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In This Issue

The essays that comprise Volume 26 of the *Arizona Journal of Hispanic Cultural Studies* embrace a variety of modalities of cultural analysis and subject matter from interpretations of under scrutinized cultural works and original approaches to more canonical ones, to engagement with the relationship between recent forms of cultural diffusion, important social movements, and politics.

Spatial and border issues have always been well represented in the pages of this publication. That is certainly the case in Volume 26. Irune del Rio Gabiola deploys recent work in neocolonial examines how communities combat “geografías extractivistas” or “zonas de no-ser” with peaceful tactics of resistance to achieve social and environmental justice in Honduras. Space, in this case affective mapping, also frames Julia R. Brown’s reassessment of the works that Rosario Castellanos sites in Chiapas, Mexico. Professor Brown’s spatial analysis of *Balún Canán*, *Ciudad Real*, and *Oficio de tinieblas* argues that Castellanos deploys affective mapping to highlight social inequality in Chiapas.

The border has also been central to the scholarship the *Arizona Journal of Hispanic Cultural Studies* has published. In this issue it is the focus of essays one jointly authored by Claudia Sandberg and Glenda Mejía and the other by Tess Renker. Professors Sandberg and Mejía focus on Diego Quemada-Díaz’s first work, *La jaula de oro* and what it contributes to the growing bibliography on the traumatic effects of those who navigate crossing the border between the United States and Mexico.

Professor Renker aligns José María Arguedas’s *El zorro de arriba y el zorro de abajo* (1971), a critique of inequality with Yuri Herrera’s *Señales que precederán al final del mundo* (2010). His essay proposes that Arguedas novel, which highlights issues of migration, work, and global capitalism, offers an excellent theory and method to interpret recent work that deals with similar issues.

The impact of new media is at the center of Daniel Runnels’s contribution. It explores how contemporary social resistance movements use a politics of refusal as a form of contesting power. He draws his arguments from social media posts of supporters of Black Lives Matter and the Chilean *revuelta*, vogueing which the author views as “exercises against state performance of legibility.”

With the assistance of Luis Buñuel, several of whose most famous films he directed in the early 1960s, the Mexican producer/director Gustavo Alatríste released his adaptation of *La casa de Bernarda Alba* in 1982. Using archival material, Buñuel’s close connection to Lorca

and interviews with one of the film's actors, Braden Clinger offers an assessment of Alatrísté's non-canonical interpretation of Lorca's play in a film that has received little attention from scholars.

Ramón Gómez de la Serna's vanguardist literary production is fundamentally linked to the tertulia he initiated at the Café Pombo in Madrid. María Soledad Fernández Utrera uncovers an unexplored aspect of the Pombo, its stimulation of what the author labels "sociabilidad anarquista" as a crucible for utopian ideas in Spain before the Spanish Civil War.

Like the works of García Lorca and Gómez de la Serna, Horacio Quiroga's fiction is challenging and canonical at the same time. Carlos Abreu Mendoza employs Pierre Boudieu's critique of biography, a study of narrative techniques and recent work on biofiction to scrutinize three recent televised biographical works on Quiroga to challenge common perceptions about the relationship between his fiction and personal life.

I have long admired Robert Frost's poem "On Stopping by the Woods on a Snowy Evening." Like the speaking voice in Frost's eloquent poem, I find myself at a point of inflection. Twenty-seven years ago, with the support a dean, a colleague, and a graduate student, I turned a suggestion from David Herzberger into a reality and the *Arizona Journal of Hispanic Cultural Studies* was born. Dean Chuck Tatum retired some time ago, my colleague Amy Williamsen passed away in a tragic accident, Professor Susan Larson now holds the Qualia Chair at Texas Tech and I retired from full time activity at the University of Arizona in May 2021, agreeing, in my status as Professor Emeritus, to remain as Executive Editor of this publication until Volume 26 was completed.

With this issue, then, the last link in that foundational group is stepping away and passing the reigns of Executive Editor of the journal to the very capable hands of Professor Santa Arias. With Professor Arias as Executive Editor the journal will have a skilled administrator and seasoned teacher-scholar at the helm. She is well positioned to advocate for and guide this publication forward in a way that will keep it at the forefront of cultural studies scholarship. As Executive Editor Emeritus, I will continue to help Santa, the Managing Editor, Agustín Cuadrado, and the Chief Editorial Assistant, Caglar Erteber, with bureaucratic and editorial concerns, serve as the journal's institutional history and have a modest role in planning the journal's future directions.

The efforts of many have helped this publication become an instrument of change. The journal has supported the expansion of new research and pedagogies in our field. In so doing it helped broadened the scope of intellectual inquiry of teacher-scholars. In turn this has helped expand the intellectual horizons of countless undergraduate and graduate students. They benefit from a more expansive view of Hispanic studies guiding our curricula one that resonates with the wider interests of many of our undergraduate students and the need for departments and scholars to think more broadly about what an undergraduate and graduate degree in Hispanic and Luso Brazilian areas might look like.

Today, as I write this, I think that those who have contributed to getting this publication off the ground, keeping it alive and helping it thrive can take pride in the fact that we have exceeded the goals we set for this publication in its initial issue.

There is no place to individually thank everyone who has contributed to this publication. To our contributors, those who have reviewed manuscripts, reviewed books, edited special sections, all the graduate students who helped with a variety of tasks, our Editorial Board, Editors for Production and Senior Editors, you have my sincerest appreciation for helping this journal continue. Special thanks go out to the graduate students at Arizona who have served as Chief Editorial Assistants/Assistant Editors throughout the journal's run, Susan Larson, Kalen Oswald, Nuria Morgado, Shalisa Collins, Agustín Cuadrado, Eva Romero, Daniel Calleros, Pedro Vizoso, Joaquín Pérez-Blanes, María Montenegro, Adolfo Béjar, Bridgette Walters, Romy Cerón Canché and Caglar Erteber, all responsible for producing each issue and the publication's day-to-day management. Special thanks to Nuria Morgado and Eva Romero for their work as Review Editor and Art Editor respectively to Kalen Oswald who has contributed in many ways over the years and to those who served as this publication's Managing Editors, Amy Williamsen, Susan Larson, Ben Fraser and Agustín Cuadrado. Your steadfast dedication to quality and innovation is as remarkable as your generosity of spirit is inspiring.

To conclude, I return to Robert Frost's poem, I too hope to have "miles to go before I sleep." I am stepping back but not away from an academic life that has given me much more satisfaction than I ever imagined possible when I started down the path of my career. I started this journey. The *Arizona Journal of Hispanic Cultural Studies* will remain a central part of the rest of my journey. I look forward to continuing to connect with all of those who have contributed to this publication to date and to those who will do so down the road.

Thank you all!

Malcolm Alan Compitello
Executive Editor Emeritus