

Studeni 2024

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All eyes
were open
in front of the loneliness
painted over by weeping.

Tin, tan, tin, tan.

The green cypress trees
guarded his soul
crumpled by the wind,
and words like scythes
cut down the souls of flowers.

Tin, tan, tin, tan.

The sky was withered.
Oh evening held captive by the
clouds,
eyeless sphinx!
Obelisks and chimneys
made soap bubbles.

Tin, tan, tin, tan.

The rhythms curved
and the air curved,
fog warriors
made the trees
catapults.

Tin, tan, tin, tan.

Oh late,
late of my other kiss!
Distant theme of my shadow,
no golden ray!
Empty rattle.
Crumbling afternoon
on pyres of silence.

Federico García Lorca — November



Tradwives: another topic of discussion among women

In recent years, the rise of the "tradwife" movement has given rise to debates about gender roles, feminism, and the concept of misogyny.

"Tradwife" refers to a woman who embraces traditional gender roles, often focusing on homemaking, child-rearing, and supporting her husband's career. This lifestyle emphasizes femininity, being a housewife, and often a rejection of modern feminist ideals. But while some see this lifestyle as a way of empowerment, others argue that it is directly tied to patriarchal structures and steps up outdated, misogynistic views.

On the internet and social media, a lot of profiles of women that show this lifestyle can be found, with videos on which they cook or give pieces of advice.



Image from People/ by @esteecewilliams and @naraazizasmith

What is the origin of this wave?

'Fascinating Womanhood' was written by Helen Andelin in 1963 and whose main "mantra" is that the basis of a happy marriage is "ideal femininity" with which one can "manipulate men". Of course, women's place is always under their husbands. Dixie Andelin Forsyth, the author's daughter, told Stylist magazine that 'the movement is growing because women have had enough feminism in the UK' and told feminists that 'thanks for the trousers, but we see life differently'. The social media era has made it viral, it started there in 2010, but especially since 2020.

The Debate

On the one hand, critics against the tradwife movement argue that it supports patriarchal and misogynistic beliefs. By sticking to traditional gender roles, tradwives may establish a system where women

are only defined by their relationship to men and their role within the household. The issue is that, rather than offering a choice, the movement places women back into rigid, unequal roles, limiting their freedom and autonomy.

On the other hand, supporters of the tradwife lifestyle, argue that this viewpoint is superficial. For them, choosing it is not about oppression, but about feeling comfortable in traditional domestic roles. Many women dedicate their lives to being housewives as valuable and fulfilling tasks. They believe these roles are worthy of respect and should not be dismissed as inferior or old-fashioned.

The tradwife movement is deeply controversial because it challenges modern feminist ideas of gender equality and the role of women in society. While critics argue that it perpetuates misogyny by reinforcing a patriarchal view of women as subservient, supporters defend that it is a personal choice that can be empowering. In the end, there is the key, it is about choice: women must have the freedom to define their roles in society, whether that means working outside the home or inside it. But are the conditions in place to decide freely? In some social media profiles, relationships with certain "red flags" of manipulation by the husband exist, so the line is very blurred. Being aware of what psychological abuse is, that a couple is not essential and everyone's highest priority is themselves, are the keys for anyone to decide freely.

Article by Carmen Sanz

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#NOEXCUSE

Las Mariposas: Priča o borbi protiv nasilja nad ženama

Međunarodni dan borbe protiv nasilja nad ženama obilježava se svake godine 25. studenog, u znak sjećanja na sestre Mirabal, poznatije kao „las mariposas“ (leptiri). No, tko su uopće bile sestre Mirabal i zašto su bitne?

Tri sestre, Patria, Minerva i María Teresa Mirabal, danas su simbol hrabrosti, otpornosti i borbe protiv ugnjetavanja, a tu titulu su zaslužile na temelju dugogodišnjeg otpora prema diktatoru Rafaelu Trujillo. Naime, između 1930. i 1961. Rafael Trujillo vladao je Dominikanskom Republikom pod režimom koji je često opisivao kao jedan od najkrvavijih u Latinskoj Americi. Tri desetljeća Trujillove vladavine obilježena su teškim kršenjem ljudskih prava, cenzurom i političkom represijom, odnosno -strahom i nasiljem. Režim je također karakterizirala patrijarhalna moć, što znači da su rodne uloge bile rigidno definirane, a od žena se očekivalo da ispune svoju tradicionalnu ulogu; da budu brižne supruge i majke. Naravno, to je značilo da su mogućnosti obrazovanja i zapošljavanja žena bile izuzetno ograničene, a politička i ekonomska moć bila je rezervirana isključivo za muškarce.

Jasno, nakon nekog vremena počeli su se stvarati pokreti otpora. Većina uključenih bili su muškarci, ali pokretu su se pridružile i mnoge žene, uključujući sestre Mirabal. One potječu iz bogate obitelji koja je visoko cijenila obrazovanje i moralni integritet, tako da se može reći da je odgoj imao veliku ulogu u razvoju aktivizma kod sestara. Minerva, politički najaktivnija, zajedno sa svojim mužem, bila je vođa u „El Movimiento Revolucionario 14 de Junio“, organizaciji otpora koja je planirala oružanu pobunu za svrgavanje diktatora. Uočivši brutalnost Trujillovog režima, ubrzo su se pokretu pridružile i ostale sestre. Nedugo nakon, Trujillo je započeo masovna uhićenja pripadnika pokreta otpora, a Minerva je uskoro postala meta režima, i to 1949. godine kada je, blago rečeno, odbila

seksualno zadovoljiti diktatora. Usprkos tome, sestre Mirabal ostale su nepokolebljive u svojoj borbi za pravdu. Centralnu ulogu u pokretu imala je Minerva, koja je bila zadužena za regrutiranje novih članova, planiranje tajnih operacija i raskrinkavanje režimske propagande, a Patria i Marie Terese bile su joj potpora, ne samo u aktivističkom, već i u organizacijskom smislu. Njihov aktivizam uključivao je dijeljenje letaka, organiziranje skupova i sudjelovanje u prosvjedima i demonstracijama. Sestre Mirabal svjesno su riskirale svoje živote kako bi se suprotstavile režimu i zalagale za prava i slobode žena, ali i svih svojih sugrađana. Uvidjevši snagu sestara Mirabal i odjek njihovog djelovanja, Trujillo



je navodno izjavio da „ima samo dva politička problema za riješiti: crkvu, i sestre Mirabal“. Hrabrost sestara Mirabal pred takvom opasnošću pokazala je njihovu nepokolebljivu predanost cilju. Nažalost, kako se otpor povećavao, sestre su sve češće bile uhićivane, a 25. studenog 1960. godine, sve tri sestre su brutalno ubijene od strane Trujillove tajne policije. Službeni narativ tvrdio je da je njihova smrt posljedica prometne nesreće, no pokazalo se da su zapravo bile su zadavljene, s polomljenim kostima. Njihova su tijela zatim bačena s litice kako bi njihova smrt izgledala kao „nesretni slučaj“. Vijest o njihovom ubojstvu šokirala je sugrađane, ali je imala i dubok utjecaj na međunarodnoj razini. Brutalnost njihova ubojstva potaknula je globalno protivljenje Trujillovoj diktaturi, tj. skrenula je pozornost na kršenja ljudskih prava koja su se događala pod Trujillovom vladavinom i pridonijela rastućem pritisku za političkom reformom.

Pojačano protivljenje režimu konačno je i dovelo do atentata na dominikanskog diktatora 30. svibnja 1961. godine, nakon čega je priča o sestrama Mirabal postala snažan simbol otpora i pravde, nadahnjujući pokrete za ljudska prava diljem svijeta. Doprinosi sestara Mirabal nadilaze samo politički aktivizam; također su imale značajnu ulogu u razvoju feminističkih pokreta. Njihov otpor protiv patrijarhata i njihova borba za ravnopravnost spolova postavili su presedan za aktivizam za prava žena u Latinskoj Americi. Pokazale su da žene mogu biti moćni pokretači promjena i da su njihovi glasovi i djela itekako važni u borbi za pravdu.

Zanimljivo je da su Patria, Minerva i María Teresa Mirabal imale još jednu sestru - Dedé. Iako ona nije bila pretjerano politički aktivna, uvijek se ponosila hrabrošću svojih sestara, te je poživjela dovoljno dugo da svijetu ispriča priču o njima. Prema tome, godine 1994. otvorila je Muzej sestara Mirabal, i to u kući u kojoj su odrasle, u pokrajini Salcedo, koja je u međuvremenu preimenovana u "Hermanas Mirabal Province". Nasljeđe sestara Mirabal tako i danas živi kroz njihov doprinos ljudskim pravima i ravnopravnosti spolova.

IZVORI

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Autorica: Ivana Dubroja



Image from <https://dominantoday.com/dr/local/2021/05/17/disney-to-launch-the-roar-of-the-butterflies-a-series-inspired-by-the-life-of-the-mirabal-sisters/>



The Fascination of One-Hit Wonders

One-hit wonders are a unique phenomenon in the world of music, where an artist or band achieves success with a single song but struggles to replicate that success with any subsequent releases. These moments of fame are often marked by catchy tunes that capture the public's imagination, only to be followed by silence. Despite their limited chart presence, one-hit wonders can leave an indelible mark on pop culture, and their songs often endure long after the artists disappear from the spotlight.

The appeal of one-hit wonders lies in their ability to create an instant connection with people. Whether it's a dance anthem, a deep ballad, or an infectious pop tune, these songs have a quality that resonates deeply with the spirit of the times. Take, for example, "Take On Me" by A-ha. Released in 1984, this song became a global sensation thanks to its catchy melody and innovative music video, which featured a blend of live-action and animation. Despite A-ha's continued music career, "Take On Me" remains their defining hit.



Image from CNN

Another quintessential one-hit wonder is "Tainted Love" by Soft Cell. Originally written by Ed Cobb and first recorded in 1965, the song was reinterpreted by Soft Cell in 1981 and became a defining moment of the early 1980s new wave and synth-pop movement. Though the band had a successful career in the UK, "Tainted Love" remains their most iconic and commercially successful single worldwide.



Image by Rob Copsey

The life cycle of a one-hit wonder often raises questions about the unpredictable nature of the music industry. Success can sometimes be attributed to a combination of factors: timing, a memorable hook, and the right kind of exposure. For some artists, the challenge is in trying to replicate their initial success, but they often fail due to the difficulty of recapturing that very unlikely success. For others, a single moment of fame is enough to cement their place in music history.

Despite their fleeting moments of fame, one-hit wonders continue to thrive in nostalgic playlists and retro radio stations. Their songs recall a time when the music world was a little more unpredictable and a lot more fun.

From the last years

One of the most iconic one-hit wonders of the last decade is Gotye, the Belgian-Australian singer whose 2011 song "Somebody That I Used to Know" became a global sensation. Featuring New Zealand singer Kimbra, the song dominated charts worldwide, hitting number one in over 30 countries, including the United States, the UK, and Australia. The track's haunting melody, coupled with its unique blend of indie pop and art rock, resonated with millions. However, despite the immense success of "Somebody That I Used to Know", Gotye has not been able to replicate that same level of mainstream success with his other work. His next albums, while critically praised, did not garner the same commercial appeal, making him a classic example of a modern one-hit-wonder.

Similarly, Passenger, the British singer-songwriter whose real name is Mike Rosenberg, achieved massive success with his 2012 hit "Let Her Go". The song, a soft acoustic ballad with reflective lyrics, became a phenom worldwide, reaching number one in countries like Germany, Australia, and the Netherlands, and landing in the top 10 in the US. "Let Her Go" was streamed billions of times, and its success helped Passenger gain a large fanbase. However, despite releasing several albums since, none of his other songs have come close to matching the success of this hit, leaving "Let Her Go" as his piece in the public consciousness.

The digital age has made it easier than ever for artists to gain rapid, viral success, but it has also made it harder to maintain long-term relevance. For Gotye and Passenger, their milestone may have outshone their subsequent

work, but they will forever be remembered for those fleeting moments of musical magic. One-hit wonders may disappear from the mainstream, but their songs continue to live on, played on repeat and woven into the soundtrack of our lives.



Image from Canva

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Article by Adrián Cobo and Carmen Sanz



Image from NFL Germany

What is it like to cover a full NFL weekend?

A full experience recap by Adrián Cobo

Going through the tunnel, the adrenaline of getting on the pitch, the warmth of the stands, the decision-making. All this could be the description of a match of any sport and the participants in it. But also the emotions that go through your head as one of the people covering these events. And no matter how much you go as an accredited professional, it is normal that sometimes the personality of an amateur appears everywhere. You're a professional and you're in control, but being next to players you follow daily is a feeling that's hard to match.

The process of watching an NFL game as a media-accredited person doesn't start on Sunday - the day of the game - but from Friday onwards you have to be thinking about the game because that's when training starts. On Friday you have to go to the city's outskirts to watch the players train. In Munich, the venues are on the edge of the city limits - about seven kilometres from the centre - but in London, you have to go an hour - about 30/40km in London terms - to watch the training sessions. It's like going to Zabok from Zagreb to watch a training session. Safety comes first at these events. The further away from the city, the better you can control the people attending the training sessions.

The atmosphere inside the training sessions is one of professionalism, yes, but of tense calm. Everyone is waiting for the press to be called to record what they need to record of the training sessions. Nobody knows what we're going to be able to record, it's improvised. They might let you record 5 minutes, 15 minutes or the whole training session. You don't know. So you have to be prepared for all possible circumstances. And then wait for the press conference. The good part is that the NFL treats well the media covering the game. In the meantime you are talking with other journalists, eating some food and chatting about football or life. The wait is not that bad, only you need to be prepared for the press conferences.



Press conferences are a different matter. In the beginning, cordiality reigns, but once the questions are thrown into the air, cordiality turns into a struggle for attention and space. To get the desired headline. At the end of the day, it's your job. Once the press conference is over, cordiality reigns and everything returns to the friendly tone of before. After the training session, it is normal to share taxis, buses and trains to return to the city.

Saturday is a quieter day, there is usually an event to accompany the weekend so it doesn't remain empty. It is usually dedicated to the teams' fans and to strengthening relations between the press, NFL, fans and the cities hosting the games.

In Munich, there was a tour of the pubs that were the 'homes' of the teams during the weekend and we were given a presentation to the press. They showed us the parties they were organising, the plans for the future in Europe and other markets, and you got a souvenir, such as a ball or a T-shirt. It's a good time to network, talk about your feelings for the match and relax for Sunday, to save that adrenaline you'll need to get through the next day. It is also a fantastic opportunity to talk to fans of other franchises, to ask where they come from and to get to know corners and spaces of the city that are outside the historic centre.

Sunday is a complete day for journalists. You start at 10 a.m. and finish at the end of the day, there is no fixed time. But the working day will be from 10 to 11 hours, approximately. Of course, it's not a day that starts at 100 per cent, it increases in intensity little by little. Once you collect your accreditation - depending on the day and the queue, it will go more or less quickly, but it is usually an easy process - the next step is to go to the press room. At this point, you might get the biggest shock of the weekend. Food, coffee, tea, unlimited snacks, desks, cameras, microphones, computers, printers in the corners, Ethernet and LAN cables to work with. It looks like the perfect mix of a canteen and a workplace. Something like a Starbucks, but much bigger. During the conversations, it is not unusual to see numerous phone calls, content submissions, people recording programmes and exchanges of information and equipment.

Match time is already the culmination of all the weekend's work and is a way to relax. You indeed have to take notes, write down aspects of the match and pay attention to details (as well as taking photos and videos, in my case). But it is relaxed. On the other hand, the post-game press conference is a jungle. People are preparing questions and tension is in the air, especially in the losing team. The US press is tough. Once you finish this you can say goodbye to the weekend and that's when the fatigue sets in. On to the next.

Review of “Anora”

This Sean Baker’s film was the winner of the Palme d'Or at the Cannes Film Festival in 2024.

DISCLAIMER: for +18

The story is about an exotic dancer and prostitute, named Anora, who meets Ivan, a young millionaire son of a Russian oligarch. After some crazy meetings, they get married in Las Vegas and from then on there are problems with Ivan's family. He decides to run away from a group of thugs sent by his parents, but Anora fails and has to go in search of him with the thugs. With this premise, it might seem that we are dealing with a romantic comedy in the style of *Pretty Woman* (1990), but the reality is that it is a black comedy, with which you laugh a lot but which hides a very dark reality behind it. The main topics are the violence of capitalism and the abuse of women, but all with a touch of humour and satire that makes the viewing of certain sensitive subjects very enjoyable, but never leaving behind how grotesque the world can be.

Sean Baker often does this in his films, destroying the American dream with a blow of reality. As an example of this, there are other films by this director such as *The Florida Project* (2017, +15), in which he shows the life of a six-year-old girl who lives in a motel next to Disneyland with her single mother. It shows a terrible reality without too much comedy but sweetened with the perspective of a little girl and a pastel palette of visuals. Turning to more comical releases, *Tangerine* (2015) and *Red Rocket* (2021), both +18, are again nightmarish realities that are easy to digest thanks to the humour. *Tangerine* follows the lives of two transsexual prostitutes in Los Angeles and features a persecutory plot reminiscent of *Anora*. It is worth mentioning that it was the first film to be shot entirely with an iPhone. *Red Rocket* is set in Houston and depicts the life and relationships of a former porn actor, with very dark plots but guaranteed laughs.

In short, depicting less-than-ideal realities in a way that



Image from IMDb

it does not feel like a tragedy because of funny jokes, scenes or characters and a very good visual style are the essence of Sean Baker, a social cinema, perpetrating class consciousness, that leaves no one indifferent.

Another interesting aspect of this director's work is his visuals, and *Anora* is no exception, with a neon aura and a frenetic pace, with costumes and sets that create a special atmosphere. The performances are also impeccable, and the characters are very well written and completely out of the clichés.

It is a film in which nothing bad can be said, from the script to the execution.

Rating:



By Carmen Sanz



Images from IMDb



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