Paz (*El club de la calceta*, Algaida, 2008), into Italian by Attilio Casteluci (2008) y into French by Vincent Ozanam (Solanhets 2016). In an interview with the author, Esther Gimeno-Ugalde has the marvelous opportunity to ask questions about key issues for María Reimóndez to do with creative writing, translation, and self-translation. María Reimóndez is not only a writer with many novels and poetry collections to her name, but also a researcher and translator. Her specialization is translation into Galician of postcolonial feminist Anglophone literature. She has also been an invited speaker and professor at universities in the USA, Poland, India, Italy, France and the Philippines. María Reimóndez is in addition founder of

the decolonial feminist organization *Implicadas no Desenvolvemento* and the *Asociación Galega de Profesionais da Tradución e da Interpretación* (AGPTI) and has worked tirelessly for movements in Galicia and the Global South.

This issue is enriched also by a conversation with the Spanish poet Maribel Andrés Llamero, whose poetry collections *La lentitud del liberto* (Ed. Macleín y Parker, 2018) and *Autobús de Fermoselle* (XXXIV Hiperión Poetry Prize, Hiperión, 2019) form one of the many topics of a lively dialogue with Leyla Rouhi. The poet, who is currently associate professor of literature at the University of Salamanca, offers thoughts on —among other things— the creative process and its relationship with lived experiences such as fleeting scenes in consumer society or transgenerational memory. Throughout the interview, Maribel Andrés Llamero also speaks in some depth about her complex relationship with Castille and her debt to her grandparents who lived with great difficulty in that region, in so doing she gives us a truly accessible and intimate context to her poetic voice.

Dissident maternity is the central theme of two texts in our current issue. In fact, throughout the literary and digital work of one of our authors, Tina Escaja, the theme of maternity appears as seen from a perspective of resistance to the patriarchal paradigm. In “*Maternidades disidentes y paradigmas feministas emancipadores: de la resistencia al destructivismo de una Caída (en) libre*”, the artist and researcher shows how her publications, from her play *Madres* (2007) and her interactive novel *Pinzas de metal* (2003) to her “Feminist Manifesto in Times of Coronavirus” (2020) mark a development in her theoretical approaches: *Madres* and *Pinzas* are located primarily in the discourse of resistance and the intersectional questioning of reproduction and maternities. However, in addition to resisting and redefining the patriarchal paradigm and its misogynist underpinnings that rest on a Judeochristian foundation, her poetry collections *13 lunas 13* (2011) and in particular *Caída libre* (2004) offer a new emancipatory paradigm from a feminist framework. The emblems of this liberating model were erased by the editors of the second edition of *Caída libre*, which led to a new level of resistance through the Destructivist/a movement, which began in 2014. Finally, her “Feminist Manifesto in Times of Coronavirus”, is an attempt to channel maternities towards “an empowering, inclusive, and eco-queer space that implicitly deactivates exclusionist cisheteronormative postulates represented by the Antropocene.”

In “*Eran dos flores: Las paradojas y las ambivalencias de la maternidad en La plaza del Diamante*”, Gabrielle Gedo makes use of sociological, psychoanalytical, and feminist theories developed by Adrienne Rich, Jacqueline Rose and Nancy Chodorow to show how Mercè Rodoreda’s famous novel represents a complex and often ambivalent project on maternity. According to this scholar the novel affirms the theories by Rich and Chodorow by representing maternity as a liberating process for Natalia the protagonist; a process through which the pressures exerted by a patriarchal system soon lose relevance in Natalia’s life as she accesses and forms her own vision of motherhood. *La Plaza del Diamante* reveals the agony she suffers under oppressive systems during her pregnancies, labor, and the birth of her two children. Yet the novel does not end with the triumph of oppression, but rather with the tenderness and suffering that emerge out of motherhood and a redefinition of this state as immeasurable. Ambivalence is accepted, allowing the woman to find peace by playing the role of mother as she herself conceives of it. It is a role

she can fight with, surpassing the tragic sense of life, which is caused by not only the absurd patriarchal construct of motherhood, but also by machismo, war, poverty, and loneliness.

In “Invisible propaganda política: la conversión del ‘afeminado’ en hombre nuevo y ciudadano soldado en el discurso dialógico (o paródico) de “Juan Manso” de Miguel de Unamuno”, Irene Mizrahi proposes that this satire against Juan Manso does not come from an “age old tradition” that is a part of popular folklore but rather is political propaganda that passes for age old tradition. Secular conservatives of the bourgeois class impart this propaganda disguised as ancient tradition to manipulate the receivers in a subliminal way. Mizrahi’s analysis shows how Unamuno parodies the satire of Juan Manso, behind which hides a propaganda whose ideological characteristics correspond to what historians of fascism have identified as commonly applicable to the various fascist regimes that emerged in Europe post World War One. The propaganda denounced by Unamuno stealthily imbues a supremacist ideology; it swaddles the public in a pseudo-religious mysticism; it re-instrumentalizes the Catholic religion, its mythology and its symbols, to cause castration anxiety and to promote the regeneration of national masculinity; it underwrites the subordination of individuals to a supreme authority, suppressing any dialogue or questioning of it; it exalts action over critical, rational thought; it favors inequality, hierarchy, misogyny, machismo and physical as well as symbolic violence towards the “other” considered “inferior”; it imposes a model of the new man and the “soldier citizen”, fueling militarism and expansionism through war.

Anton Pujol, in “Mapping Liminoid Geographies in Contemporary Catalan Theatre,” applies the notion of liminality as developed first by Arnold Van Gennep and later by Victor Turner to interpret four contemporary Catalan plays: *La pell en flames* by Guillem Clua (2005), *Après moi, le déluge* by Lluïsa Cunillé (2007), *Fum* and *Olvidémonos de ser turistas* by Josep Maria Miró (2012 and 2017). In these four works characters find themselves in violent and multilingual spaces which cause deep crises of identity as well as geographical disorientation. With close readings, Pujol reveals the horrifying consequences of being on a figurative and literal threshold, where bilingualism and multilingualism, far from being useful tools of communication, obstruct human connection.

#### Call for Papers, Issue #4

We are now pleased to announce that *ConSecuencias* is seeking scholarly articles for a special volume titled “Digital Frontiers in Pedagogy.” In particular, we are interested in contributions that focus on innovative techniques for utilizing digital platforms to enhance pedagogical methods in classroom or online (hybrid or asynchronous) college and university courses in any discipline related to Spanish. Submissions should include discussions of approach, method, and analysis. The inclusion of images that illustrate techniques and results is encouraged. When possible, research data should be made publicly available and accessible via the Web and/or other digital mechanisms. Successes and interesting failures are equally welcome and should balance theoretical frameworks with practical considerations of how new technologies play out in both formal and informal educational settings. Submissions can be in English or Spanish, with a minimum limit of 6,000 words and a maximum limit of 12,000 words (including notes and

bibliography). Submissions must follow the latest MLA formatting style. Please follow to the letter the author guidelines as described on the *ConSecuencias* homepage. Submissions sent to *ConSecuencias* should be original and not published or under consideration for publication anywhere else. All submissions should have a 150-word abstract, in both English and Spanish. Please provide six keywords in both Spanish and English at the bottom of the abstract. Place image captions below images and use Arabic numerals to number images in the order they occur in the submission. Submissions must conform fully to style guidelines when submitted. Authors must obtain any permissions necessary to print images or other copyrighted materials. Send the finished, correctly formatted article to:

<https://ejournals.bc.edu/index.php/consecuencias/information/authors>.

Authors need to register with the journal prior to submitting or, if already registered, can simply log in and begin the five-step process. As part of the submission process, authors are required to check off their submission's compliance with the Submission Preparation Checklist: <https://ejournals.bc.edu/index.php/consecuencias/about/submissions>

*ConSecuencias* provides immediate open access to its content on the principle that making research freely available to the public supports a greater global exchange of knowledge. The journal has support from the Boston College Institute of Liberal Arts. Each submission to the journal undergoes a rigorous peer evaluation process. Selected members of the editorial board first read the submission and then choose two experts in the field to evaluate the submission. After receiving peer-reviews from these experts, the editorial board makes the final recommendation for one of the following options: rejection, revision and re-submission, re-submission with minor revisions, acceptance. All submissions are reviewed anonymously, which is why the author's name should not appear on the title page, and references to the author should be made in the third person. Submission deadline for full manuscripts is January 15, 2023. The issue is guest-edited by Professor Gregory Kaplan. Please direct any additional inquiries to [gkaplan@utk.edu](mailto:gkaplan@utk.edu).

To conclude, we wish to express our gratitude to Professor Kaplan, a member of our editorial board, for accepting our invitation to be the guest-editor of our special volume on "Digital Frontiers in Pedagogy." We wish to thank all those who have contributed to the completion of this third issue of *ConSecuencias*, in particular the editorial board for their excellent suggestions on specialists to evaluate our submissions. We acknowledge likewise the hard work of the authors, as well as that of the experts who took evaluation and editing upon themselves. Finally, special thanks go to the Digital Publishing and Outreach Specialists of O'Neill Library at Boston College for their technical support, as well as Daniel Mizrahi for his technical support and continued vision as designer.