



Center for Open Access in Science

Open Journal for
Studies in Arts

2023 • Volume 6 • Number 1

<https://doi.org/10.32591/coas.ojsa.0601>

ISSN (Online) 2620-0635

OPEN JOURNAL FOR STUDIES IN ARTS (OJSA)

ISSN (Online) 2620-0635

www.centerprode.com/ojsa.html

ojsa@centerprode.com

Publisher:

Center for Open Access in Science (COAS)

Belgrade, SERBIA

www.centerprode.com

office@centerprode.com

Editorial Board:

Chavdar Popov (PhD)

National Academy of Arts, Sofia, BULGARIA

Vasileios Bouzas (PhD)

University of Western Macedonia, Department of Applied and Visual Arts, Florina, GREECE

Rostislava Todorova-Encheva (PhD)

Konstantin Preslavski University of Shumen, Faculty of Pedagogy, BULGARIA

Orestis Karavas (PhD)

University of Peloponnese, School of Humanities and Cultural Studies, Kalamata, GREECE

Meri Zornija (PhD)

University of Zadar, Department of History of Art, CROATIA

Executive Editor:

Goran Pešić

Center for Open Access in Science, Belgrade, SERBIA

CONTENTS

- 1 The Cultural Monuments of the Italians in Rhodes and Their Use Today
Maria Manola Maria, Anna-Irini Tsatalbassoglou & Kleopatra Geronymou
- 11 “Mi mayor venganza es que un día seremos felices”: Adversity and Resilience in the Stories of Transgender Activist Kenya Cuevas
Alejandro Aguilar-Arriaga
- 21 “El Monstruo de mi Cuarto”: A Discourse Analysis of Three Short Stories Revealing Domestic Violence and Child Abuse
Alondra Juárez-Hernández



The Cultural Monuments of the Italians in Rhodes and Their Use Today

Maria Manola, Anna-Irini, Tsatalbassoglou & Kleopatra Geronymou
University of Western Attica, Athens, GREECE
Department of Tourism Management

Received: 25 March 2023 ▪ Revised: 27 May 2023 ▪ Accepted: 6 June 2023

Abstract

The island of Rhodes forms an exceptionally popular destination, which hosts thousands of visitors every year. Its natural beauty, together with its rich local history, have contributed to that, as it has been a landmark of many historical events. Great is the contribution of the Italian buildings in Rhodes' current image and function, which were constructed under the Italian occupation of the island during 1912-1948. The present paper is referring to the significance of the Italian monuments in Rhodes. Through a historical retrospection that has to do with the construction of the Italian buildings and the people who contributed to it, this paper focuses on a quantitative research through questionnaires and statistical analysis of the data regarding the review of the current condition of those monuments in Rhodes, as well as a presentation of the touristic interest on them. The assignment is enhanced with photographic depiction and subtitling of the monuments in their current state.

Keywords: Rhodes, touristic interest, cultural monuments, Italian occupation.

1. Introduction

Rhodes is located in the southeastern Aegean and is the largest island of the Dodecanese. The island, thanks to its geographical location, constitutes an important spot of the encounter of many different cultures, as well as commercial transactions, since it is located between the Aegean Sea and the Middle East Sea. It is also well known for its wines, figs and thyme honey. Main natural resource is the sea, where the extended coastline and the coastal environment, favor the development of different forms of tourism (Logothetis, 2004). It provides a stunning natural landscape that hosts many kinds of animals, such as the deer of Rhodes named Platoni and the small horse of Rhodes that is known to be the second smallest in size horse in the world. The Butterflies Meadow is of special interest, as the butterflies of the Panaxia Quadripunctaria kind breed in beautiful green scenery with running waters (Manola, 2022).

Rhodes has fallen into the hands of many conquerors in the past. This is why it has had a lot of different names such as “The Island of the Knights”, due to the mark that the Battalion of Saint John’s Knights left behind, “The Island of the Sun” because of having sunlight during the whole year and “The Emerald Island” because of its shape that is similar to a gemstone (deepi.gr). The history of Rhodes can be divided as follows (Koutsochristos, 2017):

- Ancient times: The excavations show that the island had been inhabited in the Neolithic era (6.000-3.000 B.C.) and developed during the Minoan era, while in the middle of the 2nd millennium, it was inhabited by the Achaeans. During the Roman times the island became a significant commercial and economical force, and soon adopted/ welcomed the Christian Orthodox faith. In fact, it was one of the stops of the Apostle Paul, who taught in Lindos.
- The Knights' era: In 1399 the island was conquered by the Battalion of Saint John's Knights of Jerusalem. The aim of the creation of the battalion in the 12th century A.D. was the hospitalization and the medical care of the worshippers and the crusaders, but later on it turned into a military unit and conquered large land areas. After the retreat of the Battalion from Jerusalem and Cyprus, it established its base in Rhodes, thus acquiring a leading role in the Eastern Mediterranean. During the time of the Knights' stay, the island thrived.
- Ottoman Occupation: In December of 1522 the Knights, incapable of coping with the siege of Suleiman the Magnificent, they submitted into the convention of Rhodes in the South-eastern Aegean. Alongside with the Knights, 3.000 to 4.000 Greeks departed from Rhodes. The ones who stayed in the city were forced to settle out of the fortified part of it.
- Italian Occupation: Rhodes remained in the Turkish hands and in 1912 it was occupied by the Italians who built great constructions in the city, until the end of the World War II. The island came under the Greek territory, along with the rest of the Dodecanese in 1948.

2. Italian occupation and cultural monuments

The Italians took over the island of Rhodes in 1912 and in February 1923, Mario Lago takes on the administration of the island according to leader Mussolini's orders. At that time the Italians focused mostly on modernizing and organizing Rhodes, something they accomplished by creating road networks, public buildings for the administrative, economical and institutional organization and also houses for their needs (Louloudaki, 2016). The architects who participated in the construction of the Italian public buildings were Florestano Di Fausto, Cesare Maria De Vecchi and Armando Bernabiti. The architectural standards that were followed were the Renaissance, Gothic, Venetian, Baroque and Arabesque. Their work is the following (Farmakidis, 2020):

- ◆ Foro Italico (Di Fausto's work), meaning the administrative center of the city, which consisted of:
 - The New Market (1925-1926), in the Arabesque architectural style.
 - The Bank of Italy (1931-1933) in the Eclectic style.
 - Aktaion (1925-1927), which up until 1925 when the reconstruction begun by Di Fausto under the command of Mario Lago, was a building that used to house the Reformist Neo-Turks' Club of the Committee "Unity and Progress" that was fighting the Sultan.
 - The Courts (1927-1928), in monumental fascistic style.
 - The Administration (1926-1927) in the Eclectic style.
 - The Post Office (1927-1928) also in the Eclectic style.

A little further from the administrative center Foro Italico, begins a new sequence of buildings that this time have a recreational character. Those buildings are:

- ◆ The Sea Bathhouses Elli in the Eclectic style.
- ◆ The Sailing Club also in the Eclectic style.
- ◆ The Hotel of Roses (1925-1927) in the Arabesque architectural style.
- ◆ The Aquarium (1934-1935) by the architect Armando Bernabiti, in a global style, which lies in the cape.

In the cape, where the zone of recreation ends, lies the ellipsoidal square where eight roadways gather and where there are many residences of the Italian soldiers. Other works of Di Fausto were:

- ◆ The Building of the Archdiocese (1925-1929).
- ◆ The Housekeeping (1926) that was practically a school in which the nuns used to teach.
- ◆ The Port Authority (1926-1927).
- ◆ The Military Police School (1924-1926).
- ◆ The Annunciation (1924-1925) in cooperation with Bernabiti, which is a copy of Saint John of the Knights' Temple in the Medieval Town, that was ruined in 1853 as, according to witnesses, a lightning struck on it or next to it, where the Turks were keeping their ammunition.
- ◆ The Catholic, Muslim and Jewish Cemetery (1924).
- ◆ The Korona Villa (1927).
- ◆ The Public Square of the Big Fountain, as well as the buildings around it (1929-1930).
- ◆ The Female Orphanage (1923-1924).
- ◆ The Academy (1924-1925) in the Eclectic style.

In 1936 new administrator of the Dodecanese becomes De Vecchi, who transfers the administrative center in the Impero Square which is surrounded by the following buildings by the architect Bernabiti:

- ◆ The Puccini Theatre (1936-1937).
- ◆ The Military Administration Centre (1938-1939).
- ◆ The City Hall (1936-1939) Some more of his work is:
 - The Scouts Club (1932).
 - Saint Francis Church (1936-1939).
 - Kallithea (1928-1930) in the Eclectic style.

3. Monument renovations by the Italians

The Italians played an important role in the renovation of the monuments of the Medieval Town, in their effort to carry out the vision of restoring the magnificent architecture of the Knights in order to maintain their memory in the history too (Kollias, 2007). They rebuilt a part of the Knights' Street and a part of the Grand Master's Palace in the medieval style, removing the Turkish constructions that had preceded during the Turkish occupation. They repaired the Knights' Hospital in the Symi Square, the Mansion of Kastellania and the perimeter of the walls. They also managed to reconstruct churches and restore them into their original state. Representative examples of the Italian renovations are Panagia of Filerimos, the Knights' Hospital of the 15th century and the Grand Master's Palace (Proceedings 4th International Symposium, 1997).

3.1 *Panagia of Filerimos*

The Monastery of Panagia of Filerimos lies on the mountain Filerimos, south of Ialisos. In the beginning it was a citadel and then a castle, before it was turned into a church. With the arriving of the Knights the Monastery was on the hilltop, in a small temple devoted to Panagia as the core of the Monastery and many more chapels in touch with the temple (monastiria.gr). In 1953 it falls into the hands of the Ottomans and after the Turkish occupation, in the hands of the Italians. Thus, the Italians start a sequence of reconstructing actions of the temple. In 1934 they created a path which depicted the path the Jesus Christ followed to Calvary with engraved representations of Jesus Christ on the Cross. At the end of the path, they built an enormous 18-meter tall cross with internal stairs so that the visitors have access to it (Filippou, 2016).

3.2 *The Knights' Hospital of the 15th century*

The Hospital was built by the Knights as the battalion was initially created for medical care purposes, even though it later acquired a military character. A fact worth mentioning is that this hospital is the only one in the Mediterranean that is well preserved among the seats the Battalion of the Knights in the Eastern Mediterranean (Proceedings 4th International Symposium, 1997). According to descriptions of the 12th century, it was able to take care of up to one thousand patients, but in exceptional cases of invasions and epidemics, this number could double. The amount of the patients was supervised by four doctors and four surgeons, with the help of employees divided in the eleven male patient chambers and also the female patient chambers. In 1912 the Hospital falls in the hands of the Italians, who, right away, began the renovation procedures regarding the building. The first ones to engage in this were Giuseppe Gerola and Amedeo Maiuri. During the renovation procedures, a sign, which mentions that the date of the Hospital's establishment was 1440 and the donor was the Catalan Grand Master of the Antoni Fluvia Battalion, was accidentally discovered; it was then placed in the eastern main entrance, on the facade of the patients' chapel (Kollias, 2007).

3.3 *The Grand Master's Palace*

During the Knights' era, the Grand Master's Palace was a magnificent castle above the Medieval Town, which was well fortified and also used to constitute "a shelter of the people in case of occupation of the city from the enemy" (Kollias, 1994). As the time was passing, the castle was deteriorated by earthquakes and other disasters and, when it fell in the hands of the Turks, it was abandoned and started to fall down. When the Italians took on its restoration, managed, during De Vecchi's era, to reconstruct a great part of the palace. Special effort was needed for the upper

floor of the palace, which had fallen down in the middle of the 19th century and only a few data managed to be saved (Kollias, 2007).

4. Current state of the Italian monuments in Rhodes

Nowadays, some of the public buildings' function keeps being the same, but some others show a few changes in their function. The Italian architecture had a great effect on the island's order and the pattern, positively affecting the economy as well as the society. The current function of the Italian buildings and the social and economic contribution, as it has been shaped nowadays, is the following (Koltsikoglou & Als, 2022):

- ◆ The New Market maintains its initial function up until today.
- ◆ The Bank of Italy houses The Bank of Greece today.
- ◆ Aktaion that once used to house the Club, today it has turned into a pastry shop.
- ◆ The Courts have maintained their function up until today.
- ◆ The Administration now houses the Prefecture.
- ◆ The Post Office operates as ELTA (Greek Post Offices).
- ◆ The Hotel of Roses has turned into the Casino of Rhodes.
- ◆ The ellipsoidal square that lied in the end of the recreational zone is now the Charitou Square.
- ◆ The Puccini Theatre of Bernabiti today operates as the Municipal Theatre of Rhodes.
- ◆ The Kallithea Thermal Springs were, during the Italian occupation, a true jewel of Rhodes, with elaborate decoration and respect to the environment, thanks to the architect Armando Bernabiti, but when the springs fell into the German hands, they turned into a penitentiary with barbed wires and minefields. Several years later, it passed on the Greek hands, and in the course of time it was restored and now is a unique and modern group that hosts congresses and it is open to visitors (kallitheasprings.com).

The Italian Public Buildings affected the economy and the image of Rhodes in their current look. The cultural heritage that the Knights of Jerusalem's Battalion left behind after the renovation procedures by the Italians, played a decisive role for the projection and preservation of the city and its history. The Medieval Town had oft-times been hit by natural phenomena, invasions and occupations by enemies (Pachos, 2005). Thanks to the construction of all the aforementioned Italian Buildings, Rhodes developed and improved. The good administration, as well as the creation of a nice road network, contributed in the transformation of the island into a significant commercial center in the Mediterranean and the East. Thus, the commercial transactions brought economic boom as an external factor, and the recreational zone further form Foro Italico worked as an internal mechanism of money flow (Logothesis, 2004).

The Knights left their architectural seal, with the castles, the churches, the towers, and the customs they brought with their arrival in the island as well, for which the locals had a positive response. During their era, an artistic development was noticed in many fields, since the Knights brought new currents in sculpting as their elaborate sculptures would decorate the whole island, something that also affected the field of painting, literature and poetry giving a new inspiration (Manousaki, 2020).

5. Research regarding the tourist interest in the Italian Monuments nowadays

Below are cited the results of the quantitative research that was carried out through a questionnaire of 300 participants. The research showed that the two sexes were almost equal in number, with the females surpassing the males for a little bit reaching 55%. The biggest part of the participants belong in the age group of 18-25 years old (49%), while the second biggest amount concerns the age group of 37-47 years old (21%). When it comes to the educational level, the research showed that most of them were High School graduates (44%), followed by University graduates in 23%. Among the 300 respondents, the most seem to be university students (39%) surpassing a little the employees who reach the 37%. Additionally, almost half of them seem to have visited Rhodes (45%) but the rest 55% has not. According to the people's opinion, summer is the most suitable season to visit Rhodes (75.8%) and then spring (11%), while the most common reason to visit the island seems to be the sun and the sea, as well as, rest and recreation (69.2), while the museums and the excursions are also equal, reaching the 23.1%.

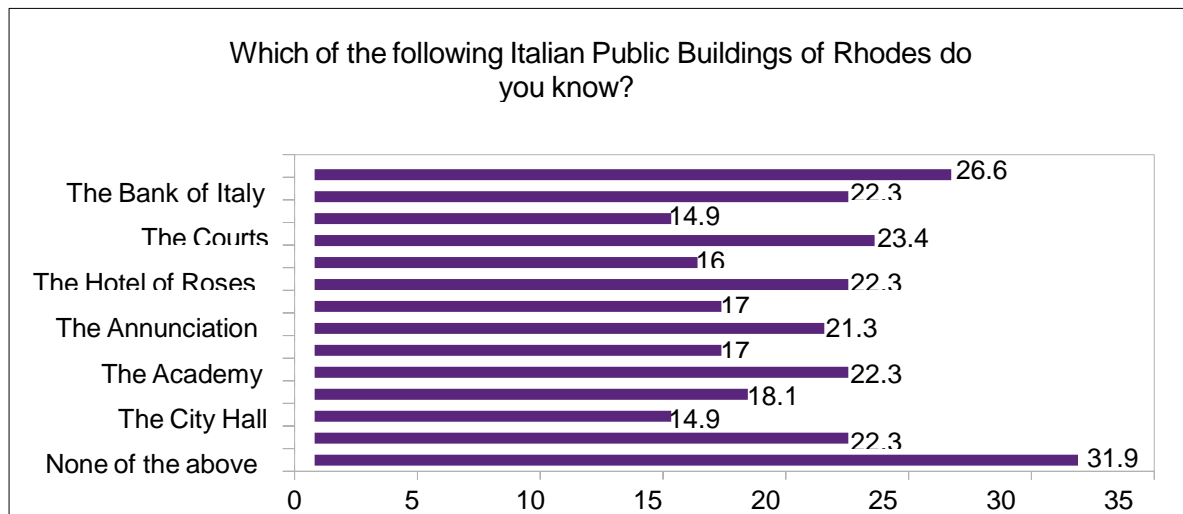


Chart 1.

Chart 1: According to the first chart, it is observed that the Italian Public Buildings are not completely unknown to the public, however, the answer: "None of the above" prevails (31.9%) but the most popular of the Italian constructions is the New Market (26.6%) and then the Bank of Italy, the Hotel of the Roses, the Academy and Kallithea (22.3%).

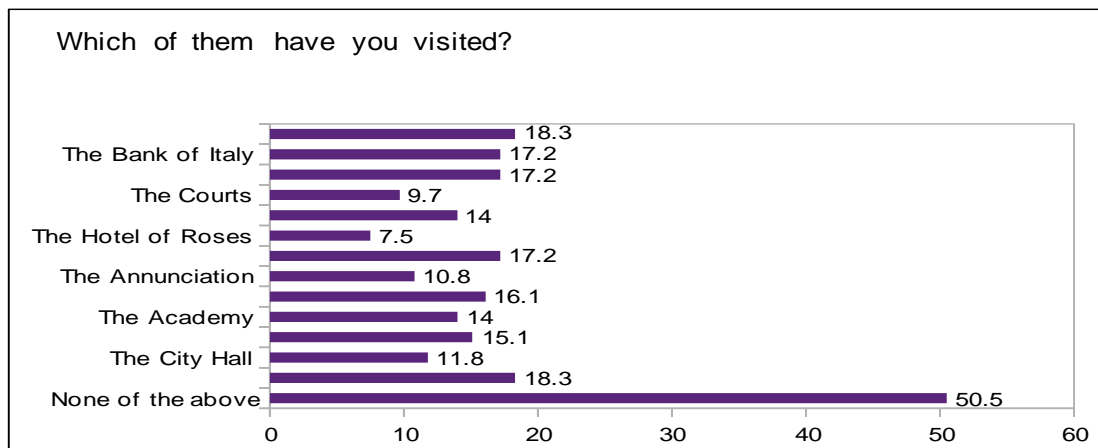


Chart 2.

Chart 2: The second chart shows that the traffic comparing to the popularity of the buildings do not agree, as most of the respondents have never visited them (50.5%). Nevertheless, the buildings with the most traffic are the New Market and Kallithea (18.3%).

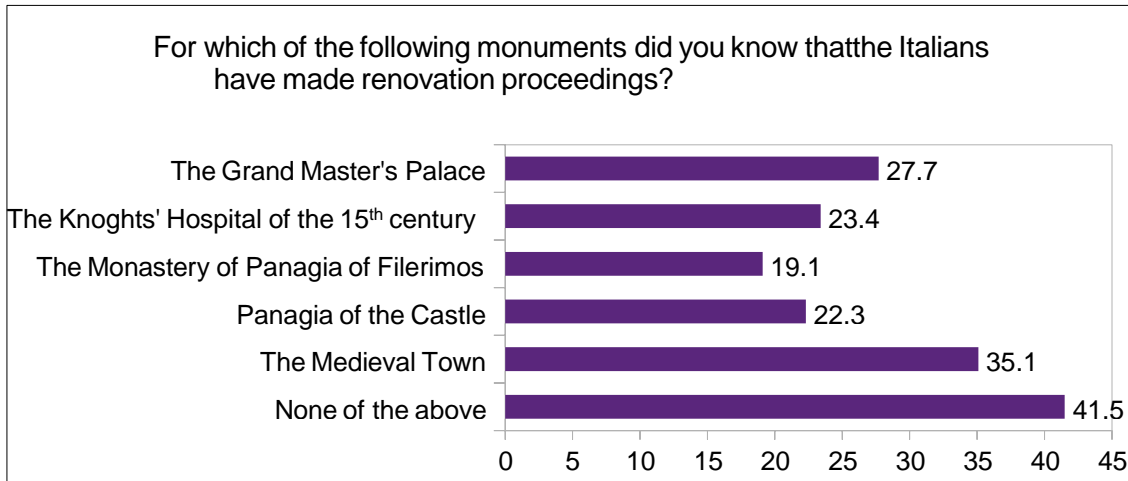


Chart 3.

Chart 3: The following question was about how many of the Knights' monuments which the Italians reconstructed are known to the people. The answers were satisfying enough because even though the answer "None of the above" still prevails (41.5%), there were many people who knew some of them. The most known of all seemed to be the Medieval Town (35.1%) and right after that comes the Grand Master's Palace (27.7%).

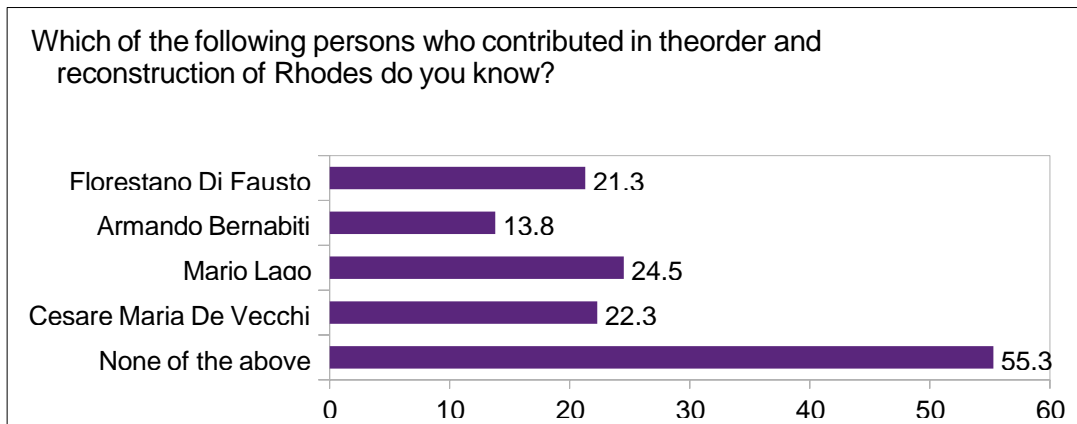


Chart 4.

Chart 4: According to the fourth chart, the most popular among the Italian figures are Mario Lago (24.5%), follows the commander De Vecchi and then the rest of them, while the 55.3% of the participants do not know them.

Chart 5: The penultimate question concerns which fields it is believed that the Italian architecture has affected the island of Rhodes and the results were the following:

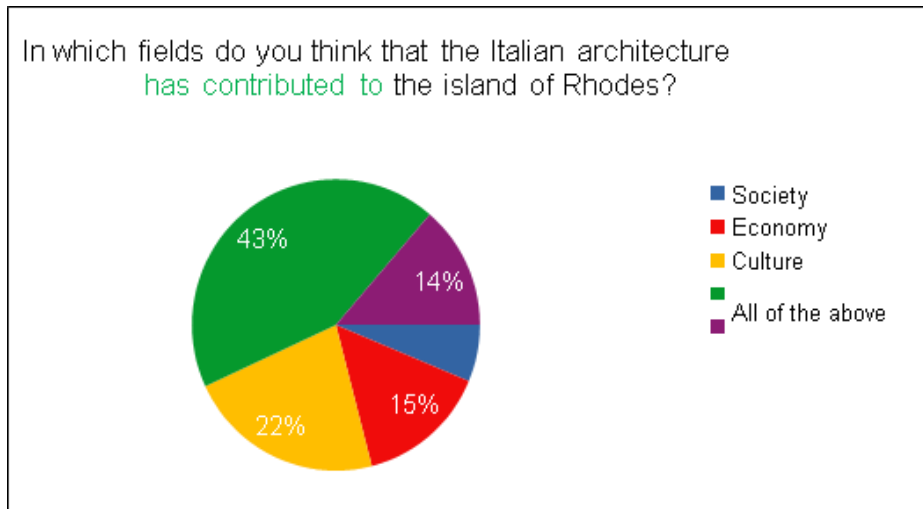


Chart 5.

Chart 6: The last question was regarding how much it is believed that the Italian architecture affects the island and the percentage shows that the Italian monuments have gained a lot of tourist interest, thus they work as a visitor's attraction, at both a national and an international level.

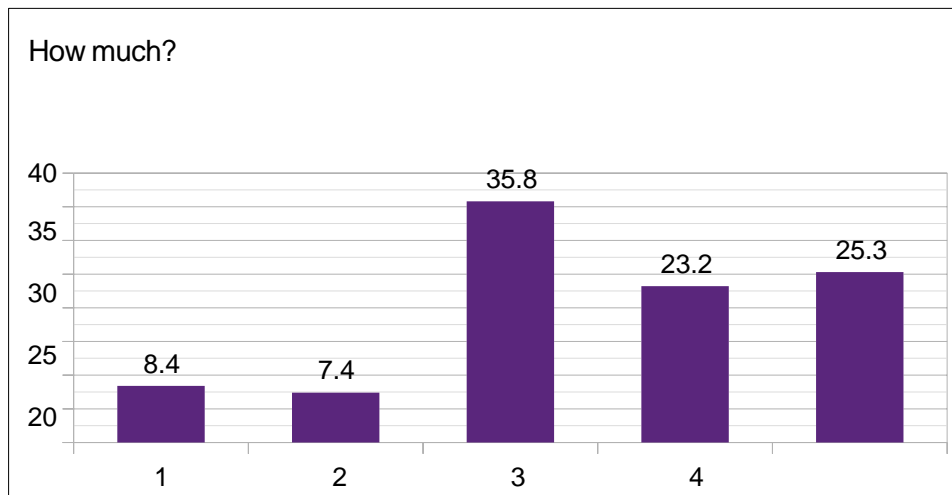


Chart 6.

6. Conclusion

Rhodes is an island rich in history, which reveals the cultural imprints of the conquerors. Since the ancient times, to the Battalion of Jerusalem's Knights, later to the Ottomans, then to the Italians until the liberation in 1948. The biggest architectural imprint was left by the Knights with the castles, the churches and the monuments that the Italians renovated later on. The Italians' contribution was of great importance as their constructions were a definite sign of the island's prosperity. According to the research, it was discovered that the presence of the Italians is apparent to the visitors and constitutes an attraction of tourists nowadays.

Acknowledgements

This research did not receive any specific grant from funding agencies in the public commercial, or not-for-profit sectors.

The authors declare no competing interests.

References

- Kollias, I. (1994). *The medieval town of Rhodes and the Grand Master's Palace*, Athens.
- Kollias, I. (2007). *15 Years of Restoration in the Medieval Town of Rhodes: Proceedings of the international symposium*, Rhodes 14-18 November 2001, Volume I, Athens: Ministry of Culture.
- Kollias, I. (2007). *15 years of restoration in the medieval town of Rhodes: Proceedings of the international symposium*, Rhodes, 14-18 November 2001, Volume II, Athens: Ministry of Culture.
- Koltsikoglou G., Maniou, F., Vouglanis, V., & Mantzourani, M. (2022). Contribution of the Venetian monuments of Rhodes to cultural tourism and the local development of the island. *Journal of Tourism Research*, V. 29.
- Logothetis, M. (2004). *Dodecanese, a polymorphous template of sustainable tourism development*. Rhodes: Art.
- Pachos, K. (2005). *The economical consequences of the development of massive tourism. The case of Rhodes*. University of Aegean.
- ... (1997). *Proceedings 4th International Symposium on the Conservation of Monuments in the Mediterranean*, Volume IV, Athens: Technical Chamber of Greece.
- Farmakidis, N. (2020, 29 January). *The Italian miracle with the buildings, the roads, the beauty of a different Rhodes, Rodiaki*. Obtained from: <https://www.rodiaki.gr/article/430224/to-italiko-thayma-me-ta-kthria-toys-dromoys-thn-omorfia-ths-allotinh-rodoy>.
- Filippou, E. (2016). "Archaeological Sites and Monuments", *Tourist Guide Municipality of Rhodes* (www.rhodes.gr). Obtained from: <https://www.rhodes.gr/touristikos-odigos/minimal/>.
- Koutsochristos, A. (2017). *Archaeological Museum of Rhodes: The History of the island in a wind of Renaissance*. Archaeological Museum of Rhodes (www.maxmag.gr).
- Louloudaki, R. (2016, 15 September). When and by who were the Italian buildings of Rhodes built! Interview of Stamos Papastamatiou, Rodiaki. Obtained from: <https://www.rodiaki.gr/article/347162/pote-ki-apo-poion-ktisthkan-ta-italika-kthria-ths-rodoy>.
- Manousaki, E. (2020). The Knights era in Rhodes. 07/11/. Obtained from: https://www.historical-quest.com/109-archive/mesaioniki-istoria/309-h-ippotiki-periodos-sti-rodo.html?fbclid=IwARON8dF3Pog_UdQNCRAa113Xf7ggX4qd5wv8wk5bFDiZqSOGSi4PYaPysrg.
- Manola, M. (2022). Contribution of the Venetian Monuments of Rhodes to cultural tourism and the local development of the island. *Open Journal for Research in Economics*, 5(2), 35-42.

Sources from the Internet:

Castle of Filerimos. Obtained from: <https://www.kastra.eu/castlegr.php?kastro=filerimos>.

Kalitheas Springs. Obtained from: <https://kallitheasprings.com/el/>.

Monastery of Panagia of Filerimos – Rhodes. Obtained from: <https://www.monastiria.gr/iera-moni-filerimou-rodos/>.

Nick (2021, 19 April). *Monastery of Panagia of Filerimos of Rhodes*. Obtained from: <https://thesekdromi.gr/proskinimata/panagia-filerimos/>.

Rhodes (2016). Obtained from: <http://www.deepi.gr/?P0d0c.228>.

3/ Experimental Primary School of Rhodes, *Italian Architecture in Rhodes*. Obtained from: <https://sites.google.com/site/3thesiopeiramatikorodou/architektonike/ktiria>.

The results from the research:

Geronymou, K., & Manola, M. (2022) *Research on the tourist interest in the Italian monuments of Rhodes*. Athens.
https://docs.google.com/forms/d/1Icbu7bULjYMygGZqJ36xkGuEVsKL2tRk_yp0H4_osqk/viewanalytics.





“Mi mayor venganza es que un día seremos felices”: Adversity and Resilience in the Stories of Transgender Activist Kenya Cuevas

Alejandro Aguilar-Arriaga

University of Guanajuato, Guanajuato, MEXICO
Division of Social Sciences and Humanities

Received: 6 May 2023 ▪ Revised: 5 July 2023 ▪ Accepted: 10 July 2023

Abstract

Kenya Cuevas is a transgender woman, social advocate, and human rights activist, who has garnered numerous recognitions and awards, such as the Mexico City Honors on Human Rights and in 2021 was recognized by *Forbes Magazine* as one of the most powerful women in the country. However, she has faced controversy in her battle against hegemonic structures in Mexican society. This study employs a narrative analysis framework to analyze a set of Kenya's narratives, which aims to portray the recognition of her gender identity within a Mexican context. The findings illustrate the lack of strong social recognition for transgender identity in Mexico and emphasize the need for society to raise awareness about the importance of acknowledging diverse gender expressions.

Keywords: transgender identity, Queer theory, discourse, narrative analysis, México.

1. Introduction

The extended level of violence that Mexicans have faced in the last decade has had an impact in every sector of the society (Canudas-Romo et al., 2017). Gender identity-based violence is not the exception. There has been a significant increase on hate crimes and expressive cruelty toward LGBTQIA+ individuals, specifically towards transgender woman (Valencia & Zhuravleva, 2019). Moreover, Mexico occupies the second place as one of the most dangerous countries in the world to be transgender, just next to Brazil, which has the most violent rate of the world (Spizzirri et al., 2021). The surge of this particular violence has resulted in the emergence of social fighters who have made significant efforts in defeating their cause, aiming for the recognition of their identity and for a place within society. Kenya Cuevas is one of them. She is a well-known Mexican activist and transgender rights advocate that has made significant contributions to the advancement of LGBTQIA+ rights, specifically the transgender and non-binary individuals. She has been a vocal spokesperson for the transgender community within the Mexican legal system.

To begin with this article, the objective is to analyze the key features of her gender identity portrayed through her narrative and the linguistic elements that Cuevas makes use of to portray her overview as a transgender person in a Mexican oppressive society. In order to conduct the discourse analysis, I will first provide a theoretical framework related to the key concepts of the research such as Queer theory and transgender identity. Then, the methodology and research

questions encompassed with an overview of the framework used for carrying out the narrative analysis will be presented. In addition, the procedure for conducting this analysis is provided.

- Kenya’s narratives illustrate how a significant number of transgender women are portrayed in Mexican social environments.
- The process of recognition and affirmation of one’s gender identity have a significant empowering effect on personal development within society.
- Hegemonic structures are a persistent feature when aggressive attitudes towards transgender persons are displayed.
- There is a scarcity of representation of transgender figures within Mexican society.

1.1 Background

Kenya Cytlaly Cuevas Fuentes is a Mexican transgender activist who was born in Mexico City in 1973. When she was still a baby, her mother moved to the United States leaving her with her grandmother. Her father had an alcohol addiction and another family, so he was absent the majority of the time. Due to the constant physical and psychological violence she suffered from her siblings, she decided to leave her grandmother’s house at the age of ten. At that time, she started to work as a sex worker in the streets of Mexico City.

Kenya Cuevas endured a difficult life marked by substance abuse, homelessness, and an HIV diagnosis at the age of 13. She was involved in sex work and subsequently arrested for drug trafficking, spending nearly 11 years in *Santa Martha Acatitla* prison. During her time there, she experienced sexual and physical assaults from guards, police officers, and administrators. At the same time, she cared for fellow inmates with HIV and worked to secure medical and psychological resources for them.

In a tragic turn of events, Kenya witnessed the murder of her friend Paola Buenrostro in 2016. The perpetrator, a former client, also attempted to kill Kenya. Despite the arrest, the man was released due to insufficient evidence, prompting Kenya to advocate for the rights of the transgender population. In 2021, Mexico City’s Prosecutor, Ernestina Godoy, publicly apologized to Kenya and acknowledged the discrimination she faced due to their gender identity and expression. This marked a significant moment as the term “transfeminicide” was officially recognized in Mexico City’s legal system.

As a result of such injustices, Kenya founded *Casa de las Muñecas Tiresias*,¹ the first non-governmental organization offering shelter to transgender and queer individuals in need in Mexico City. Through her organization, Kenya has established seven shelters across the country, providing housing, education, substance abuse rehabilitation, legal support, and funeral assistance for victims of hate crimes and their families. Kenya’s unwavering dedication has brought hope and support to marginalized communities in Mexico. As a trademark quote, she always recalls that “our biggest revenge is that we will be happy.”

2. Theoretical framework

This section offers an overview of research conducted about transgender identity in discourse analysis studies. In this section the key elements that structure the theoretical framework of this research will be addressed: Queer theory and transgender identity.

¹ The website for the organization and more information for making donations may be found here: <https://www.munecastiresias.org/kenyacuevas>.

2.1 Queer theory

In response to the marginalization experienced in various aspects of society, Queer theory aims to reframe these negative assertions as research goals or even sources of pride. Teresa de Lauretis (1991) introduced the term “Queer theory” to describe a flexibility in thoughts and ideas, going beyond the binary concept of gender. It incorporates elements from feminist theory, gay and lesbian studies, as well as postmodern and poststructuralist theories. As a result of the historical and social challenges diverse population has faced, Nelson (2006) reflects on the development of the Queer theory and its activism: “Queer theory transforms the sexual identity into a critique object, defying the actual conceptions society has around them, breaking boundaries among all sexualities and gender expressions” (p. 47).

Hence, Queer theory comprises principles that support the understanding of gender identities as fluid aspects, not limited to a person’s sexual orientation or gender expression. Queer theory seeks to address the marginalization experienced by minority groups, specifically the LGBTQIA+ community. Its objective is to challenge and transform the negative assumptions that society has towards the diverse community, with the ultimate goal of achieving equality and ensuring social and legal recognition for all identities and expressions of gender.

Therefore, Queer theory provides a counterpoint to the assumptions made by heteronormativity, which reinforce the idea of stable heterosexuality and a binary understanding of masculine and feminine genders. Therefore, being ‘different’ is interpreted as an analytical category which aims to give voice to all the non-conforming gender identities and sexual orientations that have been silenced throughout the time regarding homophobic, racist, classist and androcentric ideas (Fonseca-Hernández & Quintero-Soto, 2009). The purpose of this theory is to reveal and dismantle the fluidity and instability of identities, presenting an alternative viewpoint that challenges the privileges associated with a secure hegemonic model. In doing so, Queer theory prompts critical discussions and fosters a deeper understanding of the diversity within gender identities and expressions.

2.2 Transgender identity

Transgender, or “trans,” is a term commonly used to describe individuals whose gender identity, expression, or behavior does not conform to societal norms associated with their assigned sex at birth (American Psychological Association, 2011). In contrast, “cisgender” or “cis” refers to individuals whose gender identity aligns with their assigned sex (Schilt & Westbrook, 2009). In Latin America, the term “transgender” is used in various ways by both scholars and the transgender community, encompassing a wide range of gender identities and expressions that are fluid, complex, and in a constant change (Martínez-Guzmán & Johnson, 2021).

Transgender identity, at its essence, involves an individual’s profound and personal understanding of their gender, which might not align with the sex they were assigned at birth. Gender identity exists on a spectrum, with transgender individuals identifying as male, female, or non-binary (Cerezo et al., 2014). It is crucial to recognize that gender identity is not determined by physical attributes, but rather by an individual’s innate sense of self. As mentioned by Haimson and Veinot (2019) “gender transition imagines an unambiguous, specific moment in which one’s gender switches.

It is a process rather than a moment; it involves transgender identity disclosures to different people in one’s life” (p. 158). Society often portrays gender transition as a single, definitive moment when an individual’s gender abruptly changes. Nevertheless, this oversimplification fails to capture the intricate and multifaceted nature of the transition process. Gender transition encompasses a journey that extends beyond a singular event, incorporating

multiple stages such as the disclosure of one’s transgender identity to different individuals in their life.

3. Methodology

By means of conducting the analysis, three transcripts belonging of an interview with Kenya Cuevas were chosen in order to examine the linguistic features of her gender identity. The transcripts were obtained from a podcast named “Mas allá del rosa” hosted by Jessica Fernández García². The rationale behind the selection of this text relies on the fact that illustrates autobiographical meaningful stages of her life as a transgender woman, such as the realization and embracement of her gender identity.

In order to analyze those narratives, Labov’s (1970) framework narrative components were selected. Therefore, the research questions that encompass this analysis are the following:

- How is transgender identity portrayed in the discourse of Kenya Cuevas?
- What elements from her discourse reflect positive and negative social assumptions society has towards a transgender person?

Hence, this research seeks to provide a rationale behind the following objectives:

- To determine the linguistic elements that can effectively portray Kenya Cuevas’ gender identity transition.
- To explore the potential empowerment derived from her gender identity recognition through active engagement in social activism.

3.1 Labov’s framework of narrative analysis

Labov’s model of narrative analysis is a framework for analyzing the structure and content of personal narratives. Developed by sociolinguist William Labov (1960), the model is based on the idea that narratives are a fundamental way in which individuals construct and convey their identities and experiences. As mentioned by Boyle (2018) “words and narratives shape the ways in which it is (not) possible to understand the issues at stake, they are legislated against, measured and resourced and the responses which are deemed most urgent and appropriate” (p. 2). This research field is considered multifaceted and multidisciplinary, employing narratives to portray human experiences and interactions (Polkinghorne, 1995).

Storytelling is widely recognized as a legitimate model of inquiry in several disciplines such as anthropology, sociology, and education (Brown & Gilligan, 1992; Connelly & Clandinin, 1990; Gilbert, 1994; Nespore et al., 1995; Witherell & Noddings, 1991). By analyzing the organization, content, and complexity of narratives, this approach provides a framework for comprehending how storytellers construct their stories (Labov & Waletzky, 1997). Labov’s focus on linguistic patterns and structures helps uncover the intricate meanings embedded within narratives. The model consists of six components: Abstract, Orientation, Complicating Action, Evaluation, Resolution, and Coda.

² The complete podcast may be found at the following link:
https://www.youtube.com/watch?v=x4Vb7jz_47E.

Table 1. Labov's model of natural narrative (1972)

Narrative category	Narrative question	Narrative function
Abstract	<i>What was this about?</i>	Signals that the story is about to begin and draws attention from the listener.
Orientation	<i>Who or what are involved in the story, and when and where did it take place?</i>	Helps the listener to identify the time, place, persons, activity, and situation of the story.
Complicating Action	<i>Then what happened?</i>	The core narrative category providing the 'what happened' element of the story.
Resolution	<i>What finally happened?</i>	Recapitulates the final key event of a story.
Evaluation	<i>So what?</i>	Functions to make the point of the story clear
Coda	<i>How does it all end?</i>	Signals that a story has ended and brings listener back to the point at which she/he entered the narrative.

3.2 Procedure

The analysis of the two transcripts of Kenya's interview was carried out according to the six elements of Labov's framework. Hence, each of the two texts were characterized according to the correspondent stages of the model. Following the objectives of this study, three salient themes were identified and interpreted by considering the most meaningful events on Kenya's experiences.

4. Data analysis and discussion

For the aims of conducting the analysis, two texts obtained from the podcast were manually transcribed and characterized within the six stages of Labov's model. Table 2 characterizes the first extract from Kenya Cuevas' interview within the narrative analysis components. Two salient themes were identified: Self-discovery and identity and Overcoming her fears.

Table 2. Narrative analysis: Transcript 1

Narrative category	Extract 1 from Kenya Cuevas' interview	Context of situation
Orientation	<i>Lo único que si sabía era que no quería regresar a esa casa, estaba segura de ello</i>	Kenya was heavily punished due his brother's substance abuse, so she decides to leave their home.
Complicating action	<i>Entonces me cayó la noche y a lo lejos observe que venía caminando hacia mí una silueta de una mujer, y cuando la veo, así de manera sistemática me identifiqué con ella</i>	She narrates on how was the first night she escaped from her house, when she was walking with no direction, and suddenly, in the middle of the night, she meets this exquisite figure of a woman.
Evaluation	<i>Ahí me di cuenta, yo cuando estaba chiquita pensaba que sólo eso pasaba en mi cabeza, o que la loca era yo, que sólo a mí me gustaban los hombres, y es que como todo mundo me violentaba y como no había información y yo no conocía a otras personas LGBT pensaba que eso nada más pasaba en mi cabeza</i>	She reflects on their childhood memories, recalling that she always knew she was attracted to men.
Resolution	<i>Pero eso cuando vi a esa mujer se destruyó, dije no, aquí hay más y yo quiero ser así</i>	After reflecting on past memories, she manifests to the interviewer that finally she was able to find a role model to follow, even when she did not know who that person was.

Coda	<i>¡Totalmente! Se me abrió un mundo de posibilidad y esperanza, porque dije yo quiero ser así</i>	She reaffirms on how that woman she saw during her tragic night was her first role model.
------	--	---

Note: no abstract was identified in the narrative.

4.1 Self-discovery and identity

This theme highlights Kenya’s journey of self-discovery and exploration of her personal identity (Table 2). The narrative expresses her realization that her feelings and desires are valid, challenging their previous beliefs about herself. The encounter with the trans woman acts as a catalyst for self-reflection and self-recognition. She reflects on her past thoughts and beliefs, sharing that she used to think her experiences were merely a thing that was only happening to her, to her own mind or that she was getting “crazy.” This suggests a period of confusion and internal struggle, potentially due to societal norms, the time she was experiencing this, or a lack of understanding about their own identity.

However, upon seeing the trans woman and identifying with her, her perspective shifts. She embraces the realization that there is more to her identity and express a desire to embody those qualities. This theme emphasizes the importance of self-acceptance, discovering one’s identity, and the transformative power of encountering someone who embodies aspects of that identity, a role model. It highlights the significance of finding validation and connection in understanding oneself authentically.

4.2 Overcoming her fears

Kenya mentions experiencing violence from others and lacking information about their own experiences and identity. This suggests the presence of social stigma, discrimination, and a lack of support or resources for exploring her identity. Her belief that her feelings were confined to her own mind demonstrates the internalized stigma that can arise when individuals feel isolated or lack exposure to diverse experiences. She also mentions not knowing other LGBT individuals, indicating a lack of community and representation, which further contributes to her doubts about her own experiences.

However, the encounter with the trans woman acts as a turning point. It challenges Kenya’s preconceived notions and opens her eyes to a world beyond her previous understanding. This newfound perspective offers hope and possibility, indicating the potential for personal growth and breaking the binarism of how she was supposed to be. It emphasizes the transformative power of exposure to diverse identities and the importance of creating inclusive communities that support and validate individual experiences.

Table 3 characterizes the second extract from Kenya Cuevas’ interview within the narrative analysis components. From this text and due the meaningful events it addresses, a salient theme was identified: I am a trans woman.

Table 3. Narrative analysis: Transcript 2

<i>Narrative category</i>	<i>Extract from Kenya Cuevas’ interview</i>	<i>Context of situation</i>
Orientation	<i>K: A ver yo siempre me identifiqué como mujer</i>	The interviewer asks Kenya if she always felt that she was a woman and if she always felt attracted to men or was something that evolved throughout the time. Nevertheless, she acknowledges their gender identity and sexual orientation consciously from the begging.

Complicating action	<i>K: Yo siempre quise ser una niña, jugaba con muñecas, peinaba a mis sobrinas, jugaba con ellas, a pesar de que tenía sobrinos y jugaban con pelota yo nunca jugué pelota, me inclinaba más a esto, las peinaba, ¿no? Y yo decía yo quiero ser así, pero a mí siempre me travistieron, me dijeron tú eres niño, tú debes traer el pelo corto, entonces sobre esa imposición yo tuve que construir una identidad que yo no sentía, ¿no? Decía pues niño ¿no? Pelo corto, me gustan las niñas ¿no? Para no quedar mal y no me golpearan y no se burlaran de mí</i>	She narrates that she always knew she was a girl, and how she used to play with her nieces rather than her nephews, stating that she always felt as a travesty, wearing clothes that belonged to an identity she never acknowledged.
Evaluation	<i>K: Mucha incertidumbre, mucho miedo, eh... (..) o sea igual o sea me quería sentir niña, pero no lo podía expresar, entonces era algo que yo solamente tenía cuando me quedaba sola a hacer el que hacer en la casa, pues yo me ponía hacer el que hacer y me ponía una toalla en el pelo, ¿o sea cosas y actitudes que nadie me enseñó no? ¿Yo observaba los estereotipos y cómo funcionaba una mujer y un hombre no? Y sobre eso fui basando mi identidad, yo dije, yo quiero ser así, me gustan los labiales, me gusta maquillar mis pestañas, o sea yo quiero tener el pelo largo, o sea en esos años K: Y pues claro, yo no veía a nadie igual</i>	The interviewer asks Kenya if she experienced the sense of being in another body that did not fit with her own conceptions and expectations. She narrates on her childhood experiences of discovery by embracing traditional female roles when she was alone at her house due to the fear and insecurities she had.
Resolution	<i>K: Claro claro claro, y de hecho cuando veo a esta mujer pues obvio fue ese mundo de posibilidades ¿no? Entonces, pues ya cuando les pido a las chicas que me arreglen, me quedé viendo en el espejo y por primera vez, me pude identificar con esa mujer, con esa niña</i>	She recalls again on how life changing was to see that woman, asking her fellow coworkers to dress her and make up like the woman she saw on the streets
Coda	<i>K: Ay no me sentí feliz, me sentí conforme, en paz conmigo misma ¿no? Y aparte creo que logré encontrar mi identidad, no, eh, me sentía perdida en un espacio, entonces cuando llegó esta transición hijole dije, es que yo soy así, y yo tengo que ser así ¿no?</i>	She expresses freedom, liberation, being in a peaceful mental state once she recognizes herself in the mirror

Note: no abstract was identified

4.3 I am a Trans Woman

In the analysis of this extract (Table 3), a prominent theme that emerged is Kenya's realization and affirmation of her identity as a trans woman. From a young age, she deeply felt a sense of being a girl, expressing her desire to play with dolls, style her hair, and engage in activities typically associated with femininity. However, societal expectations and impositions forced her to adopt a male identity, leading her to feel confusion, fear, and a constant sense of not belonging. Kenya describes the internal struggle of trying to suppress her true identity and conform to societal norms.

She narrates on being transgressed and invalidated, with people labeling her as a boy and insisting on short hair and masculine appearances. TGNC (Transgender and Gender Nonconforming) individuals often express a sense of limitation in their narratives, feeling overshadowed by the more prominent lesbian and gay discourses. This phenomenon is commonly termed as the "silent T" (Zimman, 2009). Despite these impositions, she maintained a strong and persistent identification with being a woman, expressing that the innate nature of their gender identity was always there. At the same time, she signals her realization that her identity aligns with being a woman, despite societal expectations and norms. She emphasizes the strength and

resilience required to assert and embrace one’s gender identity, particularly in a society where transgender individuals face marginalization, discrimination, and a lack of understanding.

Kenya also highlights the significance of finding representation and role models within the transgender community. She expresses astonishment at the realization that she is not alone in this world, indicating the importance of seeing others who have undergone similar journeys and found their authentic selves, their true selves. Kenya’s experiences align with the principles of Queer theory, which challenges the binary understanding of gender and embraces the fluidity and diversity of human identities (Giesecking, 2008).

Queer theory recognizes that gender is a social construct and encourages the exploration and celebration of nonconforming gender identities. Kenya’s journey exemplifies the transformative power of embracing one’s true self and finding strength within the transgender community. This recognition opens a world of possibilities, providing hope and validation for her gender identity. Lastly, Kenya encompasses a sense of profound realization, self-acceptance, and peace towards living authentically. It underscores the importance of embracing one’s true gender identity, even in the face of societal challenges, and finding a sense of empowerment and fulfillment in being true to oneself.

5. Conclusion

This study aimed to portray an overview of what it means to be a transgender woman during a difficult period of social and economic changes in Mexico. Kenya voiced through her narratives a reality that a greater number of the transgender woman population experience nationwide: discrimination, transphobia, lack of social recognition, justice, and legislation specific for transgender and nonconforming individuals and of course, absence of representative figures within social settings. Furthermore, Kenya’s narratives clearly express the challenges that a person who identifies herself/himself/themselves outside the binarism in México face.

The findings of this study highlight the urgent need to develop inclusive spaces within society that not only acknowledge the existence and rights of transgender individuals but also provide support, understanding, and legal recognition. Additionally, the study emphasizes the importance of representation and visibility of transgender and non-binary individuals in order to challenge societal norms and promote acceptance beyond the binary thinking.

By examining Kenya’s narratives and amplifying her voice, this paper aims to contribute to the existing body of knowledge and advocacy work focused on transgender rights and social inclusion. It serves as a call to action for policymakers, legislators, and society to address the systemic binary barriers and hegemonic attitudes faced by transgender persons and actively strive towards constructing a more equitable and inclusive society that embraces the diversity of gender identities.

Acknowledgements

I would like to thank my professor Dr. Alejandra Nuñez Asomoza for her support throughout this process. I also want to express my gratitude towards the University of Guanajuato, due its contribution in my academic life in the journey to become a researcher.

This research did not receive any specific grant from funding agencies in the public commercial, or not-for-profit sectors.

The author declares no competing interests.

References

- American Psychological Association (2012). Guidelines for psychological practice with lesbian, gay, and bisexual clients. *The American Psychologist*, 67(1), 10-42. <https://doi.org/10.1037/a0024659>
- Boyle, K. (2019). What's in a name? Theorising the Inter-relationships of gender and violence. *Feminist Theory*, 20(1), 19-36. <https://doi.org/10.1177/1464700118754957>
- Brown, L., & Gilligan, C. (1992). *Meeting at the crossroads: Women's psychology and girls' development*. Harvard University Press.
- Canudas-Romo, V., Aburto, J. M., García-Guerrero, V. M., & Beltrán-Sánchez, H. (2017). Mexico's epidemic of violence and its public health significance on average length of life. *Journal of Epidemiology and Community Health*, 71(2), 188-193. <https://doi.org/10.1136/jech-2015-207015>
- Cerezo, A., Morales, A., Quintero, D., & Rothman, S. (2014). Trans migrations: Exploring life at the intersection of transgender identity and immigration. *Psychology of Sexual Orientation and Gender Diversity*, 1(2), 170-180. <https://doi.org/10.1037/sgd0000031>
- Connelly, F., & Clandinin, D. (1990). Stories of experience and narrative inquiry. *Educational Researcher*, 19(5), 2-14. <https://doi.org/10.3102/0013189X019005002>
- de Lauretis, T. (1991). Queer theory. Lesbian and gay sexualities: an introduction. *Differences: A Journal of Feminist Cultural Studies*, 3(2), 3-18. <https://doi.org/10.1215/10407391-3-2-iii>
- Giesecking, J. (2008). Queer theory. In V. N. Parrillo, M. Andersen, J. Best, W. Kornblum, C. M. Renzetti & M. Romero (Eds.) *Encyclopedia of social problems* (pp. 737). Sage Publications.
- Gilbert, P. (1994). "And they lived happily ever after": Cultural story lines and the construction of gender. In A. H. Dyson & C. Genishi (Eds.), *The need for story: Cultural diversity in classroom and community* (pp. 124-143).
- Grant, W. (2021). *Three lives, one message: Stop killing Mexico's transgender women*. BBC. <https://www.bbc.com/news/world-latin-america-55796384>
- Haimson, O., & Veinot, T. (2020). Coming out to doctors, coming out to "everyone": Understanding the average sequence of transgender identity disclosures using social media data. *Transgender Health*, 5(3), 158-165. <https://doi.org/10.1089/trgh.2019.0045>
- Hernández, C., & Soto, M. (2009). La Teoría Queer: la de-construcción de las sexualidades periféricas. *Sociológica*, 69, 43-60. <http://www.sociologicamexico.azc.uam.mx/index.php/Sociologica/article/view/154>
- Labov, W. (1972). *Sociolinguistic patterns*. University of Pennsylvania Press.
- Labov, W., & Waletzky, J. (1997). Narrative analysis: Oral versions of personal experience. *Journal of Narrative and Life History*, 7(1-4), 3-38. <https://doi.org/10.1075/JNLH.7.02NAR>
- Martínez-Guzmán, A., & Johnson, K. (2021). Narratives of transphobic violence in the Mexican province of Colima: A psychosocial analysis. *International Journal of Transgender Health*, 22(3), 253-268. <https://doi.org/10.1080/26895269.2020.1760164>
- Nelson, C. (2002). Why queer theory is useful in teaching: A perspective from English as a second language teaching. *Journal of Gay & Lesbian Social Services*, 14(2), 43-53. https://doi.org/10.1300/j041v14n02_04
- Nelson, C. (2006). Queer inquiry in language education. *Journal of Language, Identity, and Education*, 5, 1-9. <https://doi.org/10.2307/3587670>
- Nespor, J., Tech, V., & Barber, L. (1995). Audience and the politics of narrative. *International Journal of Qualitative Studies in Education: QSE*, 8(1), 49-62. <https://doi.org/10.1080/0951839950080106>

- Polkinghorne, D. (1988). *Narrative knowing and the human sciences*. State University of New York Press.
- Schilt, K., & Westbrook, L. (2009). Doing gender, doing heteronormativity: ‘Gender normals,’ transgender people, and the social maintenance of heterosexuality. *Gender & Society: Official Publication of Sociologists for Women in Society*, 23(4), 440-464. <https://doi.org/10.1177/0891243209340034>
- Spizzirri, G., Eufrásio, R., Lima, P., de Carvalho-Nunes, H., Kreukels, C., Steensma, D., & Abdo, N. (2021). Proportion of people identified as transgender and non-binary gender in Brazil. *Scientific Reports*, 11(1), 2240. <https://doi.org/10.1038/s41598-021-81411-4>
- Valencia, S., & Zhuravleva, O. A. (2019). Necropolitics, postmortem/transmortem politics, and transfeminisms in the sexual economies of death. *TSQ Transgender Studies Quarterly*, 6(2), 180-193. <https://doi.org/10.1215/23289252-7348468>
- Witherell, C., & Noddings, N. (1991). *Stories lives tell: Narrative and dialogue in education*. Teachers College Press.
- Zimman, L. (2009). “The other kind of coming out”: Transgender people and the coming out narrative genre. *Gender & Language*, 3(1), 53-80 <https://transreads.org/wp-content/uploads>.



“El Monstruo de mi Cuarto”: A Discourse Analysis of Three Short Stories Revealing Domestic Violence and Child Abuse

Alondra Juárez-Hernández

University of Guanajuato, Guanajuato, MEXICO
Division of Social Sciences and Humanities

Received: 7 June 2023 ▪ Revised: 8 July 2023 ▪ Accepted: 12 July 2023

Abstract

During the first days of January 2023, newspapers in Colombia, Mexico, and other Latin American countries exploded with news about a viral story “El monstruo de mi cuarto”. This short story was the youth category winner from the 2022 “Medellin en 100 palabras” competition and it was massively shared on social media creating controversy. The story, short but powerful, spread awareness of a situation that a large number of children live in their household. In this paper, “el monstruo de mi cuarto” along with two more stories are analyzed in terms of their narrative structure and linguistic choices to identify the elements that make the story a strong piece of discourse that reveals experiences of domestic violence and child abuse. The findings suggest that vocabulary and the structural development of the texts were crucial to emphasize the intention of the stories.

Keywords: short stories, narrative analysis, domestic violence, sexual abuse, appraisal theory.

1. Introduction

“El monstruo de mi cuarto” gained special attention through social media at the beginning of this year. Newspapers published different articles about the viral moment that this short story had and its impact (Proaño, 2023, January 9; Jiménez, 2023, January 6; Ramírez, 2023, January 6; Moreno, 2023, January 6; Sánchez, 2023, January 7th). The short story reached millions of users online who were touched by the force of the words of Miguel Ángel López, a 15-year-old who won the youth category of “Medellín en 100 palabras”. This literary contest was created in 2001 in the city of Santiago de Chile. From that year, it expanded to other cities worldwide, such as Medellín and Bogotá, Colombia; Budapest, Hungary; and Puebla, Mexico. In Medellín, Colombia, the contest celebrated its fifth-year anniversary in 2022. The contest aims to promote the creation of short stories which are related to everyday life in those cities. The contest has three categories for different age groups: children (6-13 years old), youth (14-17 years old), and adults (18+). The best 100 short stories are published in a collective book shared publicly and freely.

In this paper, “El monstruo de mi cuarto” will be analyzed alongside two finalist stories. The first one is “Un monstruo humano” by 16-year-old Miguel Ángel Gómez Ossa (p. 113). The second one is “Ser *hombre*” by 17-year-old María Camila Mercado Ramirez (p. 121). Narrative analysis was used as the framework to explore what narrative and linguistic resources were used in these stories to portray experiences of child abuse and domestic violence. First, a literature

review of concepts such as domestic violence, machismo, child abuse, and appraisal theory is provided. After this section, the methodology and research questions, and an overview of narrative analysis is presented. Then, the data analysis procedure is described followed by the examination of the three short stories. This analysis and a discussion of the findings are provided. The last section includes a conclusion and final thoughts on the topic.

- Short stories use a range of linguistic resources to portray experiences of domestic violence.
- These linguistic resources can be metaphors, vocabulary, and the sequence of sentences.
- To construct experiences of violence these elements are used to create judgments and attitudes.
- These judgments and attitudes can be interpreted by the reader through understanding the story's context.
- These stories set in Latin America included implicit and direct instances of domestic violence.

2. Literature review

In this section, concepts such as domestic violence, machismo, child abuse, and appraisal theory will be discussed. These concepts are relevant to the analysis carried out in this paper.

2.1 *Domestic violence, machismo, and child abuse*

It is common to use the term domestic violence to talk about violent acts inside a home. The concept is “used in many countries to refer to partner violence but the term can also encompass child or elder abuse, or abuse by any member of a household (World Health Organization, 2012: 1). Therefore, domestic violence can be defined as a global term encompassing intimate partner abuse, violence against women, and child abuse.

The term intimate partner abuse refers to “the physical, sexual, and /or psychological abuse to an individual perpetrated by a current or former intimate partner” (Rodriguez, Bauer, McLoughlin & Grumbach, 1999: 468). These authors explain that despite being a gender-neutral concept, it is well-known that women are commonly the main victims of this type of violence. Violence against women “occurs in both developed and developing countries and regardless of the dominant religion or political ideology” (Wilson, 2014: 3). No matter the circumstances or the environment, violence against women is a worldwide problem. This type of violence is connected to concepts such as machismo. Machismo can be defined as “an ethos comprised of traits and behaviors prized by and expected of men in Latin countries” (Panitz, McConchie, Sauber & Fonseca, 1983: 35). These ideas are rooted in “traditional” family values and conceptions regarding men and women.

In Latin America, rigid gender roles “have in some cases given rise to negative patterns of couple interaction such as male dominance and domestic violence” (Heaton & Forste, 2008: 183). These gender roles as it was mentioned benefit men over women. Gender roles “are based on the different expectations that individuals, groups, and societies have of individuals based on their sex and based on each society's values and beliefs about gender” (Blackstone, 2003: 336). Women as housewives and the ones in charge of chores and work. Specifically, in Latin countries, women are expected to be “submissive, dependent, sexually faithful to their husbands, and are expected to take care of household needs and dedicate themselves entirely to their husbands and children” (Flake & Forste, 2006: 20). These beliefs can be one of the reasons why violence against women occurs in these contexts. Machismo and the superiority of men are concepts implied in these roles designated for women.

In Hispanic families, the influence of machismo on the dynamics of a household and the acceptance of these beliefs “encourage alcohol abuse by men” (Panitz et al., 1983: 31). The high rates of alcohol consumption and the presence of domestic violence are factors connected to child abuse. Widom and Hiller-Sturmhöfel (2001) write that “several studies have indicated that parental alcohol abuse may increase a child’s risk of experiencing physical or sexual abuse, either by a family member or by another person” (p. 56). In other words, machismo ideas promote high rates of alcohol consumption. At the same time, this leads to a high risk for children to suffer from abuse.

Child abuse is a complex phenomenon that has been difficult to define and delimitate (Santana-Tavira, Sánchez-Ahedo & Herrera-Basto, 1998; Wilczynski & Sinclair, 1999). The efforts to create a proper definition have influenced more attention toward research into this problem. As Santana-Tavira et al. (1998) explained, child abuse started to be defined as physically violent actions. After more research was conducted, the concept included psychological/emotional violence, negligence, and omission, and in general every action that affected a child’s integral development. For this study, the following maltreatment types were included: physical abuse, including corporal punishment, sexual abuse, and emotional abuse such as being witnesses or being exposed to other crimes such as domestic violence (Wilczynski & Sinclair, 1999).

Physical abuse is defined as “proscribed human actions that inflict pain on a child and are capable of causing injury or permanent impairment to development or functioning” (Finkelhor & Korbin, 1988: 8). The consequences of this type of violence are physical injuries such as bruises, fractures, etc. Another type of child abuse, sexual abuse can be conceptualized as a “variety of abusive behaviors, ranging from fondling or touching to sodomy, incest, or rape” (Widom & Hiller-Sturmhöfel, 2001: 52) between “an adult and a sexually immature child for purposes of the adult’s sexual gratification” (Finkelhor & Korbin, 1988: 8). Both forms of violence against children have severe consequences for their development in every area of their life. From the physical injuries to the emotional impact. The aftermath of sexual abuse “appears to stem from the social stigma, the powerlessness of a child in the face of sexual aggression by a parent, and the betrayal of the child at the hands of one of her most crucial caretakers” (Finkelhor & Korbin, 1988: 11). The first aspect can be linked to the tendency of the strong and powerful against the vulnerable and weak. While the second aspect is the heartbreaking reality of most victims of child abuse. Parents, family, home, should be the place where children shall happily develop in a safe space.

The situation in Latin America is somehow critical in terms of violence outside and inside the family context. Flake and Forste (2006) argue that “with so much attention centered on Latin America’s corruption, crime, and political instability, it is easily overlooked that the family is perhaps this region’s most violent social institution” (p. 19). The painful reality is that the place where family members should feel the most secure is actually the most dangerous place for women and children.

2.2 Appraisal theory

Appraisal theory has been described as an “effective framework for analyzing attitudes expressed and interpersonal meanings” in different types of discourse including literary works (Wei, Wherrity & Zhang, 2015: 235). Literary texts such as stories and tales can have characteristics that make them unique forms of expression. Compared with argumentative texts, stories are different in terms of “the persuasive intent of messages that rely on arguments and evidence is usually transparent to audiences, but the precise intent of stories may be substantially more opaque” (Berger, Ha & Chen, 2019: 303). Therefore, the interpretation of the message of a story is more complex to decipher. There are no explicit words telling the writer’s intention and the beliefs and ideas of the authors tend to stay behind the lines.

Appraisal is an umbrella term used to “refer to the semantic resources including words, phrases, and structures that speakers or writers employ to negotiate emotions, judgments, and valuations” (Wei, Wherrity & Zhang, 2015: 235). Authors use these tools to convey messages through text to an audience. The focus on interpersonal meanings permits the interpretation of “the subjective presence of writers/speakers in texts as they adopt stances towards both the material they present and those with whom they communicate” (Martin & White, 2005: 1). Therefore, the analysis of the stories involves the writer’s stance and the intended audience. This model considers three main concepts, attitude, graduation, and engagement. Attitude refers to the evaluative meaning through which speakers/writers take a positive or negative stance, and it can be divided into three subcategories, affect, judgement, and appreciation (Fortanet-Gomez, 2022). Graduation can be defined as an evaluative tool that gradates the meaning of terms by using adjectives or other parts of speech to strengthen or weaken, and it can be divided in subcategories such as force and focus (Korenek & Šimko, 2014). Engagement, the third component of the model, refers to the “attitudes and the play of voices around opinions in discourse” (Wei, Wherrity & Zhang, 2015: 236). All these three components are expressed in stories through linguistic resources.

3. Methodology

This section will present a rationale for the methodological aspects of this study. These components are the research questions, the procedure, and the method for the analysis. This last aspect was narrative analysis.

3.1 Research questions

The research questions that delimit the scope of this study were:

How are linguistic elements used in short stories to portray experiences of domestic violence and child abuse?

What do these stories reveal about the social context where these short stories are embedded?

Therefore, this paper aims to provide answers to these two research questions through narrative analysis. The next section presents an overview of the method for the analysis and the procedure.

3.2 Narrative analysis

In 1967, Labov and Waletzky developed a model to analyze narratives based on seven components. They based these components on the idea that narratives were constructed by two types of clauses, referential and evaluative. Referential clauses are related to “what the story is about: events, characters, setting; whereas evaluative clauses are connected to “why the narrator is telling the story and why the audience should listen to it” (De Fina & Johnstone, 2015: 153). These two types of sentences create a story by intertwining elements to organize and give structure to the story and the evaluative components connected to appraisal theory.

The seven elements of the framework are orientation, complication, evaluation, resolution and coda. These are defined as follows by Labov (1972):

Abstract: It is the summary of the events and the introductory part of the narrative.

Orientation: It refers to the scene setting where the people, time, and place are stated.

Complication: This refers to the actual events of the narrative or the occurrences that move it ahead. Complicating actions may be physical actions.

Evaluation: It can be defined as the point, or reason, why the narrative is being told, and it can be done in a number of ways (internal or external).

Resolution: Outcome, result, resolution. At this point, the narrator indicates that the story has come to a close, and that a final action has occurred.

Coda: Labov explains that the narrator points out the relevance of the story by connecting it with everyday life, or with other events or actions that fall outside the story frame.

3.2.1 Procedure

The three short stories were examined through narrative analysis. The stories were divided by the components of the narrative framework. Then, the three stories were contrasted to identify common themes or patterns among the stories. After this examination, literary interpretation was employed. This concept requires the interpreter to “delve deep into a literary piece and bring out to consideration not only the superficial or literal aspects but also ponder over the underlying concepts” (Irshad & Ahmed, 2015: 28). This concept was used to improve the analysis of the stories in terms of their underlying meanings and ideas.

4. Analysis and discussion of results

In this section, the findings from the analysis will be discussed. First, the discussion will be divided into the three stories examined in this paper. Second, three themes will be presented to describe some patterns and emergent themes from the stories.

4.1 *El monstruo de mi cuarto*

The story begins by presenting the location of the house of the protagonist: “*Mi casa queda en una loma cerca de la estación Andalucía. Allí vivimos tres personas. Mi mamá, El monstruo y yo*”. This is the orientation component of the story where the characters are introduced and the attention is drawn to this mysterious being, the monster. The complication is the longest part of this story. The first sentence of this component explains what happens when the protagonist goes to sleep, “*Cada vez que me voy a dormir puedo ver que en la esquina de mi habitación se para el monstruo para verme mientras duermo*”. It is common to say that monsters like the darkness of bedrooms and they appear specially when one is alone. The second sentence states: “*Me da miedo que me haga algo mientras no puedo verlo, puedo sentir su mirada más y más profunda, como si sus intenciones se escucharan a gritos*”. The protagonist is expressing a negative feeling explicitly while saying that he/she is scared. Then this is reinforced by the following clauses. The first one says that he/she can “feel” the monster’s gaze as it stares. The second one is connected to the previous and stating that the monster’s intentions can be “heard” as if it was screaming. With these ideas, the feeling of being scared by the monster is emphasized based on the descriptions of the monster’s behavior and the use of metaphors. The resolution is composed by this sentence: “*Le he puesto varios nombres, El monstruo, El vigilante, El coco y muchos otros*”. The protagonist uses these different names to describe this mysterious person. A monster is a scary being who commonly appears in nightmares and a vigilante is watchful. *El Coco* is a man with a bag that appears at night and takes children who do not go to sleep early or have bad behavior (Guillaumin, 2023, June 5). The protagonist judges this person negatively with these names, based on his appearance maybe as being large, ugly, or scary; and based on his behavior as someone who is watchful, and that appears at night. In the coda, the last sentence is “*Pero mi*

mamá le dice amor”. In contrast, the mother judges this person positively. By calling this person *love*, she indicates that maybe she is not aware of what is happening, or she might be ignoring it.

This story is written in the present tense. Throughout all the clauses, the experience narrated in the story is introduced as routinary in the life of the protagonist. These aspects contributed to the viral moment of the story. Social media users who read the story interpreted its message to be a call for help from a victim of child sexual abuse. People argued and called the authorities to investigate the life of the story’s author to find out if he wrote the story based on his own experience (Flores, 2023, January 10; Proaño, 2023, January 9; Cárdenas, 2023, January 13; Gómez, 2023, January 7; Arévalo, 2023, January 8). The author had to declare that he was not a victim of sexual abuse and that he was inspired to write the story from the experiences of some friends.

4.2 *Un monstruo humano*

The second story sets the context in the orientation as follows: “*En un día normal y corriente, seguía mi rutinaria vida normal, buscándome el pan entre las frías calles de Medellín*”. The protagonist of this story values this specific day as normal and not extraordinary. He/she describes the beginning of this story as his/her routine in the city. Then, the complication component of the story presents that “*La gente me mira raro, me dice «monstruo» y me reclama disculpas el barrio por la muerte de mi padre, el único relojero*”. The protagonist judges the behavior of the people as weird and unusual because they call him/her a monster. He/she then introduces another important aspect which is the death of his/her father. After this segment, the evaluation is constructed in the following way, “*Me pregunto entonces dónde estaban cuando la botella desataba el verdadero monstruo dentro de mi padre, no existía temor mayor que aquel habitando mis ojos, ni mayor valentía que aquella en mis puños,*”. He/she asks where these people that call him monster were when his/her dad was drunk. The protagonist judges the behavior of his/her dad as negative by describing his/her father’s acting as a consequence of alcohol. The behavior of his/her father is judged as the real monster. The protagonist expresses being scared and brave but the fact that he/she does not state it explicitly, reinforces the message through the metaphors. The resolution is composed by the last sentences, “*no me arrepiento de lo que hice ¿Por qué debería disculparme por ser un monstruo? ¿Acaso alguien me pidió disculpas por convertirme en uno?*”. He/she directly declares that he/she does not regret what he did. This means that he/she judges his/her behavior as positive and correct. This attitude is emphasized with the two finishing sentences. He/she argues that there is no reason for him to be apologetic about being a monster because no one apologized to him for transforming him into one. The protagonist is referring to the people who called him monster because of the death of his/her dad without knowing what happened at his/her house.

The experience portrayed in this story contains elements that could be interpreted as physical child abuse caused by an alcoholic father. There is no mention of another member of the family, but the situation indirectly suggests that the child lived with a father alone. The child can be possibly a man because he dared to physically fight his father and survive. This story highlights the role of society in cases of domestic abuse. This connects to one of the consequences of the experience for the protagonist, as he claims to have become a monster himself. This could refer to the fact that he was involved in his father’s death or that he has become an alcoholic as a consequence of the experience.

4.3 *Ser “hombre”*

The third story introduces the conflict of the story in the orientation, “*Tu hermano y mi madre discutían con frecuencia, tu hermano decía que el estar conmigo te volvía débil, dócil,*

completamente inútil.” In this segment, the mother of the protagonist and her possible partner’s brother are introduced as constantly fighting. She describes how her partner’s brother judges their couple relationship, especially the behavior of his brother as a result of being with the protagonist. The words used to describe his behavior are weak, docile, and useless. These words are negative judgments connected to the next segment of evaluation. It continues as “*¿cómo era posible que jugaras con muñecas y me ayudarás con labores de la casa? «No actúa como un hombre», repitió en varias ocasiones*”. The negative adjectives are strengthened by the brother’s claims that the protagonist’s partner is not “acting like a man” because he plays with dolls and helps with the house chores. In the evaluation, the protagonist expresses her ideas directly by challenging the idea of what her partner’s brother thinks about what a man is, “*Pero ¿qué era actuar como hombre? ¿Era entrar a mi habitación a medianoche y despojarme de mi ropa como hacía papá? ¿O golpear a mamá como hacía mi hermano?*”. Her last two sentences explicitly state instances of child sexual abuse and domestic violence.

This story emphasizes how gender roles and machismo ideas are connected to domestic violence and child sexual abuse. The author gives examples of behavior that are expected from women but not for men, such as playing with dolls and doing house chores. The brother of the protagonist’s partner holds these ideas of men as being opposite to weak, docile, and useless. His judgment of his brother’s behavior implicitly shows machismo thoughts. The finishing sentences are explicit declarations of child sexual abuse from the protagonist’s father and domestic violence towards her mother from her brother.

4.4 *The stories and the Latin American context*

In the first two stories, *El monstruo de mi cuarto* and *un monstruo humano*, the authors portrayed experiences of child sexual abuse and child physical abuse without explicitly stating it in the text. Throughout the narrative structure, the authors used resources such as metaphors, vocabulary, grammatical tense, and first-person voice, to convey the story. The narrative structures followed a similar pattern. The plot of the story is understood as the story unfolds. The message grows sentence by sentence and concludes with the most impactful lines in the last stages of the narrative framework. In this sense, interpretation plays a relevant role in short stories. Short story writers need to be precise with the organization of sentences and the selection of words that aid in the portrayal of the experience they focus on. According to what was analyzed, the stages of the narrative follow an accumulative effect where the understanding of the story occurs until the last sentence of the short story.

In this way, every word and sentence written is valuable for the interpretation of the whole message of the story. The analysis of the three short stories involved the following consideration, “understanding literary works may be dependent on cultural contexts which are not found in the text” (Altikriti, 2011: 1374). The three short stories were contextualized and intended for a Latin American audience. The experiences expressed directly and indirectly showed the complex situations that happen in Latin American countries. Domestic violence and child abuse are made visible through these stories.

5. Conclusions

The results of this analysis can conclude that the linguistic elements used in short such as metaphors and vocabulary are used to construct judgments and attitudes. The construction of these interpersonal meaning elements is used to strengthen the experiences of domestic abuse. These experiences are implicitly and sometimes directly expressed in the texts. Furthermore, the organization of the sentences in the different narrative elements of the story creates an accumulative effect through which the victims’ story gains more impact. These aspects concrete

the portrayal of domestic violence and child abuse as the intention of the writer is interpreted by the intended audience and readers. It can also be concluded that understanding the context where the stories are set is crucial for the analysis and interpretation of short stories.

Lastly, it is important to highlight the role that this kind of story can have in promoting awareness of social problems such as domestic violence, and child sexual and physical abuse.

Acknowledgements

I would like to express my gratitude to Dra. Alejandra Nuñez Asomoza for her patience and feedback in the development of this article. University of Guanajuato and CONAHCYT as well for their institutional support to my educational journey.

This research did not receive any specific grant from funding agencies in the public commercial, or not-for-profit sectors.

The authors declare no competing interests.

References

- Altikriti, S. F. (2011). Speech act analysis to short stories. *Journal of Language Teaching and Research*, 2(6), 1374-1384. <http://dx.doi.org/10.4304/jltr.2.6.1374-1384>
- Arévalo, L. (2023, January 8). Medellín en 100 Palabras, la ficción y la intervención en la literatura. *El Magazin Cultural*. <https://www.elespectador.com/el-magazin-cultural/medellin-en-100-palabras-la-ficcion-y-la-intervencion-en-la-literatura/>.
- Berger, C. R., Ha, Y., & Chen, M. (2019). Story appraisal theory: From story kernel appraisals to implications and impact. *Communication Research*, 46(3), 303-332. <https://doi.org/10.1177/0093650216641186>
- Blackstone, A. M. (2003). Gender roles and society. In J. R. Miller, R. M. Lerner & L. B. Schiamberg (Eds.), *Human ecology: An encyclopedia of children, families, communities, and environments* (pp. 335-338). ABC-CLIO.
- Cárdenas, M. (2023, January 13). ‘El monstruo de mi cuarto’: el texto de un adolescente sobre la violencia y el abuso en casa. *Playground*. <https://www.playgroundweb.com/impacto-social/el-monstruo-de-mi-cuarto-el-texto-de-un-adolescente-que-conmueve-22075>.
- De Fina, A., & Johnstone, B. (2015). Discourse analysis and narrative. In D. Tannen, H. E. Hamilton & D. Schiffrin (Eds.), *The handbook of discourse analysis*, (152-167). John Wiley & Sons, Inc.
- Finkelhor, D., & Korbin, J. (1988). Child abuse as an international issue. *Child Abuse & Neglect*, 12(1), 3-23. [https://doi.org/10.1016/0145-2134\(88\)90003-8](https://doi.org/10.1016/0145-2134(88)90003-8)
- Flake, D. F., Forste, R., (2006). Fighting families: family characteristics associated with domestic violence in five Latin American countries. *Journal of Family Violence*, 21(1), 19-29. <https://doi.org/10.1007/s10896-005-9002-2>
- Flores, X. (2023, January 10). “El monstruo de mi cuarto”: El relato sobre el abuso a menores que conmociona en redes. *El Sol de Córdoba*. <https://www.elsoldecordoba.com.mx/doble-via/colombia-el-monstruo-de-mi-cuarto-el-cuento-adolescente-del-concurso-medellin-en-100-palabras-9445838.html>.

- Fortanet-Gomez, I. (2022). Applying Appraisal theory for the interpretation of experienced researchers' interviews on Open Access. *Revista Signos: Estudios de Lingüística*, 55(109), 481-500 <http://revistasignos.cl/index.php/signos/article/view/674>.
- Gómez, P. (2023, January 7). El monstruo de mi cuarto. *El País*. <https://www.elpais.com.co/opinion/columnistas/paola-andrea-gomez-perafan/el-monstruo-de-mi-cuarto.html>.
- Guillaumin, A. (2023, June 5). "El Coco": una leyenda que no te va a dejar dormir por varios días, ¿te la sabes? *Diario de Xalapa*. <https://www.diariodexalapa.com.mx/doble-via/la-leyenda-de-el-coco-o-bogeyman-cuando-se-creo-y-de-que-se-trata-10174500.html>.
- Heaton, T. B., & Forste, R., (2008). Domestic violence, couple interaction and children's health in Latin America. *Journal of Family Violence*, 23(1), 183-193. <https://doi.org/10.1007/s10896-007-9142-7>
- Irshad, A., & Ahmed, M. (2015). The structural analysis of "Take Pity": a short story by Bernard Malamud. *European Journal of English Language: Linguistics and Literature*, 2(1), 26-31. https://www.academia.edu/download/67708764/THE_STRUCTURAL_ANALYSIS_OF_TAKE_PITY_A_SHORT_STORY_BY_BERNARD_MALAMUD.pdf.
- Jiménez, E. (2023, January 6). "El monstruo de mi cuarto" el cuento que activó la alerta por abuso sexual. *Eje Central*. <https://www.ejecentral.com.mx/el-monstruo-de-mi-cuarto-el-cuento-que-activo-la-alerta-por-abuso-sexual/>.
- Korenek, P., & Šimko, M. (2014). Sentiment analysis on microblog utilizing appraisal theory. *World Wide Web*, 17(1), 847-867. <https://link.springer.com/article/10.1007/s11280-013-0247-z>.
- Labov, W. (1972). The transformation of experience in narrative syntax. In W. Labov (Ed.), *Language in the inner city* (pp. 354-396). University of Pennsylvania Press.
- Martin, J. R., & Rose, D. (2007). *Working with discourse: meaning beyond the clause* (2nd edition). Continuum.
- Metro de Medellín and Comfama (2022). *Medellín en 100 palabras*. <https://medellinen100palabras.com/web/sites/default/files/libro/MEDELLIN-EN-100-PALABRAS-DIGITAL-OK.pdf>.
- Moreno, P. (2023, January 6). Joven de 15 años ganó concurso Medellín en 100 palabras con historia de violencia intrafamiliar. *Agencia de Periodismo Investigativo*. <https://www.agenciapi.co/noticia/regiones/joven-de-15-anos-gano-concurso-medellin-en-100-palabras-con-historia-de-violencia-intrafamiliar>.
- Panitz, D. R., McConchie, R. D., Sauber, S. R., & Fonseca, J. A. (1983). The role of machismo and the Hispanic family in the etiology and treatment of alcoholism in Hispanic American males. *The American Journal of Family Therapy*, 11(1), 31-44. <https://doi.org/10.1080/01926188308250109>
- Proaño, N. (2023, January 9). ¿Quién es Miguel Ángel López, el autor del cuento "El monstruo de mi cuarto" que se hizo viral en las redes sociales y trata del abuso? *Metro Ecuador*. <https://www.metroecuador.com.ec/entretenimiento/2023/01/09/quien-es-miguel-angel-lopez-el-autor-del-cuento-el-monstruo-de-mi-cuarto-que-se-hizo-viral-en-las-redes-sociales-y-trata-del-abuso/>.
- Ramírez, F. (2023, January 6). 'El monstruo de mi cuarto': crudo relato que ganó concurso 'Medellín en 100 palabras'. *Noticias Caracol*. <https://noticias.caracol.com/antioquia/el-monstruo-de-mi-cuarto-crudo-relato-que-gano-concurso-medellin-en-100-palabras-rs15>.
- Rodriguez, M. A., Bauer, H. M., McLoughlin, E., & Grumbach, K. (1999). Screening and intervention for intimate partner abuse: practices and attitudes of primary care physicians. *JAMA*, 282(5). 468-474. <https://jamanetwork.com/journals/jama/fullarticle/190985#:~:text=doi%3A10.1001/jama.282.5.468>.

- Sánchez, D. (2023, January 7). “El monstruo de mi cuarto”, la historia detrás del cuento. *HSB Noticias*. <https://www.hsbnoticias.com/el-monstruo-de-mi-cuarto-la-historia-detras-del-cuento/>.
- Santana-Tavira, R., Sánchez-Ahedo, R., & Herrera-Basto, E. (1998). El maltrato infantil: un problema mundial. *Salud pública de México*, 40(1), 58-65. <https://saludpublica.mx/index.php/spm/article/view/6058>.
- Wei, Y., Wherrity, M., & Zhang, Y. (2015). An analysis of current research on the appraisal theory. *Linguistics and Literature Studies*, 3(5), 235-239. <https://doi.org/10.13189/LLS.2015.030506>
- Widom, C. S., & Hiller-Sturmhöfel, S. (2001). Alcohol abuse as a risk factor for and consequence of child abuse. *Alcohol Research & Health*, 25(1), 52-57. <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC6707113/>.
- Wilczynski, A., & Sinclair, K. (1999). Moral tales: Representations of child abuse in the quality and tabloid media. *Australian & New Zealand Journal of Criminology*, 32(3), 262-283. <http://dx.doi.org/10.1177/000486589903200305>
- Wilson, T. D. (2014). Violence against women in Latin America. *Latin American Perspectives*, 41(1), 3-18. <https://www.jstor.org/stable/24573973>.
- World Health Organization (2012). Understanding and addressing violence against women: Intimate partner violence (No. WHO/RHR/12.36). *World Health Organization*. https://apps.who.int/iris/bitstream/handle/10665/77432/WHO_RHR_12.36_eng.pdf (accessed 3 June 2023).



AIMS AND SCOPE

The OJSA, as an international multi-disciplinary peer-reviewed **open access online academic journal**, publishes academic articles deal with different problems and topics in various areas of theoretical studies of arts or the other studies which relates to arts (*theory of visual arts*: drawing, painting, sculpture, ceramics, printmaking, design, crafts, photography, video, filmmaking, architecture, conceptual arts, textile arts, etc.; *theory of applied arts*: industrial design, graphic design, fashion design, interior design, decorative arts, etc.; *theory of performing arts*: comedy, dance, theatre, film, music, opera, rhetoric, marching arts, folklore, etc.; *music theory, historical musicology, ethnomusicology*; *theory of literature*: prose, poetry, drama, creative writing, etc.; *comparative literature*; *history of arts*; *museology*; *esthetics*; *psychology of arts, psychology of creativity*; *sociology of arts*; *cultural anthropology*; *art education, music education*, etc.).

The OJSA provides a platform for the manuscripts from different areas of study. The journal welcomes original theoretical works, analyses, reviews, etc. The manuscripts may represent a variety of theoretical, philosophical and epistemological perspectives and different methodological approaches.

The OJSA is already indexed in Crossref (DOI), BASE (Bielefeld Academic Search Engine), Google Scholar, J-Gate, ResearchBib and WorldCat - OCLC, and is applied for indexing in the other bases (Clarivate Analytics – SCIE, ESCI and AHCI, Scopus, ERIH Plus, Ulrich's Periodicals Directory, Cabell's Directory, SHERPA/RoMEO, EZB - Electronic Journals Library, etc.).

The authors of articles accepted for publishing in the OJSA should get the ORCID number (www.orcid.org).

The journal is now publishing 2 times a year.

PEER REVIEW POLICY

All manuscripts submitted for publishing in the OJSA are expected to be free from language errors and must be written and formatted strictly according to the latest edition of the [APA style](#). Manuscripts that are not entirely written according to APA style and/or do not reflect an expert use of the English language will **not** be considered for publication and will **not** be sent to the journal reviewers for evaluation. It is completely the author's responsibility to comply with the rules. We highly recommend that non-native speakers of English have manuscripts proofread by a copy editor before submission. However, proof of copy editing does *not* guarantee acceptance of a manuscript for publication in the OJSA.

The OJSA operates a double-blind peer reviewing process. The manuscript should not include authors' names, institutional affiliations, contact information. Also, authors' own works need to be blinded in the references (see the APA style). All submitted manuscripts are reviewed by the editors, and only those meeting the aims and scope of the journal will be sent for outside review. Each manuscript is reviewed by at least two reviewers.

The editors are doing their best to reduce the time that elapses between a paper's submission and publication in a regular issue. It is expected that the review and publication processes will be completed in about 2-3 months after submission depending on reviewers' feedback and the editors' final decision. If revisions are requested some changing and corrections then publication time becomes longer. At the end of the review process, accepted papers will be published on the journal's website.

OPEN ACCESS POLICY



The OJSA is an open access journal which means that all content is freely available without charge to the user or his/her institution. Users are allowed to read, download, copy, distribute, print, search, or link to the full texts of the articles, or use them for any other lawful purpose, without asking prior permission from the publisher or the author. This is in accordance with the BOAI definition of open access.



All articles published in the OJSA are licensed under a [Creative Commons Attribution 4.0 International License](https://creativecommons.org/licenses/by/4.0/).

Authors hold the copyrights of their own articles by acknowledging that their articles are originally published in the OJSA.

