

# ***FEMINISTAS UNIDAS***

A COALITION OF FEMINIST SCHOLARS IN  
SPANISH, SPANISH-AMERICAN, LUSO-BRAZILIAN,  
AFRO-LATIN AMERICAN, AND U.S. HISPANIC STUDIES

VOL. 11, NO. 2

DECEMBER 1991



Linda Scharf

# FEMINISTAS UNIDAS

VOLUME 11, NO. 2

DECEMBER, 1991

Queridas compañeras:

1991 has all but slipped through our fingers, and 1992 looms heavy upon the horizon. I'm sure many of you, as I did, sat transfixed by the Hill-Thomas hearings—horrified by the treatment given to Professor Hill by the "august" Senate panel. Harassment is *no* joke and does *not* have trivial effects. One of the "highlights" of the hearings was a moment in which either Hatch or Specter suggested that Professor Hill was less than credible because she was/is a member of N.O.W., that is, a *FEMINIST*! I'm *not* laughing, 'though, for anti-feminist harassment is neither new nor obsolete yet: witness the MLA session #431 which addresses "Antifeminist Harassment in the Academy," this despite a program for the upcoming 107th Convention which includes many feminist topics, presentations, and presenters. And much to MLA's credit, the statement issued by its Executive Council regarding the current Curriculum Debate ("political correctness" and the curriculum) and its relationship to the teaching of the modern languages and their literatures is both succinct and well expressed. I urge you to attend session #431 in San Francisco if you are attending the convention in December, and to read the MLA statement printed after our convention news in this issue. Let us hope that 1992 will see a greater understanding and acceptance of multicultural and feminist goals. ¡Un próspero año nuevo a todas!

## ANNUAL BUSINESS MEETING/RECEPTION AT MLA '91

The annual business meeting for Feministas Unidas in San Francisco (MLA '91) will be held on Sunday evening, December 29th at 6:30 p.m. in the Feministas Unidas suite (shared by Stacey Schlau, President, and Linda Fox, Newsletter Editor). The business meeting will be followed by our traditional reception/party, and then we will adjourn to attend the second Feministas session of the Convention (#640 from 9:00-10:15 p.m., Sunday evening). The suite number will be announced at the first session (#45, Friday, December 27th, 3:30-4:45 p.m.) or can be obtained from either Stacey Schlau or Linda Fox in person or by using the Marriott house phones. Come to the meeting and then have some food and drink with your compañeras in Feministas Unidas. Make every effort to join us—Stacey has an agenda of interesting ideas for our consideration—hope to see you there! (See letter which follows.)





West Chester University

Department of Foreign  
Languages

West Chester,  
Pennsylvania 19383  
(215) 436-2700

September 26, 1991

TO: Members of Feministas Unidas

FROM: Stacey Schlau *Stacey*

I am circulating the following proposals so that you can have time to react before I submit them as formal motions at the Feministas meeting at MLA in San Francisco in December. Lou Charnon-Deutsch (Vice-President), Rosemary Geisdorfer Feal (Treasurer), and Linda Fox (Newsletter Editor) have seen and discussed them with me.

Please feel free to contact me with any comments or questions. For those who cannot come to the Feministas meeting at MLA, a ballot is attached. Please return it to me by January 15, 1992.

Thank you for your participation in Feministas Unidas.

Hasta pronto.

P. S. I would like to suggest that the two sessions for MLA 1992--one on pedagogy and one on research--be focused around the quincentennial in some way. It seems appropriate to discuss teaching and researching the encounter from a feminist point of view. In any case, please bring any other suggested topics to the meeting at MLA. I am going to ask, however, that any discussion of session topics be limited to 15 minutes, so we can do other things. Thank you.

Proposal for two new governing and decision-making structures for Feministas Unidas and one for a scholarship fund

I. Topics of the two sessions at MLA:

Rationale:

Each year at the Feministas meeting at MLA we spend most of our time discussing the topics for the next year's session. It is our only chance to be together as an organization; our time might be better used in other ways. The process as it now exists is awkward, cumbersome, and time-consuming; I see very few benefits in this situation for grassroots democracy, especially since only those members who can afford or choose to go to MLA vote.

Change:

I propose that we elect a committee through the Newsletter to recommend a set of three ranked topics which would be voted on at the December meeting. The four-person committee would be composed of the President (ex-officio), one other elected officer, and a representative from at least two regions (see next proposal). Each member would serve two years. At least one member, preferably two, would be Hispanic. Any member who wishes to propose a topic would write to the committee by August 1st. In the letter, s/he or they (co-chairs) would suggest the topic, outline a rationale for it, and if they wish, propose possible participants. If chosen, the panel would be filled through a call for papers. We want to encourage as open a process as possible. This procedure seems fairer and more efficient than the old.

II. Regional Representatives and Caucuses

Rationale:

There is little formal ongoing communication in the organization. With increasing budget constraints, especially at public universities, and a worsened economic situation in general, fewer members of Feministas Unidas will be able to attend the MLA meetings. The national structure is primarily maintained through the Newsletter, which, although it is eminently useful, in and of itself is not enough. No face-to-face person-to-person contact is possible except at the MLA or informally, as the organization currently works. Paying more attention to regional contact would build a stronger national organization, because people would have a chance to interact more about common concerns. If the regional caucuses were included in the national governing structure, people on a grassroots level might feel even more a part of the organization.



Change:

I propose that we: 1) set up some kind of regional caucuses or network systems. They would meet occasionally, generate their own (less elaborate and shorter) newsletter, or just serve as forum for people in the area. Each area (e.g., Southeast and Mid-Atlantic, Northeast, Midwest, South, West) would designate two convenors or representatives to the national organization as liaisons; 2) select or elect a task force, which would include at least one member of the governing structure task force, to write a report recommending how to set up regional structures (using regional MLAs as bases?), including what they might look like (even if informal), what they might do, their relationship to the national organization, etc.; 3) redefine a steering committee which might meet by conference call during the year, but would certainly meet before or after the membership meeting at MLA annually, that would include special interest groups within the organization, such as hispanas, lesbians, and regional caucuses; and 4) appoint a task force, which would include at least one liaison from the regional task force, to recommend a revised governing structure based on the above changes.

N.B. Perhaps the two task forces might be one, with subcommittees working on different aspects of the prospectus.

### III. Scholarship Fund

Rationale:

Funds for travel to conferences are getting scarcer with the economic crunch in higher education. Travel costs have risen steadily, especially airfares. Members of Feministas will find it increasingly difficult to participate at MLA. Unemployed, part-time, or otherwise poorly paid members would be more likely to come. The organization is currently healthy in financial terms. It therefore seems both feasible and beneficial to set up a scholarship fund.

Change:

We would establish a fund for financial aid for travel to MLA meetings. One, at least, would be for a graduate student. Disbursements would be made on the basis of financial need. Perhaps we could agree to give \$75. to four people for next year, always ensuring that we have at least a \$500. reserve to print and mail the newsletter. It seems appropriate to charge the Treasurer with forming a small committee with two other people to develop the application form, criteria for awards, and methods of evaluation of merit. Their report would be circulated for approval in time to be able to start the awarding funds for MLA 1992.

## BALLOT

(For those who will not be able to be at the business meeting.)

Please mark one of the boxes for EACH proposal, and return it to:

Stacey Schlau  
West Chester University  
Department of Foreign Languages  
West Chester, PA 19383

DEADLINE: January 15, 1992

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I. Proposal - Elected Program Committee

☐ YES

☐ NO

II. Proposal - Regional Representatives and Caucuses

☐ YES

☐ NO

III. Proposal - Scholarship Fund

☐ YES

☐ NO

Signature \_\_\_\_\_



## FEMINISTAS UNIDAS SESSIONS, MLA '91

The two Feministas Unidas-sponsored panels at MLA '91 San Francisco are:

1. Friday, December 27 3:30-4:45 p.m.; Pacific Conference Suite 4B, Marriott; MLA No. 45

Toward a Political Pedagogy in Hispanic and Luso-Brazilian Language Courses: A Workshop

Presiding: Ivonne Gordon Vailakis, University of California, San Diego and Kathryn Lehman, University of Akron

1. "Is There a Feminist Pedagogy for Elementary language Courses?" Karen S. Van Hooft, Arizona State University.
2. "Integrating Women's History, Literature and Feminist Theory in Intermediate Spanish-Language-Acquisition Classes," Joanne Saltz, Saint Cloud State University.
3. "Currents of Feminist Pedagogy in Advanced Language Courses," Florence Redding Jessup, Butler University.

2. Sunday, December 29 9:00-10:15 p.m.; Sierra Conference Suite 5A, Marriott; MLA No. 640

Gender and Society in Hispanic and Luso-Brazilian Narrative

Presiding: Barbara Morris, Fordham University, Bronx

1. "'Monobodies', Anti-bodies, and the Body Politic: Sara Levi Calderón's Dos mujeres," Claudia Schaefer, University of Rochester.
2. "Powerful Mexicans, Potential Mexicans: Discourses of Race and Gender in Golden Age Mexican Cinema," Susan Dever, Stanford University.
3. "Women as Language: Gender and Genre in the First Series of Galdós' Episodios nacionales," Diane Urey, Illinois State University.
4. "Self-(M)Other Relations in Valle-Inclán's Sonatas: Variations on a Necrophilic Theme," Leora Lev, Harvard University.
5. "Feminists as Engendered Species: The Essential Construction," Rosemary Geisdorfer Feal, University of Rochester.

## SESSIONS OF INTEREST, MLA 1991

Beyond the two officially-sponsored sessions, many of our members and compañeras are presenting in sessions of interest to Feministas Unidas:

### FRIDAY, DECEMBER 27

3:30-4:45 p.m.

MLA No. 29 Catalan Literature (Redwood, Marriott)

3. "Old Wives' (and Widows') Tales: In Praise of Older Women," Kathleen McNerney, West Virginia University.

MLA No. 31 Cervantes and the Construction of Gender (Marina A & B, Marriott)

Presiding: Ruth El Saffar, University of Illinois, Chicago

1. "Playing at Moro(a)s y Cristiano(a)s: The Construction of Gender in Cervantes' Comedias de cautivos," Ellen M. Anderson, York University, North York.
2. "The Women of Cervantes' Persiles: Beacons in the Fog of Patriarchal Discourse," Vincent D. Atchity, University of Southern California.
3. "Mimetic Desire and the Narcissistic (Wo)Man in 'La ilustre pregona' and the Persiles: Strategies for Reinterpretation," Amy R. Williamsen, University of Arizona; Laura Gorfkle, Virginia Polytechnic Institute and State University.

MLA No. 38 La España actual I (Pacific Conference Suite 4A, Marriott)

Presiding: Isabel Livosky, Knox College

"Imágenes barcelonesas en la literatura española," Carme Riera, Universidad Autónoma de Barcelona.

### **Feministas Unidas Session No. 1:**

MLA No. 45 Toward a Political Pedagogy in Hispanic and Luso-Brazilian Language Courses: A Workshop (Pacific Conference Suite 4B, Marriott).

See above description of our session.

5:15-6:30 p.m.

MLA No. 73 Feminine Voices in Hispanic Literature (Sierra Conference Suite 5C, Marriott)

1. "Women Poets in Post-Civil War Spain," Glenn Morocco, La Salle University.
2. "Self-Reflection and the Problem of Novelistic Structures in Julieta Campos," María Paez de Ruiz, Southwest Texas State University.
3. "From a Seamstress to a Princess: Political Women in the Spanish Musical Theater," Patricia Bentivegna, Saint Francis College, Loretto.
4. "Creativity and the Female Subject in the Narrative of Isabel Allende," Marketta Laurila, Louisiana State University, Baton Rouge.



FRIDAY, DECEMBER 27 (Continued)

7:00-8:15 p.m.

MLA No. 90 Desires, Bodies, Practices: Adventures in Lesbian Studies (Plaza Ballroom B, Hilton)

2. "The Status of the Body in Chicano Lesbian Poetry," Yvonne Yarbro-Bejarano, University of Washington.

MLA No. 109 Contemporary Rereadings of Postsurrealist Women's Poetry in Latin America (Pacific Conference Suite 4B, Marriott)

Session leader: Suzanne Chávez Silverman, Pomona College.

1. "El collage en la poesía de Alejandra Pizarnik," Carlota Caulfield, Tulane University.
2. "Yearning for Mystery: The Early Poetry of Olga Orozco," Jill S. Kuhnheim, University of Wisconsin, Madison.
3. "Dos poetas argentinas: Liliana Lukin e Inés Aráoz," David Lagmanovich, Universidad Nacional de Tucumán, Argentina.
4. "Alejandra Pizarnik and Surrealism: A Re-vision," Suzanne Chávez Silverman.

MLA No. 111 Voices of the Female Gothic in the Contemporary Spanish Narrative (Sierra Conference Suite 5C, Marriott)

Session leader: Mercedes M. de Rodríguez, Hofstra University

1. "Madness, Hallucinations, and Neurosis: Mercè Rodoreda's Feminist Permutations of the Gothic," Janet W. Pérez, Texas Technical University.
2. "The Short Fiction of Cristina Fernández Cubas: Contemporary Gothic," Kathleen M. Glenn, Wake Forest University.
3. "Gothic Inversion of the Future: Rosa Montero's Temblor," Phyllis Zatlin, Rutgers University, New Brunswick.
4. "Gothic Imagery, Dreams, and Vampirism: The Haunting Narrative of Adelaida García Morales," Mercedes M. de Rodríguez.

SATURDAY, DECEMBER 28

8:30-9:45 a.m.

MLA No. 155 The Power of Oral Narrative in Multi-cultural Situations (Toyon A & B, Hilton)

Our member Luz María Umpierre is co-presenting "The Oral 'Other': Narratives in Manuel Puig's Kiss of the Spider Woman"

MLA No. 158 American Working-Class Women's Writing (Monterey A, Hilton)

4. "From This Bridge Called My Back to Haciendo Caras: Writing by Working-Class Women of Color," Gloria Anzaldúa, University of California, Santa Cruz.

SATURDAY, DECEMBER 28 (Continued)

10:15-11:30 a.m.

MLA No. 186 Issues of Female Authority in Clarice Lispector: Mothers and Lovers (Walnut, Marriott)

Presiding: Diane Marting, Columbia University

1. "Who's in Charge Here; or, Mothering in a Poststructuralist Key," Earl Fitz, Penn State University, University Park.
2. "Gender and the Authoring of Identity in Clarice Lispector's *Amaça no escuro*," Nancy Gray Díaz, Rutgers University, Newark.
3. "The Pleasures of Lispector's Book of Pleasures," Diane Marting.
4. "The Mother and the Narrator in *A via crucis do corpo*," Marta Peixoto, New York University.

MLA No. 187 Literature and Spectacle (Film, Dance, the Stage) II (Sunset Room A, B & C, Marriott)

Our member Nancy Membrez (University of Texas, San Antonio) is presenting "Delirium tremens: El teatro popular y el cinc, 1896-1936."

12:00-1:15 p.m.

MLA No. 236 Contemporary Hispanism and the Impact of Literary Theory (Sierra Conference Suite 5C, Marriott)

Session leader: Lou Charon-Deutsch, SUNY-Stony Brook

1. "Peninsular Literary Studies: Business as Usual," James Mandrell, Brandeis University.
2. "The Lure of Theory in Contemporary Spanish American Literary Criticism," Aníbal González-Pérez, Michigan State University.

Respondent: John Kronik, Cornell University.

3:30-4:45 p.m.

MLA No. 299 Chicano Literature (Redwood, Marriott)

Presiding: Margarita Tavera Rivera, California State University, San Bernardino

2. "Experience, Writing, Theory: The Dialectics of *Mestizaje* in Gloria Anzaldúa's *Borderlands/La frontera*," Hector A. Torres, University of New Mexico.
3. "Silencio Nunca Más: Incest and Child Sexual Abuse in Cherríe Moraga's *Giving Up the Ghost*," Tiffany Ana Lopez, University of California, Santa Barbara.
4. "The Politics of Fragmented Subjectivity in Anzaldúa's *Borderlands/La frontera*," María Josefina Saldana, Stanford University.



SATURDAY, DECEMBER 28 (Continued)

7:15-8:30 p.m.

MLA No. 349 Europe in America: The Influence of Occidental Literature on Colonial New World Writers (Pacific Conference Suite 4H, Marriott)

Presiding is our member Georgina Sabat-Rivers, SUNY-Stony Brook.

3. "Venus y Adonis en Calderón y Sor Juana: La primera ópera del Nuevo Mundo," Susana Hernández-Araico, California State Polytechnic University, Pomona.

SUNDAY, DECEMBER 29

8:30-9:45 a.m.

MLA No. 384 Gender and Canonicity: "Quality" and the Spanish Novel (Sierra Conference Suite 5H, Marriott)

1. "On Domestic Novels and the Inevitable Question: 'But Are They Any Good?'" Alda Blanco, University of Wisconsin, Madison.
  2. "'Escritura femenina' y el canon literario: Construcciones historiográficas y autoriales en el siglo XIX," Cristina Enríquez de Salamanca, University of Minnesota, Minneapolis.
  3. "Valued Time," John Sinnigen, University of Maryland, Baltimore.
- Respondent: Lou Charnon-Deutsch, SUNY-Stony Brook

MLA No. 399 The Battle of Text and Image in Three Postwar Spanish Poets: Gloria Fuertes, Angel González, and Jaime Gil de Biedma (Sierra 5B, Marriott)

Our members Martha La Follette Miller (University of North Carolina-Charlotte) and Margaret Persin (Rutgers University) are giving papers on Angel González and Gil de Biedma, and there will be a presentation on Gloria Fuertes.

10:15-11:30 a.m.

MLA No. 429 Post-Franco Postmodern: The Films of Pedro Almodóvar (Sierra 5C, Marriott)  
Presiding will be member Kathleen M. Vernon, SUNY-Stony Brook.

3. "Technologies of Desire in Matadore, Ley del deseo, and Mujeres al borde de un ataque de nervios," Barbara Morris, Fordham University, Bronx.

MLA No. 431 Antifeminist Harassment in the Academy (Sonoma, Hilton)

SUNDAY, DECEMBER 29 (Continued)

12:00-1:15 p.m.

MLA No. 451 Latin American Women Writers and the Canon (Sierra Suite 5I, Marriott)

Presiding: Marta Paley Francescato, George Mason University

1. "La escritura femenina y la construcción de la antología," María Inés Lagos, Washington University.
2. "La construcción del fragmento: Manifiestos estéticos y políticos in la nueva narrativa de la mujer latinoamericana," Andrés Avellaneda, University of Florida.
3. "The Writing of Lives in the Andes," Regina Harrison, Bates College.
4. "Women Essayists: Intruders and Usurpers," Nancy Saporta Sternbach, Smith College.

MLA No. 478 Border Guards/Border Crossings (Pacific Conference Suite 4J, Marriott)

Presiding: Elizabeth Ordóñez, University of Texas, Arlington

1. "The Chicana Caucus and Alternative Strategies," Margarita Cota-Cárdenas, Arizona State University.
2. "Is There a Place for Chicanas in Women's Studies?" Tey Diana Rebolledo, University of New Mexico.
3. "The Struggle to Re(s)train; or Are You with Us or agin Us?" Stacey Schlau, West Chester University.
4. "In Search for a Theory That Speaks to Us: A Latina Graduate-Student Experience," Alicia del Campo, University of Minnesota, Minneapolis.

1:45-3:00 p.m.

MLA No. 500 Creating Authority: The Literary Interview in Latin America (Pacific Suite 4C, Marriott)

Presiding: Jill S. Kuhnheim, University of Wisconsin, Madison.

2. "Bridging the Cultural Gap: The Interviewers' Role in Women's Testimonio," Carolyn Nizzi Warmbold, Trinity University.

MLA No. 503 The "Black Body" in Hispanic Literatures: Aesthetics, Poetics, and Politics (Sierra 5C, Marriott)

Two presentations are of interest:

2. "Cecilia Valdés: Estética y política del color de nuestra piel," Matías Montes-Huidobro, University of Hawaii, Manoa.
4. "Reconstructing Costa Rica's Black Body: Creation and Identity in the Works of Eulalia Bernard," Kitzie McKinney, Bentley College.

3:30-4:45 p.m.

MLA No. 515 Spanish Medieval Language and Literature (Marina Room A&B, Marriott)

3. "Rewriting the Woman Warrior: Visions of the Amazon Woman in Fifteenth-Century Spanish Literature," M. Jean Sconza, University of Texas, Austin.



SUNDAY, DECEMBER 29 (Continued)

3:30-4:45 p.m. (Continued)

MLA No. 526 Ethnicity, Ideology, and Narrative: Contemporary Latino Fiction in the United States (Toyon A&B, Hilton)

3. "Ethnicity, Gender, and the Postmodern Text: Strategies of Resistance in Sandra Cisneros' Woman Hollering Creek and Other Stories," Ellen McCracken.

6:30 p.m.

FEMINISTAS UNIDAS BUSINESS MEETING followed by Reception/Party in the Feministas Unidas Suite (Schlau, Fox).

7:15-8:30 p.m.

MLA No. 596 Bounded Subjects: The Representation of Agency in the Spanish Golden Age (Pacific 4J, Marriott)

Mary Gossy (Rutgers University) is presenting "Desire and a Theory of the Pícaro/Text."

9:00-10:15 p.m.

MLA No. 616 Strategies of Editing: The Problems of Medieval Spanish Texts (A Roundtable Discussion) (Marina Rooms A&B, Marriott)

Presiding is our member Constance L. Wilkins, Miami University, Ohio.

**Feministas Unidas Session No. 2:**

MLA No. 640 Gender and Society in Hispanic and Luso-Brazilian Narrative (Sierra 5A, Marriott)

Our second Feministas Unidas-sponsored session.

MONDAY, DECEMBER 30

8:30-9:45 a.m.

MLA No. 648 Postmodernist Criticism and Hispanic Literature Written in the United States (Whitney, Hilton)

1. "Postmodernism/Feminism and New Chicana Narrative," Elizabeth Ordóñez, University of Texas, Arlington.
3. "Reconstructing the Ethical Canon in Chicana Poetics," María Herrera-Sobek, University of California, Irvine.
4. "A Tolerance for Ambiguities: Chicana Writing and the Mestiza Consciousness," Wilson Neate, University of California, Irvine.

MONDAY, DECEMBER 30 (Continued)

*10:15-11:30 a.m.*

MLA No. 699 Women of the Americas in Dialogue (Pacific 4C, Marriott)

WHEW! Hope no one was omitted, and that all sessions of interest to Hispanist feminist scholars are on the list, which (thankfully) seems to grow larger every year.

#### **MLA STATEMENT on the CURRICULUM DEBATE**

Phyllis Franklin, Executive Director of the Modern Language Association of America, has requested that the following position statement, which the MLA Executive Council has issued with regard to the current curriculum debate and the charges of "political correctness," be shared with our membership (following page):



# Modern Language Association

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## *Statement on the Curriculum Debate*

The Executive Council of the Modern Language Association has noted with dismay the recent appearance of a number of books and articles that decry "political correctness" on American campuses. These texts charge that teachers of language and literature, with the support of the MLA, are eliminating the classics of Western civilization from the curriculum and making certain attitudes toward race, class, gender, sexual orientation, or political affiliation the sole measure of a text's value. Some teachers, it is said, intimidate colleagues who do not comply with their own political agendas, and they subvert reason, truth, and artistic standards in order to impose crude ideological dogmas on students. Normally, the MLA Executive Council would not comment on the approaches members use in their scholarly work or classrooms; however, recent statements about the association and its members call for a response.

What are the facts? The Modern Language Association, a century-old learned society, consists of almost 30,000 college and university scholars and teachers of the modern languages and literatures who represent a wide spectrum of histories, interests, scholarly methodologies, and approaches to teaching. In view of their great diversity, it is unreasonable to suggest that they are imposing a monolithic ideology on the college curriculum. Over the last decade, many have introduced new writers and raised new issues in their courses, and there is a lively debate within the field about the proper scope and focus of literary and language studies. But this debate is scarcely unprecedented; it is an extension of the legitimate process that has always made the college curriculum in the United States responsive to the changing interests of society and the changing shape of intellectual disciplines.

What is most disturbing in the attacks against the MLA and individual members is the persistent resort to misrepresentation and false labeling. While loudly invoking rational debate, open discussion, and responsible scholarship, these attacks distort evidence and reduce complex issues to slogans and name-calling. Furthermore, they fail to acknowledge the many differences in philosophical and other positions represented among proponents for curricular change who, whether or not one agrees with them, are raising important questions about culture, language, and society.

Far from having discarded the established canon, most teachers of literature and language today continue to teach the traditional works of Western culture, even as a growing number introduce new or neglected works of Western and other cultures. Instead of attacking traditional works on political grounds, these teachers are reenlivening the study of literature and language by raising challenging questions from new perspectives. Contrary to the charge that such questions and perspectives debase standards, they have stimulated students to think more critically, rigorously, and creatively.

Changes in what we teach our students have never been free of controversy. In this context, it is useful to recall that the Modern Language Association arose in 1883 precisely out of such controversy—the opposition to adding the teaching of English and other modern languages and literatures to a curriculum dominated by Greek and Latin. The teaching of American literature, as distinct from English literature, evolved after World War I out of a similar dispute, in which many claimed that educational standards were being sacrificed to popular taste. And fifty years ago, there was strong resistance to the introduction into literature classes of writers like Joyce, Woolf, Kafka, García Lorca, and Faulkner.

Literature has always been a theater of contention over social, aesthetic, and ethical values, and so has the study of literature and language. Recent changes in our culture have intensified these concerns in ways that need to be discussed in a spirit of mutual respect. The Modern Language Association will do everything it can to make the current controversy—at the moment so acrimonious—fruitful and genuinely educational.

Executive Council  
Modern Language Association  
May 1991



## NEWS FROM OUR MEMBERS

*Nina Scott*, University of Massachusetts at Amherst, says that the Five Colleges revelled in a month's visit by Elena Poniatowska, who was writer in residence from September 15-October 11 and who, according to Nina, "enriched all our lives by her unfailing good humor, graciousness and lively mind."

*Eunice Myers*, Wichita State University, writes that she has moved into a new home and is on sabbatical leave to continue her work on her book in progress on Rosa Chacel. Last summer she went to Spain to finish the research. Eunice also said that she would have preferred any number of ways for Wichita to make the national and international news headlines than the summer siege by Operation Rescue. We feminists in Hispanic Studies also know Wichita for the Wichita State University International Conference on Foreign Literature (Continental, Latin American, and Francophone Women Writers), and one of this year's guest writers will be Ana María Fagundo. (See Call for Papers elsewhere in Newsletter.)

*Sandra Boschetto*, Michigan Technological University, announces a new women's poetry journal edited in Chile. PALABRA DE MUJER: Revista de poesía latinoamericana is sponsored by Sociedad de Escritores de Chile, Fundación Neruda, and Casa de la Mujer "La Morada," and is served by the following advisory board: Raquel Olea, Delia Domínguez (Chile), Lea Fletcher and Agustina Roca (Argentina), along with collaborators Alicia Partnoy, Juan Villegas (USA) and Mónica Gómez (Mexico). Cost annually (6 issues) for U.S. subscribers is \$20; subscriptions should be addressed to:

Heddy Navarro H.  
Casilla 38-Correo 13  
Santiago, CHILE

*Phyllis Zatlin*, Rutgers University, sends an announcement of a theater trip to New York to see three Paloma Pedrero plays being put on at Pace Downtown Theater, December 5-8. The trip, leaving from New Brunswick, New Jersey on Friday, December 6, is being organized by Phyllis. Although the deadline is November 15, if you are in the area and want to see these one-act plays by one of Spain's most exciting young women playwrights, you may contact Phyllis at (201) 932-9323 or the theater itself at (212) 346-1715. The address is:

The Pace Downtown Theater  
Schimmel Center for the Arts  
Pace University, Pace Plaza  
New York, NY 10038

Phyllis, co-editor of Estreno, also reminds us that Estreno has had lots of materials on women playwrights in Spain. In particular note Vol. 10, No. 2 (1984) which has Lidia Falcon's "No moleste, calle y pague" and Carmen Resino's "Ultimar detalles;" Vol. 12, No. 1 (1986), María Aurelia Capmany's "Tú y el hipócrita;" Vol. 15, No. 1 (1989), artículos sobre Carmen Resino and Lourdes Ortiz; Vol. 16, No. 1 (1990), La mujer: autora y personaje (highly recommended). To obtain these, write: Estreno, 350 N. Burrowes Bldg., University Park, PA 16802.



## NEWS FROM OUR MEMBERS (Continued)

We received a letter from *Anabelle Rea*, Occidental College, current Chair of Women in French, an allied organization of the MLA beginning in 1991, wondering if there were any ways our associations, along with Women in German, could/should be cooperating. At the very least, an exchange of Newsletters was initiated. If you have any specific ideas, please let Stacey know.

*Debbie Shulman*, who recently graduated with a master's degree in English literature from Indiana University-Bloomington and who has studied Spanish for many years, is interested in programs which teach English as a second language, Spanish publications in the United States, and English publications in Spanish speaking countries. She would also like to proofread, copyedit, and research works in Spanish and in translation. Any information concerning Spanish-English publishing houses which work with translations would be greatly appreciated; write her at: 1222 Asbury Avenue, Evanston, IL 60202.

*Linda Fox* is continuing her appeal for syllabi related to teaching about Hispanic or Luso-Brazilian women. She is awaiting notification on two grant proposals which will help fund the work necessary to edit the collection this summer. Send them to: Dept. of Modern Foreign Languages, Indiana U.-Purdue U. at Fort Wayne, 2101 Coliseum Blvd. East, Fort Wayne, IN 46805.

Linda reminds members that Jean Chittenden, Dept. of Foreign Languages, Trinity University, San Antonio, TX 78284, is the coordinator of the session "Women and Hispanic Literature" and Luiz Fernando Valente, Center for Portuguese/Brazilian Studies, Brown University, Providence, RI 02912 is such for "Women in Luso-Brazilian Literature" for AATSP. Deadlines for submitting proposals to them is January 15, 1992.

Linda also wishes to communicate that a wonderful selection of videos is available from Facets Cinematheque, 1517 West Fullerton Avenue, Chicago, IL 60614. Toll free: 1-800-331-6197. Ask for the Spanish catalog and Women's Video catalog. Rentals by mail may be gotten by purchasing a one-year \$25 membership (allows 2 free rentals); a \$100 membership allows 12. You must pay return shipping.

*Amy Kaminsky* continues to urge members to remember the Feministas Unidas Archives. Dig out those papers you presented on a Feministas panel, and make a copy for the Archives! Please include publication information, if appropriate. Send to: Amy Kaminsky, Dept. of Women's Studies, University of Minnesota, Minneapolis, MN 55455.

## RESEARCH IN PROGRESS

Acosta, Marta. "The Languages of Rosa, la Flauta," to be published in Confluencia, Department of Hispanic Studies, University of Northern Colorado.

Jaén, Victoria. Dissertation (defended in June 1991): "El signo postmoderno en la obra de Esther Tusquets." (Uses three methodological approaches—deconstruction, feminist anti-Lacanian psychoanalysis and linguistics.)

## RESEARCH IN PROGRESS (Continued)

Morris, Barbara. Book in progress: The Subject in Process in Post-Franco Cinema. Barbara received a Fulbright post-doctoral research fellowship for Fall 1991 to continue her manuscript in Madrid, Spain.

Scott, Nina M. Book accepted for publication. Translation of Gertrudis Gómez de Avellaneda's Sab and her "Autobiography," also contains an introductory study of Avellaneda and a critical history of Sab. This should appear in Fall 1992 published by University of Texas Press.

## CREATIVE WORKS PUBLISHED

Acosta, Marta. "El desaparecido," Confluencia (Spring 1990). University of Northern Colorado. Short story.

Acosta, Marta. "Una decisión," Confluencia (Fall 1990). University of Northern Colorado.

## PAPERS PRESENTED

Caulfield, Carlota. Paper presented at the International Conference on Surrealism on the Oneiric Process in Literature and the Visual Arts, October 1990. "Words and Images: The Poetic World of Alejandra Pizarnik" examines the connection between poetry and painting in the works of the Argentinian poet. This paper also discusses the strong Surrealist elements in Pizarnik's poetry.

Caulfield, Carlota. Paper presented at the Congresso Internazionale di Semiotica del Testo Mistico, L'Aquila, Italy, June 1991. "Entre lo visible y lo invisible: la palabra poética en Material memoria y Mandorla de José Angel Valente, y su relación con la poesía de San Juan de la Cruz" discusses the affinity between the sixteenth century Spanish mystic and the contemporary Spanish poet with respect to their usage of two polysemic linguistic signs: la noche y las aguas.

Morris, Barbara. Paper presented on Sor Juana at the Homenaje a Sor Juana, November 11-13, 1991, organized by Elena Urrutia of the Colegio de México and Sara Poot Herrera of the University of Santa Barbara.

## ARTICLES PUBLISHED

Caulfield, Carlota. Three entries "Amparo Amoros," "Margarita Hickey-Pellizzoni," "Luisa Castro Legazpi" in Katharina M. Wilson's An Encyclopedia of Continental Women Writers, New York and London: Garland Publishing, Inc., 2 vols., 1991.



## ARTICLES PUBLISHED (Continued)

Morris, Barbara. "Fetish or Wound: Discourses of the Female Body in Miguel Picazo's Extramuros," Revista de Estudios Hispánicos 25.1 (1991): 81-93. This study utilizes Kristeva's theory of the semiotic/symbolic to analyze the duality in Picazo's failed attempt to visually empower female subjects.

Myers, Eunice. "Classical Mythology and Bestiary in Rosa Chacel's Short Stories," Letras Peninsulares 3.1 (Fall 1990): 67-75.

## BOOKS PUBLISHED

Brown, Joan L. Women Writers of Contemporary Spain. Exiles in the Homeland (Cranbury, N.J.: University of Delaware Press-Associated University Presses, 1991). See descriptive flyer.

Caulfield, Carlota. Oscurita Divina (Pisa, Italy: Giardini Editori e Stampatori, 1990). This is the Italian translation, done by Rosella Livoli and Carlos Vitale, of Caulfield's Oscuridad Divina, and has an introduction by Juana Rosa Pita and a note by the Italian Feminist Critic Neria De Giovanni. Book can be obtained from Box 5028, Tulane University Station, New Orleans, LA 70118 for \$6.00.

Caulfield, Carlota. Angel Dust/Polvo de Angel/Polvere D'Angelo (Madrid: Editorial Betania, 1990). This editorial has published Caulfield's trilingual book. The English translation is by Carol Maier and the Italian by Pietro Civitareale. The original Spanish text has an introduction by the Peruvian poet Miguel Angel Zapata. Book can be obtained, as above, from the author at Tulane (\$6.00) or Editorial Betania, Apartado de Correos 50.767, 28080, Madrid, Spain. See descriptive flyers.

Charnon-Deutsch, Lou. Gender and Representation: Women in Nineteenth Century Spanish Realist Fiction (West Lafayette, IN: Purdue University Monographs in Romance Languages, 1990). Application of Modern Feminist Criticism to novels of Galdós, Clarín, Pereda and Valera.

Molinero, Nina. Foucault, Feminism, and Power. Reading Esther Tusquets (Cranbury, NJ: Bucknell University Press-Associated University Presses, 1991). See descriptive flyer.

Myers, Eunice. Continental, Latin-American and Francophone Women Writers: Selected Papers from the Wichita State University Conference on Foreign Literature, 1986-1987 (Lanham, MD: University Press of America, 1990). Collection of essays from the WSU Conference (1986-1987). Contains five papers on Spanish and Latin-American literature. Book can be ordered directly from WSU, Box 11, Wichita, Kansas 67208.

Ordóñez, Elizabeth J. Voices of Their Own. Contemporary Spanish Narrative by Women (Cranbury, NJ: Bucknell University Press-Associated University Presses, 1991). See descriptive flyer.

## BOOKS PUBLISHED (Continued)

Stoll, Anita K. and Dawn L. Smith. The Perception of Women in Spanish Theater of the Golden Age (Cranbury, NJ: Bucknell University Press-Associated University Presses, 1991). See descriptive flyer.

Sommer, Doris. Foundational Fictions. The National Romances of Latin America (Berkeley, CA: University of California Press, 1991). See descriptive flyer.

Ugalde, Sharon Keefe. Conversaciones y poemas. La nueva poesía española en castellano (Madrid: Siglo XXI Editores, 1991). See descriptive flyer.

Valis, Noël. Poesías, by Carolina Coronado (Madrid: Castalia/Instituto de la Mujer, 1991). The first modern edition of Carolina Coronado's 1852 Poesías, complete with an introduction, selected bibliography and annotations.

### Additional Books of Interest:

Castro, Rosalía de. Poems, edited and translated by Aldaz, Gantt, and Bromley (Albany: SUNY Press, 1991). Included are a critical introduction, notes to the translations, two of the poet's own autobiographical prologues never before published, and over 100 poems translated from both Galician and Spanish. ISBN 0-7914-0583-4, paperback \$16.95. Can be ordered from SUNY Press, CUP Services, PO Box 6525, Ithaca, New York 14851 or 1-800-666-2211.

Doran, Terry, Janet Satterfield, and Chris Stade. A Road Well Traveled: Three Generations of Cuban American Women (Newton, MA: WEEA Publishing Center). Collection of interviews of Cuban immigrants detailing problems faced in their struggles to be female and Cuban in North American society. See descriptive flyer.

Giles, Mary E. The Book of Prayer of Sor María of Santo Domingo. A Study and Translation (Albany: SUNY Press). A first-hand look at a woman who in many ways is as representative of the early years of sixteenth-century Spain as St. Teresa was of the later years. See above for address. \$14.95 paper.





# University of Delaware Press

## WOMEN WRITERS OF CONTEMPORARY SPAIN

Exiles in the Homeland

Edited by JOAN L. BROWN

More Spanish women writers have come to prominence in the last fifty years than in all of the preceding eight centuries. In *Women Writers of Contemporary Spain*, edited by Joan L. Brown, eminent scholars in the field of twentieth-century Spanish literature introduce thirteen of the major women writers of modern Spain. This volume of essays is addressed not only to Hispanists but to all readers interested in women and literature.

The book opens with an overview of Spanish women authors and their place in the national literary canon from the tenth century forward. The periods covered by the essays include the Franco regime (1936-75) and the post-Franco era to date. Modern Spain forms the backdrop for the work of the thirteen writers who are presented in the order in which they appeared on the Spanish literary scene. Each chapter features original, provocative literary analysis; it also provides an overview of the author's works, fundamental biographical data, and both primary and annotated secondary bibliographies.

First come the richly baroque depictions of psychological development and postwar alienation created by Carmen Laforet, which are explored by Gustavo Pérez Firmat. The fiction of Elena Quiroga, with its innovative technical experimentation and oblique presentation of censored themes, is analyzed by Phyllis Zatlin. Dolores Medio's unflinchingly realistic documentation of middle-class postwar Spanish society is discussed by Margaret E. W. Jones. Carmen Martín Gaité's wide-ranging contributions to all phases of the modern Spanish novel, from documentary realism to metafiction, are detailed by Joan L. Brown. Ana María Matute's unique blend of lyricism and committed social realism is presented by Janet Pérez. The fiction of Catalan writer Mercè Rodoreda, admired for its brilliantly spare prose and for biting parodies of popular genres, is analyzed by Randolph D. Pope.

The linguistically complex, astute, and occasionally bizarre novels of Catalan writer Ana María Moix are explored by Andrew Bush. Catalan author Esther Tusquets, associated with innovative techniques and with stunning depictions of female sexuality, is analyzed by Mirella Servodidio. The sweeping family sagas of Galician writer Marina Mayoral are discussed Concha Alborg. Lourdes Ortiz's remarkable novelistic range—from fast-paced detective fiction with female heroes to intellectually abstract metafiction—is detailed by Robert C. Spires. The Catalan writer Montserrat Roig, whose historical novels uncover fundamental truths about Spanish society, is analyzed by Catherine G. Bellver. Rosa Montero's mordant testimony of contemporary Spanish life is examined by Joan L. Brown. Last, the haunting, surrealistic fictional worlds of Adelaida García Morales are explored by Elizabeth J. Ordóñez.

**About the Editor:** Joan L. Brown is Associate Professor of Spanish at the University of Delaware. A graduate of Vassar College, she received M.A. and Ph.D. degrees from the University of Pennsylvania. Her book *Secrets from the Back Room: The Fiction of Carmen Martín Gaité* is the first full-length study of this important writer. Professor Brown also has published scholarly essays and book chapters on Martín Gaité and other contemporary Spanish authors.

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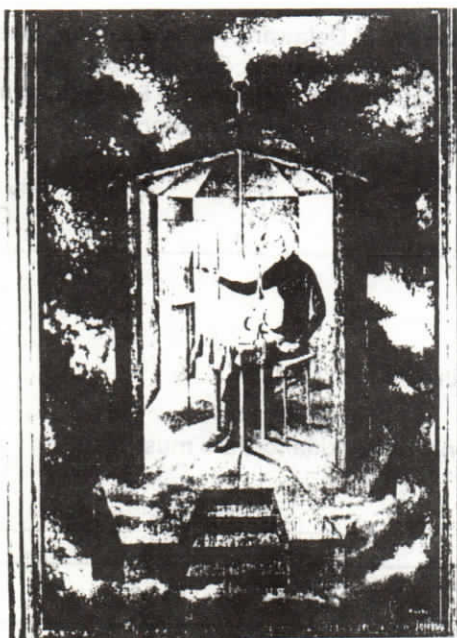
First Gustavo Pérez Firmat explores the richly baroque depictions of psychological development and postwar alienation created by Carmen Laforet. Phyllis Zatlin then analyzes the fiction of Elena Quiroga, with its innovative technical experimentation and oblique presentation of censored themes. Dolores Medio's unflinchingly realistic documentation of middle-class postwar Spanish society is discussed by Margaret E. W. Jones. Carmen Martín Gaité's wide-ranging contributions to all phases of the modern Spanish novel, from documentary realism to metafiction, are detailed by Joan L. Brown. Janet Pérez presents Ana María Matute's unique blend of lyricism and committed social realism, and the fiction of Mercè Rodoreda, admired for its spare prose and for biting parodies of popular genres, is analyzed by Randolph D. Pope.

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This volume offers the first broad literary history of the best contemporary Spanish fiction by women. The great variety evident in these works supports Professor Brown's thesis that no monolithic "women's literature" exists in Spain, any more than such a body exists in contemporary Spanish literature by men.

**Joan L. Brown** is associate professor of Spanish at the University of Delaware and has helped inaugurate the study of Spanish literature by women. Her book *Secrets from the Back Room: The Fiction of Carmen Martín Gaité* (1987) is the first full-length study of this important woman writer.

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CARLOTA CAULFIELD

## *Oscurità divina*

Prologo di Juana Rosa Pila

Traduzione di Rosella Livoli  
e Carlos Vitale



GIARDINI EDITORI  
E STAMPATORI  
IN PISA

*I cinque continenti contribuiscono all'oscurità, il cadenzato battito dell'anima si trasforma in suono, e la donna concede la parola a delle divinità che ancora non hanno mai parlato. «Il tamburo suona a dea» e così crescono i versi come l'acconciatura verde con cui le poesie testimoniano una «primavera allucinata», «un'allegria magica» che sembra voler scongiurare gli specchi fumanti della propria coscienza.*

*Sull'atlante delle tenebre che abbiamo davanti a noi, Persesfone sostiene la sua decisa torcia ed Ecate brandisce il «passaporto dell'Inferno». Generatrici di vita e di morte, le cittadine di questa insolita repubblica di dee alludono ad un mondo che, come Ixtab, è «vittima del paradiso rubato», vittima dell'innata mania di «abbattere la piacerole ombra/Dell'albero cosmico»... L'n mondo che ancora non permette l'accesso al silenzio lunare di Mamma Quilla, «moglie e sorella del sole», e invece, si compiace nell'incitare l'indignazione terreste di Masaya, come se non sapesse che «la storia/Questo spettrale uncino vecchio/ È un oracolo appena nato» sulla pelle nera della dea dell'America Centrale, che è anche quella di Kall.*

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## Polvo de angel

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Carlota Caulfield is the founder and editor of the literary gazette *El Gato Tuerto /The One-eyed Cat*. She is also the author of *El tiempo es una mujer que espera* (1986), *Oscuridad divina* (1987), and *34th street and other poems* (1987).

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Has Carlota Caulfield's poetry found Zen or has Zen become lost in her poetry? The question is a koan, because *déjà vu* has remained intact, though aspiring to dissolve like a drop of water in a torrent or like a "speck of dust leaving no trace whatever": an image that will not abide a mirror.

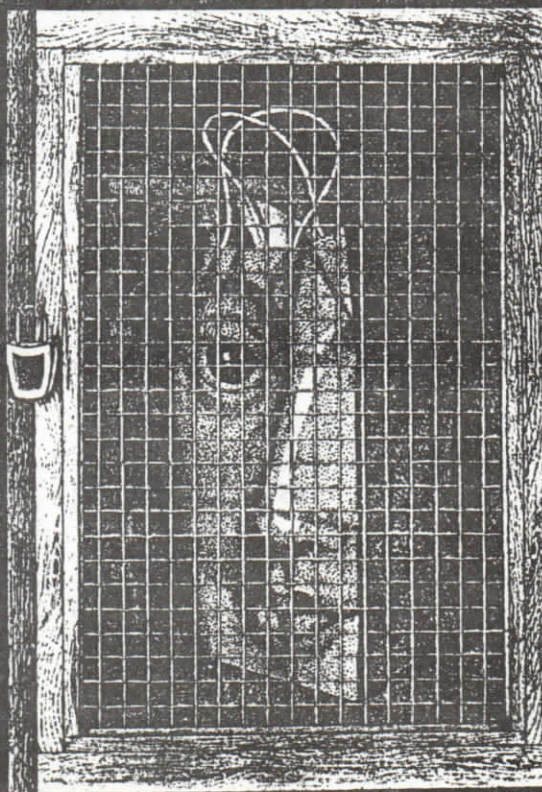
¿La poesía de Carlota Caulfield se ha encontrado con el Zen o el Zen se ha perdido en su poesía? La pregunta es un koan, porque el deseo ha quedado intacto, aunque aspirando a disolverse como gota de agua en un torrente o como "partícula de polvo sin trazo alguno": Imagen refractaria al espejo.

E la poesia di Carlota Caulfield che ha scoperto lo Zen o è lo Zen che si è perso nella sua poesia? La domanda è un koan, perché il desiderio è rimasto intatto, benché aspiri a dissolversi come una goccia d'acqua in un torrente o come una "particella di polvere senza tratto alcuno": Immagine sfuggente allo specchio stesso.

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## ANGEL DUST POLVO DE ANGEL POLVERE D'ANGELO



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# BUCKNELL UNIVERSITY PRESS

## FOUCAULT, FEMINISM, AND POWER Reading Esther Tusquets NINA MOLINARO

In novels such as *El mismo mar de todos los veranos* (1978), *El amor es un juego solitario* (1979), and *Para no volver* (1985), Esther Tusquets has distinguished herself as one of the most provocative voices of post-Franco Spain. Departing from the more traditional referentiality that marked early postwar fiction by women, Tusquets claims the sophisticated textualities of Juan Goytisolo and Juan Benet for female experience. As her fiction has appeared in translation, Tusquets's unique challenge to the literary imagination has found an international audience composed of Hispanists and literary theorists alike. In this book Nina L. Molinaro addresses both groups, offering detailed readings that illuminate Tusquets's fiction even as they question some of the most pressing issues of contemporary literary theory.

Born in 1936, Tusquets shares the cultural heritage of Spain's first postwar women novelists, writers such as Elena Quiroga and Carmen Martín Gaité. Her writing, however, marks a distinct departure from that of her contemporaries. Tusquets's central characters, all women, fasten on their own psychic development amid the sociopolitical drifts of contemporary, increasingly bourgeois Spain. Her narratives challenge traditional notions of gender, sexuality, and psychodynamics. Above all, Tusquets's fictions imagine power *otherwise*.

Through careful explications of vital feminist texts and Michel Foucault's influential theories of power, Molinaro's introductory chapter elaborates a feminized aesthetics of power and narrative. With clarity and grace, Molinaro pursues questions crucial to the work of Hispanists as well as literary theorists. How do narrative texts emerge from a position of difference, that of a female character seeking to understand herself and the narratives she has read? How does narrative manifest or alter feminist politics and Foucauldian micropolitics? What is the position of Spanish narrative in such international debates? In approaching these questions, Molinaro aims at a "generative" rather than "prescriptive" method, its task being one of renewing and engendering "the heterogeneous" in critical discourse.

For Molinaro, answers emerge out of the recognition of narrative's centrality as a procedure of exclusion and resistance. As she examines each of Tusquets's five narrative texts, Molinaro "analyzes a particular expression of narrative power in the process/product relationship, investigates the stories being told, and traces the effect of the discursive strategy and its production." In the case of *El mismo mar de todo*, the discursive strategies are substitution and intertextuality. *El amor es un juego solitario* is discussed in terms of simulation, while *Varada tras el último naufragio* is considered for the way the author manipulates time to shape our perception of power relations. A chapter devoted to *Siete miradas en un mismo paisaje* explores the collection of interrelated stories as a series of strategic effects determined by supplementarity. With *Para no volver*, Molinaro radically revises our notions of narrative, suggesting how "retelling" defines narrative and psychoanalytic processes at the heart of contemporary power relations.

**About the Author:** Nina L. Molinaro received her B.A. in Comparative Literature from Scripps College and her M.A. and Ph.D. in Spanish Literature from the University of Kansas. She is currently an assistant professor of Spanish at the University of Colorado at Boulder, and her research and teaching interests include the postwar Spanish novel, Hispanic women's fiction, literary theory, and feminism.

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## VOICES OF THEIR OWN Contemporary Spanish Narrative by Women

ELIZABETH J. ORDÓÑEZ

*Voices of Their Own* places post-Spanish Civil War narrative by women at the center of theoretical inquiry. By removing these texts from critical and theoretical categories that often regarded them as marginal, this study seeks to supplement a lack and to advance analytical approaches suggested by post-structuralist and feminist cultural and textual theory. The results are original and even startling new readings.

By perceiving each narrative in terms of its relationship to the prevailing discourses of its time, Ordóñez remains attentive to difference in each text and differences among all. A variety of voices emerges. An impressive heterogeneity reveals itself, ranging from the more subtle subversions of the early postwar period to the bolder, even brazen voices of the fledgling Spanish democracy. Adolescents write in spite of cultural restrictions; mature women speak through the discourses of others. Orality transforms into textuality; patriarchal myths are displaced and rewritten; history is retold from woman's own perspective. Even lingering patriarchal authority is challenged by parody and subversion, transgression and the fantastic.

Each reading tends to focus upon a particular narrative strategy as dominant, given its position among possible cultural and textual discourses. Yet the study does not propose a definitive categorization of the postwar period. The readings simply reveal an increasing boldness through time of the transgressive nature of these narrative voices, especially in their insistence on alternative maternal or matrilineal discourses. To highlight this evolution the study is divided into three sections: "Preludes" (the postwar 40s to 60s), "In Sotto Voce" (the transitional 70s), and "Gathering Chorus" (the post-Franco 80s). The maternal trope that ushers the reader into these texts serves finally to review their evolutionary process from absorption of dominant discourses to interrogation and, finally, to varied attempts at evasion.

This book represents a breakthrough in the reading of contemporary narrative by Spanish women, for it effectively takes it "out of the closet" as a subspecies not only of contemporary Spanish narrative, but of contemporary women's writing. As reader, Ordóñez has chosen to act as a kind of readers' midwife, allowing the texts to speak for themselves and readers to join in this process of disclosure. By promoting connections between narrative texts by Spanish women and international theory, Ordóñez's study proposes to expose and open up a little-known body of texts to a wide audience. Most importantly, it invites acquaintance with a field of literary production that has yet to be recognized and enjoyed by the readership it deserves.

**About the Author:** Elizabeth J. Ordóñez is Associate Professor of Spanish at the University of Texas, Arlington. She received her B.A. and M.A. degrees in Spanish and Hispanic literature from the University of California, Los Angeles, and her Ph.D. in Modern Spanish Literature from the University of California, Irvine. She is the author of numerous articles on contemporary and nineteenth-century Spanish narrative, literary theory, as well as studies of Chicana and other ethnic literature and culture.

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## THE PERCEPTION OF WOMEN IN SPANISH THEATER OF THE GOLDEN AGE

Edited by ANITA K. STOLL and DAWN L. SMITH

The title of this collection suggests a multiplicity of themes, and this richness is revealed by fourteen American Hispanists, all of whom are known for their work on the Spanish *comedia*. Perceptions of women by both male and female writers, society's view of women in sixteenth- and seventeenth-century Spain, and our view of those perceptions as critics living in the twentieth century are among the divergent paths followed within the three main groupings: theoretical approaches; taking the woman's part; and rape, politics, and sexual inversion.

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DAWN L. SMITH

Introduction: The Perception of Women in the Spanish *Comedia*

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*La dama duende*: Spatial and Hymeneal Dialectics  
"¿Y sois hombre o sois mujer?": Sex and Gender in Tirso's  
*Don Gil de las calzas verdes*

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### Part 2: Taking the Woman's Part

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Her Theatrics in *Valor, agravio y mujer*  
Subversion through Comedy?: Two plays by Sor Juana Inés  
de la Cruz and María de Zayas  
Profeminist Reactions to Huarte's Misogyny in Lope de Vega's *La prueba de  
los ingenios* and María de Zayas's *Novelas amorosas y ejemplares*  
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The Politics of Rape and *Fineza* in Calderonian Myth Plays  
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A Time for Heroines in Lope  
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Lope's *El anzuelo de Fenisa*: A Woman for All Seasons  
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ISBN 0-8387-5189-X

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LC 89-46402

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Sharon Keefe Ugalde

## Conversaciones y poemas

La nueva poesía femenina  
española en castellano

Maria Victoria Atencia  
María del Valle Rubio Monge  
Clara Janés  
Juana Castro  
Amparo Amorós

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UNA hispanista norteamericana conversa con diecisiete escritoras españolas de poesía. Son María Victoria Atencia, María del Valle Rubio Monge, Clara Janés, Juana Castro, Amparo Amorós, Pureza Canelo, Rosa Romojaro, Fanny Rubio, Ana Rossetti, Carmen Pallarés, Concha García, María Sáenz, Carmen Borja, Andrea Luca, Blanca Andreu, Amalia Iglesias y Luisa Castro. Ella se interesa por cuestiones muy variadas —el origen de la vocación literaria de cada una, las dificultades con que tropieza, temas y formas recurrentes en cada caso, poética y retórica...—, pero todas las preguntas se enderezan a un objetivo bien precioso: configurar una estética femenina, que informaría una escritura poética peculiar, diversificada de la de los escritores. A cada conversación se añaden unos pocos poemas seleccionados en atención a su representatividad y a que se presten «a una lectura feminista». Completa, en fin, cada encuentro una bibliografía de las obras más accesibles de la escritora...

Sobre la base de las conversaciones alza la autora un retablo en el que las poetisas españolas aparecen formando un frente «que se va desarrollando con acelerado paso desde fines de los años setenta [y] que tiene poco que ver con la otra "poesía femenina" que, desde el siglo XIX la cultura dominante (masculina) ha definido y marginado». La «prolongada subyugación» habría afectado tanto a la historiografía, manipulando el significado de la obra poética e ignorándola en las principales recopilaciones, como a los propios recursos expresivos: «Al reconocer que la cultura dominante transforma a la mujer en objetivo sin voz, las poetisas se enfrentan con una crisis de expresividad».

Es consciente Sharon Keefe de que «la creación de una gínotradición desarraigada totalmente de los anteriores cánones es una estrategia utópica», pero descubre en la escritura de estas poetisas dos estrategias alternativas: la subversión de la simbolización verbal ligada a la anterior escritura poética femenina y una revisión que se cifra en los siguientes puntos: «La exploración del erotismo femenino como parte del proceso de autodescubrimiento»; la «presencia de un "yo" fluido cuya identidad no depende del predominante masculino, sino que se realiza mediante fusiones con el "otro"; y una fluidez sexual, tal vez derivada de la disminución de las diferencias entre las funciones familiares y, sobre todo, sociales del hombre y la mujer. Si a ello sumamos la ruptura de los límites, el sentimiento de angustia del ser dividido y la capacidad de configurar su propia identidad femenina, tendríamos un cuadro completo...

Víctor GARCÍA DE LA CONCHA



# A Road Well Traveled: Three Generations of Cuban American Women

By Terry Doran, Janet Satterfield, and Chris Stade

*"It is very difficult to describe the culture shock that I experienced when I came to the United States. I was not only surprised with the Americans in general but also with the majority of the Hispanics and their living in a very poor neighborhood with very deteriorated housing. Not to mention the panic I sometimes felt because of my lack of English."* Naomi de Diaz

\* \* \*

*"We have a lot of handicaps, the Cubans. We have the barrier of the language, the age, the economical situation. We come with nothing and have to start all over again from scratch. When I came to the United States, I was already forty-eight years old. It is hard to change at that age because all your life you've been living and raised in another culture and then you come to a new one. But we have no choice. If you are going to live in a place, you have to do what they do in that place."* Irma de Leon

\* \* \*

*A Road Well Traveled: Three Generations of Cuban American Women*, a first of its kind, is an anthology of the lives of twelve women who have arrived in the United States at different points in our recent history. Some, like professional baseball player Isabel Alvarez, came in the early 1950s to expand their careers. Others, like Irma de Leon who was a judge in Havana, left Cuba after the Revolution to seek freedom in the United States.

In this rich collection of interviews, the words of immigrants from before and after the 1959 revolution and from second-generation Cuban Americans are presented. Their stories, highlighted by family photographs, provide us with an understanding of the problems Cuban American women have faced in their struggles to be female and Cuban in North American society. Twelve Cuban women, spanning three generations, discuss their experiences, economic backgrounds, and educational and professional achievements; their compelling stories provide a revealing look into a world that is not often explored.

We see success, but also the many setbacks and disheartening experiences that make these women's perseverance even the more admirable. Thanks to these stories, we finish with a better understanding of the many difficulties faced by these women, as well as a great respect for their strength.

*A Road Well Traveled* is the result of a year-long research project of the Latin American Educational Center in Fort Wayne, Indiana, funded by the U.S. Department of Education's Women's Educational Equity Act. Conceived and directed by Dr. Graciela Beecher, a native Cuban and the founder and director of the center, the project interviewed women from New York, Indiana, Florida, and Illinois to provide readers with an awareness of the characteristics, values, experiences, and concerns of Cuban American women as a separate and distinct group.

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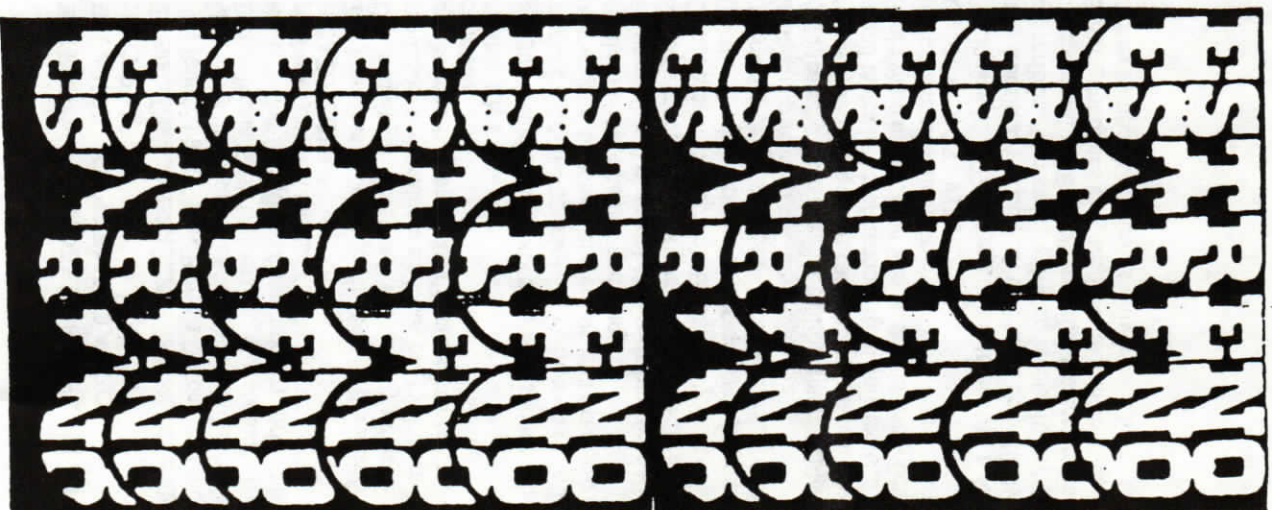
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# ESTRENO: CUADERNOS DEL TEATRO ESPAÑOL CONTEMPORANEO HISTORIA

Esicno: Cuadernos del Teatro Español Contemporáneo, fundado en 1975 por Patricia O'Connor en la Universidad de Cincinnati, se publica ahora en The Pennsylvania State University. Esta es la única publicación en los EEUU dedicada al teatro español contemporáneo, especialmente al producido en los años posteriores a la guerra civil.

## LECTORES

Numerosas bibliotecas tanto en España como en los EEUU están suscritas a la revista. Entre sus lectores se cuentan no sólo profesores universitarios y estudiantes graduados sino también profesionales del mundo del teatro como dramaturgos, directores y actores de ambos países.

## CONTENIDO

Estreno ofrece textos de obras españolas contemporáneas inéditas, entrevistas a escritores, críticos y directores así como amplios estudios de crítica teatral tanto en inglés como en español.

Entre los textos publicados se incluyen trabajos de Buero Vallejo, Sastre, Arrabal, Gala, Nieva, Salom, Martín Recuerda, Olmo, Martínez Mediero, F. Cabal, P. Pedrero y Onetti. La revista también publica numerosas fotografías de recientes representaciones teatrales dentro y fuera de España.

Además, Estreno ofrece una bibliografía anual, reseñas de libros, y críticas de cada temporada teatral así como mesas redondas en las que lectores tanto de España como de EEUU intercambian información y participan en animados debates sobre temas de actualidad.

## OTRAS ACTIVIDADES

Estreno tiene pensado publicar a partir de 1992 una colección de obras traducidas: al inglés que se enviarán periódicamente a los suscriptores. Además, esa colección se distribuirá independientemente a profesionales del teatro anglo-parlantes.

Estreno patrocina simposios internacionales de teatro en varias universidades americanas.

# ESTRENO: CUADERNOS DEL TEATRO ESPAÑOL CONTEMPORANEO

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*Founded at the University of Cincinnati in 1975 by Patricia W. O'Connor.*

Fundadora y directora: Patricia W. O'Connor,  
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# ESTRENO: CUADERNOS DEL TEATRO ESPAÑOL CONTEMPORANEO HISTORY

Estreno: Cuadernos del Teatro Español Contemporáneo was founded in 1975 by Patricia O'Connor at the University of Cincinnati and is now published at the Pennsylvania State University. It is the only journal in the U.S. that focuses on contemporary, primarily post-civil-war, Spanish theater.

## READERSHIP

The journal is widely subscribed to by libraries in the U.S. and Spain. It is read, not only by university professors and graduate students, but by theater professionals: dramatists, directors, actors, etc. in both countries.

## CONTENTS

Estreno features play texts of previously unpublished works from contemporary Spain, interviews with playwrights, directors, and critics, and extensive critical studies in both Spanish and English.

Plays published have included texts by Buero Vallejo, Sastre, Arrabal, Gala, Nieva, Salom, Martín Recuerda, Olmo, Martínez Mediero, F. Cabal, P. Pedrero y Onetti. The journal carries numerous photographs of recent play performances in Spain and elsewhere, including performances in translation.

Also featured are an annual bibliography, regular book reviews, and critiques of each theater season, as well as round tables in which readers from both the U.S. and Spain share information and engage in lively debate on topics of current interest.

## OTHER ACTIVITIES

Beginning in 1992 Estreno plans to publish a series of play translation in English to be sent periodically to subscribers. The series will also be distributed independently to English-speaking theater professionals. Estreno continues to sponsor regular international theater symposia at various universities in the U.S.



**The Foundation for a Compassionate Society and Change of Heart Inc. are devoted to bringing women's values into reality and validating them as the way to peace for all. Giving birth and caring for our children allows women an experience of creativity and "other" orientation which is free from many of the defects of the egocentric profit-motivated values which are followed by many men, and which have imposed a sick pattern of interaction of dominance and submission within the home, and between classes, races, and nations. Validating women's information, our points of view, our true values, our true hearts will give us the confidence in ourselves which will allow us, and the men who we inspire, to stop rewarding oppression and create a peaceful and abundant world for Mother Earth and all her children. These organizations have sponsored many projects for peace and justice through social change inspired by these ideals.**

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# A revolutionary view

## Nicaraguan says her hopes for the poor have not panned out

By Susanne Fowler

**H**aving a woman president has not helped the economic plight of Nicaraguan women, according to a feminist member of the leading opposition party in the Central American country.

Magda Enriquez Callejas, secretary general of international relations for the Sandinista Front for National Liberation (FSLN), says that although Nicaragua's constitution guarantees men and women equal rights, "women's poverty has increased in Nicaragua under [President Violeta] Chamorro's helm."

Tying Chamorro's hands, according to Enriquez, who was interviewed during a visit to Chicago, is a promise from the United States of \$600 million in economic aid, only 10 percent of which Enriquez says has arrived in Nicaragua.

(According to a source at the

Agency for International Development in Washington, D.C., Congress allotted \$540 million in aid, including \$278 million that already has been spent in Nicaragua. The balance is to be spent during the remainder of fiscal 1991 and in fiscal 1992, according to the AID source.)

Enriquez says Nicaragua's women are among those suffering most from the lack of help. "We must focus on the feminization of poverty," she says. "United Nations figures show that of every five poor people in the world, three are women."

A self-described old-timer within the Nicaraguan feminist movement, Enriquez says she, at first, gave Chamorro the "benefit of the doubt."

"Despite the fact that our political beliefs are different," says Enriquez, "I thought maybe she would do something for women. But this has not been the case."

"She still believes in the traditional concept of what makes



Magda Enriquez Callejas

a good woman: being a good mother, a housewife, that the place for women is in the home.

"This government is not 'for conscious,'" Enriquez says, "for example, of how women's unemployment is affecting Nicaragua. Women are the first to

be laid off from their jobs. The government still considers a woman's salary as complementary, or supplemental, to a man's and so they think the women workers are expendable.

"But the fact is that 68 percent of women are heads of families in Nicaragua and Chamorro is ignoring this fact."

Enriquez, 45, knows all about being a single mother and head of household.

Once married to an American for 11 years, Enriquez is the mother of four children ranging in age from 15 to 21. She also is a candidate for a master's degree in journalism next year from Temple University.

She is spending much of the remainder of the year traveling the United States to build on the relationship between with the U.S. government, its people and the FSLN, the largest political party in Nicaragua. ■



# Latino voice

## Vignettes of varied neighborhood life come straight from the heart

By Adria Bernardi

Anything that is truly powerful," said author Sandra Cisneros, "comes from here." She pointed to her *corazon*—her heart. And the issues close to her heart revolve around being a Latina living in the United States, a theme that is central to her work.

Cisneros, who grew up in Chicago, was in town to promote her new book, "Woman Hollering Creek" (Random House, \$18), a collection of stories.

The book expands on some of the Chicago themes found in her first work, "The House on Mango Street" (Vintage Contemporaries, \$9), which featured vignettes of life in Latino neighborhoods on the Northwest Side.

That work described littered streets lined with brick two- and three-story flats, where little girls skip rope and watch bigger girls play irritating sexual games.

Esperanza, the principal narrator, witnesses the poverty, violence, prejudice and discomfort, and the dreams and pleasures, of living on Mango Street.

Esperanza knows some day she will leave and resolves to remember those who will not go on to good jobs and education: Those who cannot out, Cisneros writes, using a street phrase meaning to escape.

In her newest work, Cisneros chooses a widening chorus of the voices of Latino cultures, from migrant workers to college graduates. This broadening is intentional, and Cisneros considers her book a vehicle for dismantling stereotypes.

"I wanted to get in as many different types of voices, and characters and issues and agendas and dreams as possible because I

knew it was going to be the first time for some mainstream Americans to be looking at who we are, as we really are," she said.

The collection takes its title from a story that tells of Cleofilas, a young Mexican woman who marries a Mexican-American man. She comes north to the United States with dreams, and finds herself, instead, living in a "town of dust and despair" and in a home in which she is abused by her husband.

In a piece, "Little Miracles, Kept Promises," Latinos living in Texas write letters to the saints asking for help. They want illnesses cured, jobs found, loved ones safe. Barbara Ybanez of San Antonio, writes to San Antonio (St. Anthony) of Padua to help her find "a man who isn't a pain. . . There aren't any in Texas."

In "Barbie-Q" a female narrator recalls buying defective Barbie dolls for a reduced price at Chicago's Maxwell Street market.

The lyrical "There was a Man, There was a Woman" is a story about a lonely man and a lonely woman who frequent the Friendly Spot Bar. They go there on pay day, every other Friday, but do not meet because they are paid on alternating Fridays.

Cisneros said she relishes the opportunity to portray Latino cultures to unfamiliar readers.

"Even if I said, 'Please don't mention that I'm Latina in my bio,'" she said, "that's ridiculous—because the reality is everyone is going to look at me as a representative for all [Latino] people, regardless, simply because there's not enough of us being published by mainstream press. Mainstream America does not know a lot about us, even though we know quite a lot about [them]."

Cisneros was born in Chicago in 1954, grew up in Humboldt Park,



Photo by Frederick Cantor

Author Sandra Cisneros, a Chicago native, expresses the diversity of Latin culture in her work.

attended Catholic schools in the city and completed undergraduate work at Loyola University. With most of her family still living in Chicago, she said coming home to do readings is difficult and "electrifying" because people in Chicago know the stories and places she writes about.

Cisneros, who lives in San Antonio, said she has thrived living in a place in which Latino culture is a vital, visible part of the public sphere.

Growing up, she spoke Spanish with her father and English with her mother. Her bilingualism has enriched her art, she said, and Spanish phrases and words are woven throughout her works.

"I think that if you're bilingual, you're doubly rich," she said. "You have two ways of looking at the world."

She said she has been heartened by the response to her work, particularly among young people.

"It is written in a language which they can recognize," she said. "It validates them because they see themselves in print for the first time."

Cisneros, a guest writer-in-residence at the University of New Mexico in Albuquerque, claims San Antonio as her home base. A master's graduate of the writing program at the University of Iowa, she has been a writer-in-residence at the University of Michigan in Ann Arbor and University of California at Irvine.

Her next book will draw even more on her experiences, she said. She is particularly interested in exploring father-daughter relationships and aspects of growing up in "the middle," between Mexican and Mexican-American culture.

She wants to explore notions that one culture holds about another, "what one said when the other wasn't around," she said.

"I felt whether I chose to [answer] or avoid that question, my work is going to be looked at as representative of Latino culture

"I feel very happy and proud that I can address these issues because it is something that I can give back, it's something that I can do."





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1. Participación: Residentes (de cualquier nacionalidad) en los Estados Unidos.
2. Géneros: Novela, Cuento, Teatro, Poesía y Ensayo/Crítica Literaria.
3. Premios. \$2,500 dólares en efectivo (anticipo de los derechos de autor de la publicación de las obras en la colección Letras de Oro); un diploma de honor; y un viaje a España.
4. Extensión de los trabajos: en forma de libro convencional según los géneros (en cuento y poesía: suficientes textos para formar un libro; en ensayo: mínimo de 100 páginas).
5. Condición inédita: Toda obra deberá ser inédita y escrita en español. No se aceptarán obras, incluso inéditas, que hayan recibido algún tipo de premio local, nacional o internacional. Tampoco se aceptan obras que hayan resultado finalistas de Letras de Oro en años anteriores.
6. Identificación: Cada trabajo deberá tener dos páginas titulares: en la primera (no adherida al resto del manuscrito), se indicará el nombre del autor (o seudónimo), el título de su obra (lema o expresión ficticia), el género en que participa, y una dirección (o casilla postal) y un teléfono (opcativo). La segunda página titular (la única que recibirán los jurados), sólo llevará el título (o lema o título ficticio). Ninguna identificación personal debe aparecer en parte alguna del manuscrito.
7. Formato: escritos a máquina (o en cualquier método informático), a doble espacio, por sólo una cara en páginas de 8.5 x 11 pulgadas.
8. Número de copias: tres copias (no "originales").
9. Fecha límite de presentación. El 12 de Octubre de 1991, Día de la Hispanidad, es la fecha límite para someter manuscritos.
10. Anuncio de premios: Los premios se otorgan durante una ceremonia que tiene lugar en el mes de marzo de 1992.
11. Devolución de manuscritos: únicamente por correo, previo envío --junto a la obra presentada-- de un sobre (con suficiente franqueo), un nombre (aunque sea seudónimo, de un familiar o amigo) y una dirección postal.

Para mayor información y envío de los trabajos, escriba o llame a: Letras de Oro, University of Miami, 1531 Brescia Ave., P.O. BOX 248123, Coral Gables, FL 33124 (305) 284-3266; Fax: (305) 284-6370.

BOISE STATE UNIVERSITY • 1910 UNIVERSITY DRIVE • BOISE, IDAHO 83725

DEPARTMENT OF MODERN LANGUAGES

Telephone: (208) 385-3956



**Chair  
Department of Modern Languages  
Boise State University**

Energetic leadership is sought for a new Department of Modern Languages. The Chair will have the opportunity to develop and shape departmental goals, devise curricula and innovative programs to meet the needs of a growing urban university, and oversee the hiring of up to five new permanent faculty (in addition to current faculty in Spanish, German, and French).

The ideal candidate will have a doctorate, a demonstrated commitment to excellence in teaching and scholarship, and experience in administration/grantswriting. The Chair must be able to provide leadership of a culturally diverse group, to articulate the values of language and culture study within general education requirements and as part of specialized non-language degree programs, and to support University-wide initiatives in international and global curricula.

We seek the best applicant in any modern language, but applications are especially solicited in language teaching methodology and second-language acquisition and/or applied linguistics, Pacific Rim languages, and Latin American Literature and/or Culture. The tenure-track appointment will be at the Associate or Professor rank, with salary competitive and commensurate with experience and qualifications. The ten-month contract, beginning August 1992, carries a two-course per semester teaching load. Women and minorities are encouraged to apply.

Boise State University, the largest institution in Idaho, is located in the state capital, the region's business, education, and government center. Boise's moderate climate and outstanding quality of life offer abundant cultural and outdoor recreational opportunities. Skiing, hiking, backpacking, fishing, and camping are only minutes from campus in Idaho's mountains and wilderness areas.

Send inquiries, letters of nomination, or applications to Dr. Jan Widmayer, Chair of the ML Search Committee, College of Arts & Sciences, Boise State University, Boise, Idaho 83725: (208) 385-1414 or FAX (208) 385-3779. Completed applications (including letter, resume, three current letters of reference, and other pertinent information) will be reviewed beginning November 11, 1991, until the position is filled.

EEO/AA INSTITUTION



## POSITION ANNOUNCEMENT

The Women's Studies Program and the Department of Spanish, Italian, and Portuguese seek to make a joint tenured or tenure track appointment of a faculty member whose principal research and teaching interests lie in the areas of Latino/a literatures, women in literature (Hispanic/non-Hispanic), and feminist theories. Rank open. Native or near-native fluency in Spanish and a commitment to research are required. Candidates must have a Ph.D. in Hispanic Studies or a related discipline, a track record of effective classroom instruction, and be receptive to the development of new curricular programs and inter-disciplinary instruction. To receive full consideration, applications must be received by December 5, 1991. With appropriate funding, this appointment will be effective August 21, 1992; salary competitive. Women and minority candidates are especially welcome. Send vita, three letters of recommendation, and supporting documents to Professor Evelyn Picon Garfield, Chair, Search Committee, Department of Spanish, Italian, and Portuguese, University of Illinois at Urbana-Champaign, 4080 Foreign Languages Building, 707 S. Mathews, Urbana, IL 61801, (217) 244-3250. The University of Illinois is an AA/EO employer.

State University of New York, College at Brockport  
Foreign Languages and Literatures, Brockport, New York 14420.

Two Tenure Track Openings to begin in September of  
1992 at the Assistant Professor level:

(1) Assistant Professor in Spanish. Required: Earned Ph.D. Demonstrated ability to conduct and publish scholarly research in one or a combination of the following areas of specialization: a. language methodology; b. dialectology; c. sociolinguistics; d. bilingual/multicultural and or folklife studies. Preparation in a Second Language is highly desirable. Women and minorities encouraged to apply.

(2) Assistant Professor in French. Required: Doctorate in French-Francophone Studies. Demonstrated ability to conduct and publish scholarly research. Full time language teaching experience in beginning and intermediate levels. Willingness to teach language, civilization and literature. Familiarity with current teaching methodologies and expertise in multimedia applications in language teaching. Commitment to teaching undergraduate students. Capacity to function effectively in a culturally diverse environment.

Send a letter of application, resume and three letters of reference to: Office of Faculty Staff Relations, SUNY College at Brockport, Brockport, New York 14420. Beginning Review Date: November 30, 1991. For additional information contact: Dr. Luz Maria Umpierre, Chair. (716) 395-2269. AA/EOE





## Creación Femenina en el Mundo Hispánico:

LO QUE LA MUJER APORTA A LA CULTURA DEL NUEVO MUNDO

Tercer Congreso - Mayagüez, Puerto Rico  
15 al 21 de noviembre de 1992

1 de agosto de 1991

Estimado(a) colega:

Durante la Semana del Descubrimiento de Puerto Rico, 15 al 21 de noviembre de 1992, el Recinto Universitario de Mayagüez de la Universidad de Puerto Rico será sede del Tercer Congreso Creación Femenina en el Mundo Hispánico con el tema especial: lo que la mujer aporta al desarrollo cultural en el Nuevo Mundo.

Nuestro objetivo principal será celebrar un encuentro cultural que permita reflexionar, además de reevaluar el aporte de la mujer dentro de los quinientos años posteriores al Descubrimiento del Nuevo Mundo y a su vez lograr un intercambio de los trabajos realizados por la mujer en términos de la cultura. Nos proponemos con esta actividad adelantar la tarea feminista en los pueblos que sea necesario.

Con nuestro propósito en mente estamos solicitando que nos pueda brindar su apoyo y en especial promoción en todos los medios de comunicación en el país que usted representa.

Incluimos Temario del Congreso con la esperanza de que nos pueda identificar, a la mayor brevedad posible, las mujeres más destacadas en dichas áreas o intelectuales conocedores de la labor de las mujeres en las áreas del temario.

Estamos a sus órdenes para cualquier información adicional que sea requerida en los teléfonos: 265-3843, 890-7118.

Atentamente,

Loreina Santos Silva

Directora Interina

Depto. de Estudios Hispánicos

Recinto Universitario de Mayagüez

Ana Cuevas

Directora Educación Continuada

Colegio Regional de Aguadilla

Vo. Bo.: Dra. Olga N. Hernández  
Decana Facultad de Artes y Ciencias

Dr. Alejandro Ruiz Acevedo  
Rector

## TEMARIO DEL CONGRESO

El temario es de conformidad a la Declaración de Propósitos de la Comisión Puertorriqueña para la celebración del Quinto Centenario del Descubrimiento de América y Puerto Rico 1985-1993, con particular interés en La Aportación de la Mujer en las Artes y las Ciencias en:

- |                      |                          |
|----------------------|--------------------------|
| •Géneros Literarios  | •Ciencias Marinas        |
| •Crítica Literaria   | •Biología                |
| •Escena              | •Química                 |
| •Lingüística         | •Zoología                |
| •Artes Plásticas     | •Geología                |
| •Artesanía           | •Matemáticas             |
| •Música              | •Física                  |
| •Filosofía           | •Historia                |
| •Psicología          | •Sociología              |
| •Política y Gobierno | •Radio, Cine, Televisión |
| •Leyes               |                          |
| •Periodismo          |                          |
| •Deportes            |                          |
| •Religión            |                          |
| •Economía            |                          |
| •Editorial           |                          |
| •Enfermería          |                          |



**Ninth Annual  
Wichita State University  
International Conference on  
Foreign Literature**

**April 9 - 11, 1992**

**Call For Papers**

**Continental, Latin American, and Francophone Women Writers**

**Send a one-page abstract by October 15, 1991, postmark.**

**Refusals will be announced by mid-November 1991.**

**Deadline for 8-page papers dealing with  
any aspect of the conference theme:**

**December 17, 1991, postmark.**

**Deadlines will be strictly observed.**

The conference is devoted to women who write in languages other than English. In addition to critical papers by university faculty, writers from the US, Québec, Europe and Latin America come to read their works and to share thoughts on literature.

Selected papers are published by University Press of America on the recommendation of the publication's referees. Volume I (1984-1985) may be purchased from UPA; Volume II (1986-1987) is available from the Department of Modern Languages, Wichita State University; Volume III (1988-1989) will soon be published. Contributions for Volume IV (1990-1991) are now being solicited. Papers from the 1992 and 1993 conferences will appear as Volume V. Papers may be written in English, French, German or Spanish.

**Address:**

French, Francophone, Italian, and German literatures: Ginette Adamson  
Spanish and Latin American literatures: Eunice Myers  
WSU Foreign Language Conference  
Dept. of Modern and Classical Languages and Literatures  
The Wichita State University  
Wichita, Kansas 67208

## CALL FOR PROPOSALS

### **Essays by Spanish American Women Writers**

A collection of critical studies  
to be edited by Doris Meyer

The essay has a distinguished history in Spanish America as a vehicle for social, political and literary expression. Women's use of this protean genre, however, has been largely overlooked in existing anthologies and critical collections. In an effort to redefine canonical male-centered approaches to the Latin American essay, this volume will bring together approximately twenty scholarly studies of the essays of 19th and 20th-century women authors.

Contributions will be selected and edited by Doris Meyer, professor of Hispanic Studies at Connecticut College and author/ editor of several books about Latin American literature. The University of Texas Press will be the publisher (subject to their final approval of the ms.) of this collection as well as of a second volume of Spanish American women's essays in translation, also to be edited by Doris Meyer. The selections in the second volume will be determined to a large extent by the contents of the first volume. The editor's intention is to seek outstanding critical studies that reflect the best of the essay genre as interpreted by women in Spanish America during the past two centuries.

Potential contributors are asked to consider the following guidelines. Papers accepted for publication must be previously unpublished, written in English, and between 12 and 15 pages in length, including citations in MLA format. They may deal with the essays of one or several Spanish American women writers but should avoid a global overview or extensive biographical details. They can be theoretical or analytical in approach and might address the essay as one or more of the following: 1) a dialogue between female self and society, 2) an expression of a female esthetic, 3) an example of intertextuality in female discourse, 4) a vehicle for emerging feminist thought or 5) a form of autobiography.

Spanish American authors whose work would be of particular interest include: Gertrudis Gómez de Avellaneda, Eduarda Mansilla de García, Juana Manuela Gorriti, Clorinda Matto de Turner, Mercedes Cabello de Carbonera, Mercedes Matamoros, Alfonsina Storni, Victoria Ocampo, Magda Portal, Gabriela Mistral, Teresa de la Parra, Carmen Lyra, Magdalena Mondragón, Rosario Castellanos, Julieta Campos, María Luisa Mendoza, Yolanda Oreamuno, Elena Poniatowska, Rosario Ferré, Margo Glanz, Luisa Valenzuela and Cristina Peri Rossi. Other suggestions are welcome.

Please send 2-3 page proposals **by February 15, 1992**, to:

Prof. Doris Meyer  
Box 5498, Department of Hispanic Studies  
Connecticut College  
270 Mohegan Ave.  
New London, CT 06320

**Notification by April 1, 1992.** Final papers are due by August 1, 1992.  
For inquiries call (203) 439-2220. Fax number (203) 767-1439.



**LATIN AMERICAN THEATRE TODAY:  
HISTORY, GENDER, GENRE, PERFORMANCE**

**Latin American Theatre:  
New Developments and New Critical Approaches**

**April 28-May 2, 1992**

The University of Kansas through its Departments of Spanish and Portuguese, Theatre and other units will sponsor a conference on the theatre of Latin America in the spring of 1992. The objective is to recognize changes in the theatre itself and changes in the study of the theatre. The conference will focus on the relationships of theatre to issues of history, gender, genre and performance, especially as they developed in the last decade through new works or new critical approaches.

The conference will consist of three closely related activities:

- scholarly presentations by theatre scholars
- panel discussions with theatre artists and critics
- performances by local and visiting theatre groups

Invited participants include university scholars, critics, playwrights and directors from Latin America, Spain and the United States.

The conference is supported in part by a generous grant from the National Endowment for the Humanities.

Individuals interested in presenting papers at the conference are invited to submit a two-page abstract on one of the four topics listed in the title by December 1, 1991. The completed paper will be due by March 1, 1992.

Individuals or groups interested in staging plays at the conference are invited to write with a brief description of the play, its running time, staging requirements, and the number of cast and crew members involved. The University will provide partial support for those performance groups accepted into the conference.

Questions about the conference may be addressed to:

George Woodyard or Vicky Unruh  
Latin American Theatre Review  
University of Kansas  
Lawrence, Kansas 66045  
FAX: (913) 864-4555

The official languages of the conference are Spanish, Portuguese and English.

Research in Progress/Publications

Contributors:

- A. Please list only one project per form; photocopy the form if you have more than one project to submit.
- B. If there are joint authors, one form should be submitted for each author.
- C. Please make sure that all information is complete; one of the aims of RiP is to make the material accessible.

(Return this form to Linda Fox, Newsletter address.)

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ADDRESS \_\_\_\_\_  
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2. TITLE OF WORK \_\_\_\_\_  
\_\_\_\_\_
3. CATEGORY (check one or more, as appropriate): Feminist Criticism \_\_\_\_\_;  
Biography \_\_\_\_\_; Bibliography \_\_\_\_\_; Women in the Academy \_\_\_\_\_;  
Anthologies \_\_\_\_\_.
4. DESCRIPTION OF WORK: (Please limit to 50 words)
5. Please fill in the blanks as appropriate to the work described in #4.
  - a. Dissertation in progress \_\_\_\_\_
  - b. Conference paper \_\_\_\_\_; Article \_\_\_\_\_; Book \_\_\_\_\_.Full information \_\_\_\_\_  
\_\_\_\_\_
6. PUBLICATION DATA:



# FEMINISTAS UNIDAS

Feministas Unidas is a Coalition of Feminist Scholars in Spanish, Spanish-American, Luso-Brazilian, Afro-Latin American, and U.S. Hispanic Studies. Since it was founded 15 years ago, Feministas Unidas has published ten volumes of its Newsletter, which appears in April and December, and as an Allied Organization of MLA has sponsored panels at the Annual Convention. We are also an Associated Organization of the M/MLA.

The Women's Caucus of the MLA serves the general needs of its many constituents, and so, like our counterpart associations Women in German and Women in French, we in Feministas Unidas have come together in an attempt to address the particular concerns of women working in our specific areas of research and teaching.

Our Newsletter publishes a variety of information for members: job vacancies; fellowship and prize competitions; announcements of books, films, and videos; notices of members' research projects; conference announcements and publication opportunities; pertinent reprints from other publications, and more. The Newsletter functions as the tie that connects us during the year, and editor Linda Fox of Indiana Univ./Purdue Univ. at Fort Wayne has consistently produced a superior publication.

1991-92 president Stacey Schlau of West Chester University and vice-president Lou Charnon-Deutsch of SUNY Stony Brook will continue the work of past president Elizabeth Starcevic to make our Association a real network for feminist scholars in Hispanic studies. Our members include professionals at many stages: we are directors of graduate programs, administrators, and department chairs, as well as librarians, creative writers, graduate students and independent scholars. For women with less professional experience, membership in Feministas Unidas can provide a comfortable entry into the academic world; for senior members, it may offer the chance to engage in mentoring a new generation of feminist scholars.

At the MLA and the M/MLA, our sessions have dealt with many aspects of Hispanic women's writing, feminist theory, and our careers in teaching and research. We also meet at the MLA to conduct the official business of Feministas Unidas and to get to know one other informally. We keep archives to document the history of Feministas Unidas and we collect our syllabi from courses on women. Lately we have worked toward establishing a scholarship fund and setting up regional caucuses.

We hope this gives you an overview of Feministas Unidas, and we invite you to join us. Contact any of the officers for further information. Membership application is on reverse side.



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# FEMINISTAS UNIDAS

Feministas Unidas is a Coalition of Feminist Scholars in Spanish, Spanish-American, Luso-Brazilian, Afro-Latin American, and U. S. Hispanic Studies. Now in its 15th year, Feministas Unidas publishes a Newsletter in April and December, and as an Allied Organization of MLA sponsors panels at the Annual Convention. To join this network, complete membership form below. Membership is for calendar year.

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¡BIENVENIDAS!

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