



Vindication and Memory of Dissident Sexualities in *Furias divinas*, by Eduardo Mendicutti [

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Analítica

Eduardo Mendicutti is one of the authors who has best known how to represent male sexual diversity in Spanish literature; through their works they go from the homosexual of the 'pregay' stage to the 'gay' or the 'hypergay', in addition to trans representations of unquestionable interest, such as the character of Madelón in *Una mala noche la tiene cualquiera* or the transformists that appear in *Furias divinas*. The latter is structured in three parts ('La guarida', 'Las furias' y 'El asalto') and is a polyphonic work in which six transformists, based on as many monologues, narrate their vision of the present and some matter of his life journey. The objective of this article is to analyze how, based on characters as disparate as La Furiosa, La Tigresa, La Canelita, La Pandereta, La Divina, Marlon-Marlén and Ernesto Méndez, Mendicutti manages to portray the precarious and sad reality of the most disadvantaged in Spain. From this stark x-ray, narrated by the six leading voices, not only dissident sexualities and their memory (with a clear allusion to Stonewall), but also the inequalities of Spanish society are vindicated. In this way, *Furias divinas* is revealed as the most explicitly political novel of Mendicutti's literary career, the most critical, the most acidic, and without a doubt the most queer

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