

BY WAY OF INTRODUCTION

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We are pleased to present the sixth issue of *ConSecuencias: A Journal of Spanish Criticism*, in which we continue our mission to promote original and innovative research that illuminates a wide array of examples of Spanish cultural production. This volume reaffirms that commitment while announcing an editorial development that will take full form in our next issue: an expansion of the journal's scope to include contributions dedicated to Latin American and Caribbean literature and culture. Although this shift is not yet reflected in the articles assembled here, we introduce it as part of the journal's ongoing evolution and its desire to foster broader transnational dialogue within Hispanic studies.

This issue also inaugurates the series "Literary and Cultural Festivals in Spain," which seeks to explore the role of artistic practices in shaping community life, fostering dialogue, and generating aesthetic and social reflection. Clara Eugenia Ronderos introduces the series with "City and Poetry: Festival Internacional de Poesía en Vitoria 2025," an essay that blends personal and critical perspectives to illuminate the communal force of *Poetas en Mayo / Poetak Maiatzean*. Her contribution highlights how the city of Vitoria-Gasteiz becomes a vibrant terrain for poetic creation and civic engagement.

In "Intimate Femicide and the Simulacrum of Love: Denouncing Machista Narcissism in *Personal e intransferible*," Irene Mizrahi offers a rigorous analysis of Carmen Resino's monologic play, revealing the rhetorical mechanisms through which patriarchal violence is reframed as a gesture of romantic devotion. Her study foregrounds Resino's critical intervention into the narrative logics that mask, aestheticize, or distort violence against women.

Felicitas Casillo's article, "Carmen Gándara and Aesthetic Criticism as Philosophical Reflection: *Realidad. Revista de ideas (1947-1949)*," recovers the intellectual contributions of Gándara in one of Argentina's most significant postwar cultural journals. Casillo demonstrates how Gándara's work exceeds literary commentary, positioning aesthetic criticism as a philosophical engagement with questions of modernity, culture, and identity.

Finally, in "El nombre de los nuestros and the Disaster of *Annual: Negative Nationalist Subtexts*," Mario Morera examines Lorenzo Silva's novel through the lens of contemporary debates on colonial memory and nationalism. Drawing on theoretical approaches from Said, Mbembe, Anderson, and Levinas, his article illuminates the tensions between the novel's critique of colonial violence and its reinscription of heroic narratives that complicate the representation of the Moroccan other. We extend our deepest gratitude to our anonymous reviewers for their generosity and thoughtful engagement, and to Gabriel Feldstein for his ongoing support with technical and bibliographical matters. We invite our readers to stay tuned for our next call for papers and for the further development of the exciting work we continue to pursue in *ConSecuencias*.