



If from the pit of the popular religiosity of Améfrica and the Caribbean bursts a resounding *¡solavaya!*—prompting us to knock on wood when talking about death, to cross ourselves if salt spills or a mirror breaks, to offer the first sip of rum to the dead and to the orichas before starting any celebration, or to share the dreams we wish to come true before noon crosses us—then how many are the thousand-and-one (linguistic, symbolic, religious, aesthetic, philosophical) practices that accompany us? Practices that travel with us across geographies and swarms, between shelter and hope, between desire and politics.

Lands and ancestors watch over us through inscriptions and manifestations in caves and codices, totems and talismans, stones and shells, plants or animals lost/found/reinvented, glasses of water or incense burners, musical instruments and songs and dance steps, portraits or altars, agricultural or mystical calendars... And they continue to journey with and within us; manifesting in our ways of speaking and doing, in feeling-thinking, in corporeality, in longings and dwellings.

Under the theme “**hablando en lenguas**,” we invite you to once again feed the flame of *Candela Review* for its **fifth** issue, peering into the well of spiritualities and religiosities (inspired by the etymological root of *religare*, “to bind” or “to reconnect”). We are deeply compelled to embrace the spiritual and the religious as community lifelines, as practices of healing and epistemic creation, as sources of identity and liberation. We joyfully welcome submissions that, whether academic or experiential (especially for the sections *Ultimately, this is not about which questions are asked but whose questions and why* and *Eu sou mansa mas minha função de viver é feroz*), explore systems of divination, interpretations of myths and dreams, medicinal and ritual zoophytopoetics, Freemasonry and witchcraft (and all forms of universal or uniquely situated communications with the beyond), horror or (science/auto)fiction and speculation, disabilities (other tongues and abilities), posthumanisms, folklore, melodies, eco-philosophies, expressions of relational ontologies, games and prophecies...

The *Ultimately, this is not about which questions are asked but whose questions and why* section, where we usually publish essays, will be coordinated this time by **Agustín Lao-Montes**. Lao-Montes holds a PhD in Sociology from the State University of New York at Binghamton. His areas of specialization include world-historical sociology and globalization, political sociology (especially social movements and the sociology of the state and nationalism), social identities and inequalities, the sociology of race and ethnicity, urban sociology and university-community collaborations, African diaspora and Latinx studies, cultural sociology and cultural studies, and contemporary theory and postcolonial critique.

For the section *The choice to love is a choice to connect, to find ourselves in the other*, we particularly encourage reviews of theatrical, cinematic, and performative creations and events, as well as [workshop-eos] and outdoor practices. We wholeheartedly emphasize that contributions

to the journal may be self-reflective [selfies], revisit recent presentations [live], or allow the imagination to fly through intersections, detours, or unexpected [loose leaves].

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## Submission and Publication Guidelines

1. All texts must be double-spaced. For literary or scholarly texts, as well as interviews, length should range from 8,000 to 10,000 words. Reviews should range from 1,500 to 2,500 words. This includes abstract, keywords, and references. Font: Times New Roman, 12 pt. All pages must be numbered, including the bibliography.
  2. Submissions must include:
    - **Abstract.** No longer than 150 words. Written in Spanish, English, and the original language of the text (if different).
    - **Keywords.** No more than six. In Spanish, English, and the original language (if different).
    - **Date of completion** of the text and **date of submission** to the journal.
    - In a separate document: full name(s) of the author(s); institutional affiliation; most recent academic degree and granting institution; email and social media handles; a short bio and a photo.
    - **Informed consent**, properly signed, from any co-authors involved; in case of inclusion of testimonies, images, graphics, or photographs, etc.
  3. Bibliography, footnotes, and quotations must follow the **8th edition of MLA style**. All quotes must include source and page number. Footnotes must be numbered sequentially.
  4. Submitted texts will go through three stages:
    - **Evaluation** regarding the journal's parameters and relevance to the current call for papers.
    - **Peer review** by the editorial board and external specialized readers. If necessary, a third reviewer will be consulted. (This process will take approximately one month.)
    - **Editing and discussion** of approved texts in a tripartite dialogue between the co-editors, the guest editor, reviewers, and authors to collaborate on final versions for publication. (This process will take a similar amount of time.)
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**Deadline for submissions: September 15, 2025.**