

Feministas Unidas

Newsletter
Fall 2012
Volume 32.2



1893; 1920; 1929; 1931; 1932; 1934; 1938; 1939; 1941; 1942; 1946; 1947; 1949; 1952; 1953; 1954; 1955; 1963; 1967; 1970; ...2012.

La opción; la selección; la auto-determinación; la elección; la votación. Tal vez estas palabras ya hayan tomado un significado cotidiano, con implicaciones casi banales.

Y no hay sorpresa: este mundo es uno en el cual hacemos mil cosas al mismo tiempo. Tenemos que tomar miles de decisiones cada hora de cada día.

Sin embargo, la verdad es que tener el derecho de optar, seleccionar, auto-determinar, elegir, y votar no siempre ha sido ordinario, especialmente para las mujeres.

Los años que encuentra el lector al principio de esta editorial representan fechas cuando varias ciudadanas del mundo lucharon por y ganaron el derecho a votar.

El primer año representa Nueva Zelanda; las otras fechas reflejan cuando mujeres de naciones hispano- o luso-

hablantes recibieron el derecho a votar.

La lucha nunca ha sido fácil, pero hasta hoy en día, vale la pena.

Representar su opinión, tener voz, sea en elecciones políticas, en discusiones que toman lugar en nuestras torres de marfil, o en nuestras propias calles o casas, no es sólo un don sino también una responsabilidad.

Humildemente a sus órdenes,
las editoras

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<http://blog.feministas-unidas.org>

Feministas Unidas, Inc.

Founded in 1979, *Feministas Unidas, Inc.* is a non-profit Coalition of Feminist Scholars in Spanish, Spanish-American, Luso-Brazilian, Afro-Latin American, and US Hispanic/Latin@ Studies.

As an allied organization of the Modern Languages Association since 1981, *Feministas Unidas, Inc.* sponsors panels at the annual convention. As an interdisciplinary alliance, we embrace all fields of study relating to Hispanic women.

Feministas Unidas, Inc. Membership:

Institutions \$25, Individuals \$20, Students \$10 per year

Send the renewal form (follow the link below) along with a check in U.S. funds payable to *Feministas Unidas, Inc.* to:

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Renewal form. Membership also payable on-line at:
<http://membership.feministas-unidas.org>

Ámbitos Feministas is the official critical journal of the coalition *Feministas Unidas, Inc.*. Peer Reviewed. Printed. Published annually in the fall.

Ámbitos Feministas aims to foster critical exchanges on the current status of feminist studies in relationship to creative work (literature, film, plastic arts) by contemporary Hispanic, Iberian, Luso and USA Latino women.

For information on contributions go to:
<http://ambitosfeministas.feministas-unidas.org>

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Feministas Unidas, Inc. Newsletter welcomes books for review. Send books and other materials for review to:

Carmen de Urioste-Azcorra, Book Review Editor
SILC-Spanish Program; Box 870202; Arizona State University;
Tempe, AZ 85287-0202

For member-related news and information to be published in the Newsletter, please contact:

Dawn Slack, Newsletter Editor: slack@kutztown.edu
María DiFrancesco, Newsletter Associate Editor: mdifrancesco@ithaca.edu

Mensaje de la Presidenta

Estimad@s colegas,

-Seguimos adelante este otoño con una coalición todavía más fuerte y unida. Quiero agradecer primero a la membresía por su participación en la re-aprobación de los estatutos para que *Feministas Unidas* sea una organización sin ánimo de lucro. Es oficial nuestra nueva denominación: *Feministas Unidas, Inc.*.

-Le doy la bienvenida a nuestra colega Mayte de Lama al comité ejecutivo. Durante los próximos meses colaborará con nuestra actual Tesorera, Candyce Leonard, para proceder el traspaso de funciones del cargo. Nuevamente quiero agradecerle a Candyce por el magnífico trabajo que ha realizado durante todos los años que ha servido en este cargo.

-Finalmente quisiera pedirles a tod@s su colaboración en la difusión del premio de ensayo para estudiantes graduados. En la última edición del premio contamos con un buen número de originales; la ganadora fue **Betsy Dahms, de la University of Kentucky, con su ensayo:** "Shamanic Urgency and Two-Way Movement as Writing Style in the Works of Gloria Anzaldúa".

-Espero que este primer semestre del año académico les sea muy productivo y exitoso,

Inmaculada Pertusa, Presidenta *Feministas Unidas, Inc.*; Western Kentucky University, inma.pertusa@wku.edu

Mensaje de la Vice-Presidenta

-Junto a mis más sinceros saludos, les comarto que estoy muy contenta de fungir un año más como Vice-Presidenta de *Feministas Unidas, Inc.* Esta posición me ha dado la oportunidad de trabajar de cerca con muchas/os colegas involucradas/os en difundir y acentuar no sólo la literatura y las artes de la lengua cervantina sino de destacar el rol fundamental que las mujeres hemos tenido en el desarrollo de nuestros países tanto en el momento actual como a través de la historia. Me alegra ver que esta organización continúa llevando del margen al centro del debate, temas de interés y actualidad. ¡Bienvenida a Mayte! Y espero que continuemos trabajando en proyectos innovadores y de difusión cultural y artística. Ojalá que nos podamos ver muy pronto en alguna conferencia,

María G. Calatayud, Vice-Presidenta *Feministas Unidas, Inc.*; North Georgia College and State University, mcalatayud@northgeorgia.edu

Mensajes de las Tesoreras

La Tesorera Actual

-I continue processing membership renewals and new memberships for 2012. We are close to the end of the year and need your participation before we end the new year. In my message last spring, I indicated that we had only 50 active members; we now have 125 – an excellent recovery, but still far below the membership we have enjoyed in the past. With the exciting developments occurring in *Feministas Unidas, Inc.*, please take a moment to renew your membership. Thank you,

Candyce Leonard, Current Treasurer, *Feministas Unidas, Inc.*; Wake Forest University, leonaca@wfu.edu

La Tesorera Futura

-Yo realicé mis estudios graduados en la University of Kentucky y soy profesora asociada en Elon University, Carolina del Norte, donde imparto cursos de lengua, literatura y civilización españolas. He publicado trabajos sobre la narrativa de Marina Mayoral y actualmente me encuentro investigando el humor en la prosa de escritoras españolas contemporáneas. Confieso sentirme encantada de ser la próxima tesorera de *Feministas Unidas, Inc.* y de poder colaborar con esta extraordinaria asociación. Es mi placer,

Mayte de Lama, Incoming Treasurer, *Feministas Unidas, Inc.*; Elon University, mdelama@elon.edu



Reunión anual de *Feministas Unidas, Inc.*

La reunión anual de la coalición se celebrará durante la convención de la MLA que tendrá lugar en Boston, Massachusetts a principios de enero, 2013.

La información sobre el día, el lugar, y la hora de la reunión se anunciará más adelante.

Durante esta reunión se discutirán los posibles temas para el panel de *Feministas Unidas, Inc.* en la convención de la MLA 2015.

También se tratarán otros temas que se presenten ante la junta durante la reunión.

Animamos a todos los que estén en Boston durante la convención a que asistan a la reunión.

¡A reunirnos!

¡A celebrar!

¡A pensar!

¡A planear!

10th Annual Graduate Student Essay Prize Competition

The Executive Committee of *Feministas Unidas, Inc.*, an allied non-profit organization of the MLA, is pleased to announce a call for papers for the **10th Annual Feministas Unidas, Inc. Essay Prize competition for graduate students**. The *Feministas Unidas, Inc.* Essay Prize is awarded for an outstanding unpublished essay on feminist scholarship on women in the field of literature, the arts, filmmaking, Transatlantic studies or cultural studies in the areas covered by our organization's mission: Spanish, Spanish-American, Luso-Brazilian, Afro-Latin American, and U.S. Hispanic Studies.

The purpose of the essay prize is to promote feminist scholarship by those who are entering our profession and are currently graduate students. The prize is the product of collaboration between *Feministas Unidas, Inc.* and the *Asociación Internacional de Literatura y Cultura Femenina Hispánica (AILCFH)*. The selection committee is drawn from officers and members of *Feministas Unidas, Inc.* and the editorial board of *Letras Femeninas*. *Feministas Unidas, Inc.* reserves the right not to award the prize in a given year.

Award:

\$250 and publication of the essay in the December issue of the journal *Letras Femeninas*. The author of the winning essay must be a member of the *Asociación Internacional de Literatura y Cultura Femenina Hispánica (AILCFH)* at the time of publication of the essay. The winning essay will receive corresponding editorial comments from competition readers as well as from *Letras Femeninas* Editors. Essays will be published one year after acceptance and will be announced at the annual meeting of *Feministas Unidas, Inc.* at the MLA.

Eligibility:

Graduate students who are current or new members of *Feministas Unidas, Inc.* are eligible to submit their original research for the prize.

Guidelines:

- An unpublished paper, written in Spanish, Portuguese, or English
- Length: 18-25 pages, double-spaced, including notes and works cited
- Format: MLA style. Prepare the manuscript according to instructions for "Anonymous Submissions"
- Deadline for submission: November 5, 2012

Items to be submitted:

- 18-25 page essay
- 200-word abstract of the essay
- Author's c.v.
- Submit all materials in the following way: one hard copy and as an e-mail attachment. Please submit essays without names and add a cover page with the title of your work, your name and institutional affiliation. This will help us ensure adequate refereed procedures.

Mail and email to:

Professor María G. Calatayud, Vice President *Feministas Unidas, Inc.*;

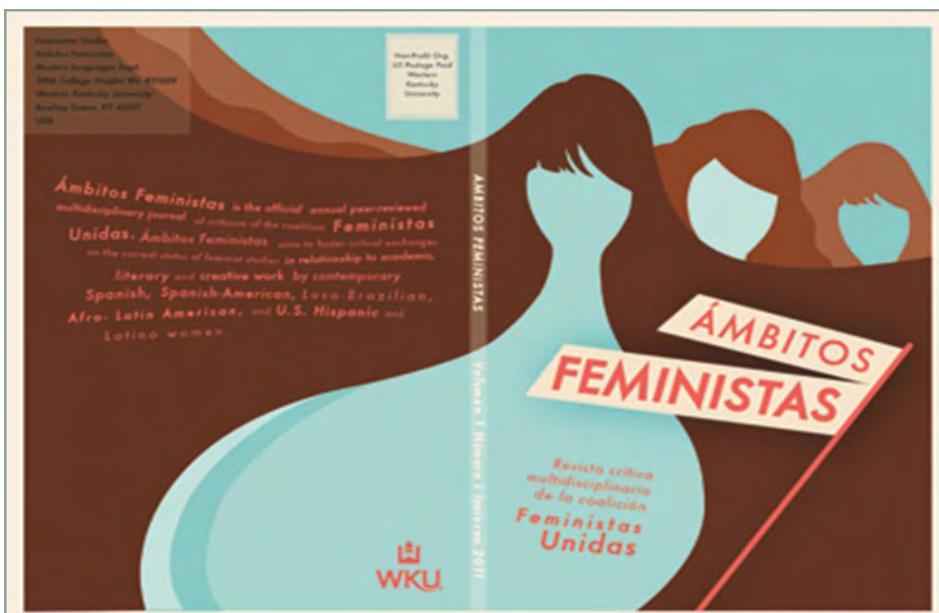
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Segundo número de Ámbitos Feministas

El segundo número de nuestra revista está a punto de ser enviado a todos los miembros activos de la coalición.

En este nuevo volumen presentamos ensayos críticos de Shelley Gosland, Nicianne Moody, Guadalupe Pérez-Anzaldo, Tina Escaja, Daniela Goldfine, Nancy Tille-Victorica y Héctor Mario Cavallari.

En la sección de creación contamos con textos de Hilda Chacón, Graciela Corbalán, Khédija Gadhoun y Alegría Rebadeneira. Nuestra firma invitada, la escritora argentina Reina Roffé contribuye con su cuento "La madre de Mary Shelley". Y como primicia editorial presentamos un cuento inédito de Clara Asunción García protagonizado por la nueva detective privada, Cate Maynes.

Las editoras de Ámbitos Feministas les invitan a enviar ensayos críticos y textos creativos (poemas, cuentos) para el número 3 de la revista. El plazo límite de envíos es el 31 de enero del 2013. Más información en: <http://ambitosfeministas.feministas-unidas.org>

Se invita también a la membresía a participar en el proceso de evaluación de los ensayos recibidos para el número de otoño 2013. El proceso de evaluación comenzará en febrero, una vez cumplido el plazo de envío de originales. Quienes estén interesados en colaborar con la revista, escriban a las editoras: ambitos.feministas@gmail.com.

Ámbitos Feministas Guidelines for Submissions:

The editors of *Ámbitos Feministas* invite unpublished critical essays in English, Spanish and Portuguese language on literature, film, art, plastic arts, music, gender studies, History, etc., relating to contemporary Hispanic/Luso/Latina women writers and artists for its next annual volume. Original unpublished creative works (short stories, poetry) are also accepted.

A current membership to the non-profit coalition *Feministas Unidas, Inc.* is required of all authors at the time of submission and must be kept until the end of the process.

Manuscripts should be double-spaced and between 17-25 double-spaced pages in length, including all notes, as well as the Works Cited. They should be formatted using Times New Roman Size 12 and 1" margins.

For review purposes, originals should contain no reference to the author. Include a one page cover letter with author's information: name, rank, academic affiliation, email, postal address, essay's title, and a brief biography (8-10 lines) with latest publications.

Essays need to conform to the most recent versions of the *MLA Style Manual* and the *MLA Handbook for Writers of Research Papers*.

The end notes will be at the end of the essay, and they should **NOT BE INSERTED AUTOMATICALLY**. Please **MANUALLY** use numbers in superscript in the text and then refer to them in the end notes section.

Send original and cover letter as attachments in MS Word PC or Mac to ambitos.feministas@gmail.com



Feministas Unidas, Inc. en los congresos

Seguimos apoyando la presencia de la coalición en los diferentes congresos académicos que se celebran durante el año. Animamos a quienes estén considerando participar en un congreso que propongan un panel en nombre de *Feministas Unidas, Inc.* Los participantes del panel tendrán que ser miembros activos de la coalición. Envíen una copia de sus propuestas a nuestra portavoz, Emma García, para que se difunda entre la membresía.



128th Modern Language Association Convention, Boston MA
January 3-6, 2013 (<http://www.mla.org/convention>)

Alternative Feminist Voices: Transatlantic Visions

Chair: Sharon Keefe Ugalde, Texas State University

- "Multiple Marginalities and Moroccan Migrations: Najat El Hachmi," Kathleen McNerney, West Virginia University at Morgantown
- "Po/ética de alternancias: Autoras miskitas y en euskera," Tina Escaja, University of Vermont
- "From Galicia to Portobello Road: Remembering the Female Migrant's Experience in *A veiga é un tempo distinto* by Eva Morales," Danny Barreto, Vassar College
- "Catalan Authors Taking on Hot Issues in Fiction and Social Media," Melissa Anne Stewart, Western Kentucky University

Gender[ed] Performativities in Latin American and Latin@ Graphic Novels

Chair: Hilda Chacón, Nazareth College

- "Trans-nepantlista Visual Geographies and the Inked Latina Body: Ana Mendieta's Graphic Lifewriting," Magdalena Maiz-Peña, Davidson College and Emma García, Colby College
- "Unbecoming Cuban-American: Representations of Female Subjetivity in *Bad Habits: A Love Story*" by Cristy Road," Irune Del Río Gabiola, Butler University
- "Ashes and Masks: Gender According to Gilbert Hernandez," Christopher Pizzino, University of Georgia

Call for Papers



2013 NeMLA Panel: "Food, Nation and Identity in Spanish Literature and Film"

March 21-24, 2013. Boston, MA

This panel organized by *Feministas Unidas, Inc.* (<http://feministas-unidas.org>) considers the role food plays in literature or film written by women of the Spanish-speaking world. We examine the complex relationships that exist between identity, sexuality and food. Panelists may discuss how food, its cultivation, preparation and consumption, informs the politics and poetics of related Spanish-speaking countries and peoples.

Panelists must be members of NeMLA, *Feministas Unidas, Inc.* and the WGS Caucus.

Send 250-word abstracts (English or Spanish) to María DiFrancesco (mdifrancesco@ithaca.edu) by September 30, 2012.

2013 NeMLA Panel: "Frivolous Cultures, Serious Politics: Women in the Spanish Cultural Arena 1900-1936," March 21-24, 2013. Boston, MA

The cultural life of early twentieth-century Spain is often conceived as a black and white picture: the seriousness of hard-core intellectuals debating the “problem of Spain” versus the supposed frivolity of popular pleasures evading the said problem. It is possible to assume, however, that many artists and intellectuals, as well as their audiences, did not experience politics and pleasures as necessarily opposed to each other. Moreover, the pleasures of popular culture can, and often do, create the conditions for social change. This panel seeks to examine the points of contact between, on the one hand, serious ideological and political platforms, and, on the other hand, the lighter spaces of popular culture. More specifically, the panel aims to explore how, during the first four decades of the twentieth century, the spaces of mass and popular culture provided opportunities for women’s involvement in the public arena. We invite submissions that look at these points of contact between hard politics and productive pleasures in the fields of popular literature, mass culture, music and performance, fashion.

Send 300 word abstracts by email attachment to: Pepa Anastasio (maria.j.anastasio@hofstra.edu) or Nuria Cruz-Cámara (ncruzcam@utk.edu) by September 30, 2012. Please include name, affiliation, email address, phone number.

2013 NeMLA Panel: "Global Spaces of Modernity: Latin Americans at Home and in Displacement"

March 21-24, 2013. Boston, MA

This panel analyzes a wide range of cultural productions by citizens in Latin America, by Latin@s in the United States, and/or by Latin Americans displaced onto other first world countries, which render evidence of the different ways in which they experience and re-elaborate the notion of "modernity" in societal mainstream spaces (cities, cyberspace, modified geographies and landscapes) during the current climax of neoliberal policies, or the globalization era.

Send 250 words abstract to Hilda Chacón (email: hchacon6@naz.edu) by September 30, 2012.

Please include name, affiliation, email address, phone number.

Call for Papers

MLA 2014 Panel: "Terror feminista/feminina?"

January 9-12, 2014. Chicago IL

Modern
Language
Association

MLA

From the Conquest narratives of the New World and Spanish Inquisition testimonies to the ravages of the Spanish Civil War, ETA and, most recently, the March 3rd, 2004 train bombings in Madrid, Spain has struggled with the problem of terrorism. Likewise, Latin America and the Caribbean have seen their share of terrorist activities as dictators and factions as diverse as the FARC and Sendero Luminoso have unleashed their vitriol on citizens. In this panel, we seek to engage the language of violence/terrorism in its diverse forms as it has manifested itself in the works of women writers, film makers and visual artists of the Spanish-speaking and U.S. Latina worlds. We invite proposals for twenty-minute papers from scholars whose work focuses on questions such as: What is terrorism? How is terrorism related to exile? How is violence/terrorism related to women's experience/women's creativity/woman's (in)visibility? To what extent is the rhetoric of a "war on terror" or "horror" gendered and how has this rhetoric changed over time from a feminist perspective? How has "terror" manifested itself, or conversely, remained invisible, in Spanish language literature, film and visual culture by women? From a feminist perspective, what draws the reader's attention to the "spectacle" of terror? What ethical or moral responsibilities do women have to teach materials to students of Spanish and to what ends?

Send 250-word abstracts to María DiFrancesco (mdifrancesco@ithaca.edu) by February 1, 2013. Panelists must be members of *Feministas Unidas, Inc.* and the MLA to participate.

Segundo Coloquio Internacional de Escrituras Sáficas

February 13-15, 2013. Mexico City, Mexico

La Universidad Autónoma Metropolitana-Azcapotzalco, el Centro de Estudios Interdisciplinarios de Género de la Universidad Autónoma de la Ciudad de México y el Foro Cultural Voces en Tinta invitan a estudiosas(os), críticas(os), editoras(os) y escritoras(os) de la literatura de disidencia sexogenérica a participar en este coloquio. La intención general del Coloquio es contribuir, como lesbianas, a la construcción de nuestras propias historias y tradiciones literarias e impulsar la creación de la literatura sáfica (lésbica) en sus diferentes vertientes. Para ello, deseamos intercambiar ideas sobre la conformación de la literatura sáfica, sus aproximaciones críticas y teóricas, el análisis puntual de obras sáficas de todo tiempo, las experiencias en torno a la publicación y la recepción, así como constituirnos en un foro para la creación literaria actual.

Mande ponencias con título, resumen en un máximo de media cuartilla de extensión; nombre, grado, afiliación institucional del (de la) expositor(a); o, los títulos de obras de creación:
www.vocesintinta.com hasta el 23 de noviembre 2012.

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Call for Papers, Continued

Florida International University Symposium on Iberian and Latin-American Literature: “Spanish and Latin American Women Writers from the Enlightenment to Hispanic Modernismo,”

March 29-30, 2013. Miami FL

The Department of Modern Languages, MOL Graduate Students Association, the Latin American and Caribbean Center, with the participation of the Department of Modern Languages and Literatures from the University of Miami, Coral Gables, welcomes proposals for papers and panels about topics related to Spanish, Catalan, Galician, Spanish-American or Brazilian women writers from Enlightenment to Modernismo. The Keynote Speaker will be Dr. Joyce Tolliver, University of Illinois.

Send 250 word abstract and a title page with the author's name, address and phone to Professor Joan Torres-Pou (Florida International University, Modesto Maidique Campus) by January 7, 2013:

pouj@fiu.edu



III Congreso Internacional de Estudios Caribeños: “Miradas al Caribe: Cine, Literatura y Estudios de Género” Keynote speaker: Zoé Valdés

April 11-13, 2013. Marquette University, Milwaukee WI

Abstracts should not be more than a page long and should include paper title, affiliation, address, telephone number and email. Presentations are limited to 20 minutes and a panel/session will be composed of a maximum of 3 presenters. Proposals for panels/sessions should be no more than 2-pages long and should include title, brief explanation of the session, title of each presentation, and information of each participant. Papers may be read in English, French, or Spanish. Deadline for abstracts is January 15, 2013. Graduate students are encouraged to participate. Registration fees of \$125.00 for faculty and professionals; \$65.00 for students and retirees will be due upon acceptance.

Send abstracts electronically (in Word document) to: armando.gonzalez-perez@marquette.edu or to j.febles.58143@unf.edu



Consejo Europeo de Investigaciones Sociales de América Latina: “Memoria, Presente y Porvenir en América Latina”

June 12-15, 2013. Universidade Fernando Pessoa; Porto, Portugal

CEUSAL, la Universidade Fernando Pessoa y el Núcleo de Estudios Latinoamericanos invitan a participar en este encuentro para interpretar los hechos en los diferentes campos de las ciencias sociales. Dentro de estos caminos observaremos la construcción histórica y la identidad latinoamericana en el siglo XXI, promoviendo una mayor autorreflexión y para facilitar diálogos transdisciplinarios. Por ello se abren las propuestas para ponencias sobre literatura hispanoamericana, desde el 1º de septiembre hasta el 1º de noviembre del 2012.



Los interesados deberán mandar sus propuestas en forma de un abstract de aproximadamente 300 palabras a los coordinadores de cada Simposio (<http://7ceusal2013.ufp.edu.pt>).

Call for Papers, Continued

La novena edición del Congreso de Novela y Cine Negro de la Universidad de Salamanca : “La (re) intervención de un género”

April 16-19, 2013. Salamanca, España



El congreso tendrá como temas preferentes de estudio los que se ajusten a los siguientes centros de interés: (re)escrituras literarias y fílmicas del género; releer a los clásicos desde la actualidad; el caso de Sherlock Holmes: la vigencia de un mito; la figura del detective privado: revisiones de un personaje mítico; la novela y el cine negro españoles: (re)inventando un género; el neopolicial iberoamericano, entre la tradición y la novedad; historia y actualidad de la novela negra europea: plar, gallo, nordic noir; (re)descubriendo al cine negro: la vigencia de un género; remakes, intertextos y guiños: el cine negro, de lo clásico a lo contemporáneo; cine negro en pequeña pantalla: los nuevos formatos de ficción televisiva; nuevos formatos del género negro: la renovación del comic y los videojuegos; el género negro como crónica: el reflejo de la realidad.

Envíen un resumen de 250 palabras acompañado de un breve curriculum bio-bibliográfico (200 palabras) antes del 20 de diciembre 2012 a: prensacongreso@gmail.com. Más: <http://www.congresonegro.com>

Membership in *Feministas Unidas, Inc.*



As we approach the end of the year, the leaves begin to fall, the chill returns to the air, and, yes: it becomes time to renew your *Feministas Unidas, Inc.* membership: <http://membership.feministas-unidas.org>



It is still possible to consider a gift membership. All *Feministas Unidas, Inc.* members no doubt notice on the Membership Forms that it is possible to sponsor graduate student memberships.

Current Treasurer, Candyce Leonard, shares that, “We have 6 or 7 sponsorships to *Feministas Unidas, Inc.*, that members have donated with no designation.” If you have graduate students who would be interested or would benefit from membership in our non-profit organization, please send the information to her and she will make the appropriate notifications and updates to the database!

As the old advertising slogan reminds us, “membership has its privileges.” But with privilege comes responsibility, so let’s share our organization, its activities, and its goals with others!

Reseñas críticas

Bueno, Eva Paulino and María Claudia André, eds. *The Woman in Latin American and Spanish Literature: Essays on Iconic Characters*. Jefferson, NC: McFarland, 2012. 234 pp.

Following their landmark publication of *Latin American Women Writers: An Encyclopedia* (2008), Eva Paulino Bueno and María Claudia André have recently collaborated on a project that examines iconic female literary characters in Hispanic literature. The resulting collection of scholarly essays, *The Woman in Latin American and Spanish Literature: Essays on Iconic Characters*, aims to trace the vast field of women's representation in literature from Latin America and Spain. The volume's five sections focus on specific, albeit conventional, thematic concerns: women and nature, women in history, issues of race and sex, globalization, and woman as Other. Exceptionally broad in scope, the book presents "some of the important issues that have been part of the representation of women in different times, and in different national literatures" (3, emphasis in the original). The texts under study, primarily fictional, include canonical as well as lesser-known works by such authors as Gabriel García Márquez, Jorge Luis Borges, Rosario Castellanos, Federico García Lorca, Ángeles Mastretta, and Clarice Lispector, among others.

The volume opens with an investigation of "Woman as Nature." To this end, Héctor Fernández L'Hoeste considers the narrative strategy of "gender as vehicle for the portrayal of nation" (21), specifically Columbian identity as expressed in Jorge Isaac's *Maria* and Clarice Lispector's *The Hour of the Star*. Patricia L. Swier surveys critical responses to Rómulo Gallegos' *Doña Bárbara*, examining how evolving theoretical conceptions of gender and sexuality have resulted in diverse and even contradictory interpretations of the novel's central figure: from condemnation as a barbaric and untamable *mujerona* to an appreciation of androgyny and a search for meaning within gender ambiguity. Drawing this section to a close, Jeanie Murphy analyzes the tenuous authority of a young girl narrating an unstable period of Mexican history, when Cárdenas strove to implement agrarian reform and land distribution. The adolescent female protagonist of Rosario Castellanos' *Balún Canán* is shown to connect two disparate cultures, ladino and indigenous; Murphy's article performs a similar function by linking the theme of nature with that of history, explored in the next section.

"Woman in History" traces transformations of the female literary figure as a signifier of evolving societal mores and political ideologies across historical periods. RoseAnna Mueller studies oppressive customs restricting women to the domestic sphere in Teresa de la Parra's *Iphigenia* and shows how the protagonist becomes a sacrificial victim to the demands of the elite upper class. Linda Ledford-Miller questions critical reception of Elena Poniatowska's *Hasta no verte Jesús mío* whereby Jesusa Palancares was understood to be either a *pícara* or a proto-feminist; instead Ledford-Miller posits the testimonial subject as "one of the innumerable women who are an invisible part of the history of Mexico" (81). In addition to considering the portrayal of woman in literature, Ledford-Miller further addresses the ethical dilemma of the unequal relationship between reluctant witnesses and academic mediators. Alice Edwards' discussion of marriage in Ángeles Mastretta's *Arráncame la vida* argues that the female protagonist of this *bildungsroman*—a modern-day Malinche—ultimately fails to establish an identity for herself that is not predicated on men. Finally, Jeffrey Oxford offers a unique reading of *La casa de Bernarda Alba* positing that Federico García Lorca's iconic female characters embody tenets of Romanticism, Naturalism and Surrealism thus symbolizing the literary and cultural aesthetics of 19th and 20th century Spain.

Both essays in "Woman as the Perverse Powers of Race and Sex" explore the use of stereotypes and female icons. Leonora Simonovis focuses on Gabriel García Márquez's women characters, demonstrating how the protagonist of *Love and Other Demons* "represents a failed attempt to integrate African culture into colonial society" (119). Linda Medford-Miller's study of Jorge Amado's *Gabriela* concludes that although the Brazilian author presents stereotyped protagonists who represent

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standard women's roles (married, single, domestic employees, and concubines/prostitutes; 139) such predetermined characterizations are questioned and ultimately complicated.

The two essays that comprise "Woman and the Burden of Globalization" examine victimized female figures. Aldona Pobutsky warns of the dangers of stereotyped representation of the oversexed *mulata* body in her analysis of Óscar Collazos' novel, *Rencor*—a fictionalized exposé of Cartagena's sex tourism industry. In contrast, Jerry Hoeg argues that while landfill scavengers generally symbolize the failings of consumer culture, Unica Oconitrillo (the main character in Fernando Contreras Castro's novel, *Única mirando al mar*) exists as "a sort of Latin American 'every woman'"(163) or archetype: in her struggle against adversity she does not question the *status quo* but instead openly maintains traditional values, especially those of the nuclear family.

Iconic Characters closes with a section titled "Woman as the Unknowable Other." Deconstructing "El Zahir," one of only two stories by Borges featuring a female protagonist, María Fernández-Lamarque carefully assesses the protagonist's structural and thematic significance as ineffable and, in a search for perfection, reflective of the human condition. Lisa Merschell, in turn, returns to themes of nature and discontented domesticity in her study of María Flora Yañez's lyrical novel, *Las cenizas*. Drawing *Iconic Characters* to a close, Marcus V.C. Brasileiro asks whether the feminine can in fact speak. After examining depictions of violence inflicted on the female body in two Brazilian texts—Graciliano Ramos' *Sao Bernardo* and Lispector's *A hora da estrela*—he optimistically proclaims: "To judge from the enormous amount of scholarship on both novels, as well as from their enduring presence in book sales, one can conclude that they are widely read and studied" (220).

The Woman in Latin American and Spanish Literature: Essays on Iconic Characters addresses an ambitious topic. The rich diversity of the essays provides an overview of representational strategies and thematic concerns in the creation and development of female characters across the Hispanic literary tradition. For this reason, *Iconic Characters* will be especially valuable for readers with an interest in women and literature in general who remain somewhat unfamiliar with the Hispanic literary tradition in particular.

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Potok, Magda. *El malestar: la narrativa de mujeres en la España contemporánea*. Poznan: Adam Mickiewicz University Press, 2010. 434 pp.

En este ambicioso estudio crítico, Magda Potok elabora un extenso análisis de los diferentes tipos de discursos femeninos (primordialmente en la novela y el cuento) publicados en España entre 1989 y 2004—un período bien concreto que se abre con la aparición de varias obras emblemáticas de la narrativa contemporánea y se cierra con la concesión del Premio Planeta a Lucía Etxebarría. A pesar de la limitación temporal que la autora se impone, la obra abarca una larga lista de obras y de escritoras (cuarenta en total) a través de las cuales se traza un amplio marco panorámico que engloba tanto consideraciones temáticas y filosóficas como líneas de evolución discursiva y social en la narrativa de mujeres contemporánea.

Dividida en tres partes bien definidas que representan tres actitudes y experiencias diferentes en la evolución del discurso femenino (Opresión/Insatisfacción/Transgresión), esta obra destaca, en primer lugar, por dos amplias secciones introductorias que proporcionan al lector contextos histórico-literarios útiles y que iluminan la lectura y evaluación de las tres partes nucleares mencionadas. La obra se abre, en efecto, con una detallada introducción filosófica y temática sobre el concepto de la literatura femenina, concretamente sobre la importancia del género en la producción cultural, en la formación de la

Reseñas críticas, continuadas

identidad y en la elaboración de procesos sociales. Esta primera parte introductoria constituye una buena síntesis de las teorías feministas más importantes en torno al género y la escritura de mujeres a la vez que aporta interesantes consideraciones sobre la literatura femenina, feminista y polifónica, así como lo que significa, en último término, “hablar en femenino” (46). De interés para los estudiosos de la escritura de mujeres es también la breve historia de la literatura femenina de una segunda sección introductoria que hace un repaso sucinto de los textos femeninos españoles desde la Edad Media hasta la actualidad, así como de los estudios críticos más relevantes.

Los textos estudiados en la Parte I (Opresión: La mujer en el reino del padre) se definen en gran medida por su exploración de las maneras en que los sistemas y relaciones patriarcales se perpetúan en la sociedad. El análisis persuasivo de Potok hace especial hincapié en aquellas temáticas que aparecen una y otra vez en la narrativa española: el impacto de la figura opresora del padre, la violencia del hombre sobre la mujer, el acoso, el abuso sexual, la relación problemática de la mujer con su propio cuerpo y las manipulaciones culturales a las que se somete el cuerpo femenino. A través del análisis de obras de Almudena Grandes, Laura Freixas, Lucía Etxebarria, María Jaén, Rosa Regás, Carmen Martín Gaite y Adelaida García Morales, entre otras, Potok resalta la persistente vigencia de los ideales domésticos decimonónicos en la sociedad actual española así como el progresivo replanteamiento de roles femeninos y familiares que empieza a observarse en algunas de las obras estudiadas.

Dividida en tres sub-secciones que abarcan conflictos femeninos claves—la insatisfacción, el amor y la relación madre-hija—la parte II de esta obra (Insatisfacción: Un mundo en crisis) constituye un detallado análisis de las causas y los orígenes del malestar que experimentan las mujeres. No sólo es ésta la sección de la obra que representa más fielmente la temática indicada en el título, sino que sobresale esta segunda parte por el enfoque interdisciplinario que la autora adopta ante esta problemática experiencia femenina de conflicto y crisis. Aunque su análisis está firmemente anclado en la literatura, Potok echa mano de cifras, estudios y estadísticas del mundo de la medicina, la psicología y la sociología para aportar un contexto más amplio y completo de la insatisfacción generalizada de las mujeres tantas veces explorada en la literatura de mujeres contemporánea. Los síntomas de desilusión, tedio, ansiedad, desánimo, depresión y crisis en las obras de Maruja Torres, Soledad Puértolas, Carmen Martín Gaite, Josefina Aldecoa y Ana Rossetti constituyen el enfoque primordial de la primera sección en torno a la insatisfacción y el malestar, mientras que la experiencia del amor y el ansia de afecto constituyen el núcleo analítico de la segunda sub sección. Aunque Potok llega a la sorprendente e interesante conclusión de que el ideal amoroso actual sigue estructurándose “en los códigos literarios del romanticismo sentimental (novela rosa)” (Potok 243)—particularmente en obras de ciertas novelistas como Soledad Puértolas o Marina Mayoral—Potok señala, no obstante, actitudes alternativas también, destacando en especial el reconocimiento del amor como un ideal doloroso e inalcanzable (muy común en las obras de García Morales y Etxebarria, por ejemplo) y atisbando un concepto de amor más maduro que la autora define como compañerismo. Esta segunda parte nuclear de la obra se cierra con un estudio del conflicto universal madre-hija en el que Potok se centra en las graves consecuencias psicológicas sufridas a menudo por las hijas a manos de madres represivas, indiferentes, o reproductoras de los valores patriarcales, como muestra gran parte de la narrativa de Esther Tusquets, Almudena Grandes y Rosa Montero.

La tercera y última sección de *El malestar* (Transgresión: Un nuevo espacio de lo femenino) aporta una exploración preliminar pero esperanzadora de los cambios de planteamiento que han empezado a moldear la búsqueda y adquisición de una identidad femenina más autónoma, libre y plena en la actualidad. Potok resalta en esta parte la importancia de los lazos femeninos y de las experiencias de solidaridad y apoyo en este proceso, así como la expresión más directa de la vivencia homosexual. Varias novelas y cuentos de Belén Gopegui, Carmen Martín Gaite, Lucía Etxebarria, Maruja Torres y Laura Freixas ilustran el papel cambiante de la mujer moderna y apuntan hacia una transformación, tanto en actitud como comportamiento, de la experiencia femenina en la España moderna.

En su conjunto, el estudio de Magda Potok, cuidadosamente preparado e investigado, aporta una valiosa perspectiva del estado actual de la literatura de mujeres, tanto por su alcance panorámico a nivel

Reseñas críticas, continuadas

filosófico y temático, como por su profundización analítica feminista. Si bien esta obra no carece de ciertos errores e inexactitudes (como por ejemplo la afirmación de que Emilia Pardo Bazán “evitó definirse como feminista” (54), cuando es bien sabido que se definió explícitamente en varias ocasiones como una feminista radical), en su totalidad *El malestar* constituye un excelente estudio de las preocupaciones comunes, las insatisfacciones vitales, y las tensiones entre tradición y transgresión presentes en gran parte de la narrativa de mujeres españolas. Entre las contribuciones primordiales de esta obra destacaría las conclusiones a las que llega la autora sobre el peso que la tradición ejerce todavía sobre la mujer moderna, así como el reconocimiento de que el discurso femenino actual constituye una expresión importante de las contradicciones experimentadas por las escritoras españolas entre los convencionalismos sociales y literarios y su fuerte deseo de autonomía personal y artística.

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Prado, Antonio. *Matrimonio, familia y estado: escritoras anarco-feminista en 'La Revista Blanca' (1898-1936)*. Madrid: Fundación de Estudios Literarios Anselmo Lorenzo, 2011. 347 pp.

In *Matrimonio, familia y estado: escritoras anarco-feministas en 'La Revista Blanca'*, Antonio Prado focuses on one of the principal anarchist magazines as it relates to feminism, while providing at the same time a detailed account of three specific anarchist feminist writers, all within the broader political context of Spain. In his very brief introduction, Prado establishes Mikhail Bakunin as the theoretical starting point for his study. In the ensuing pages, frequent references to his subjects' ideas on marriage, family, and the state bare out the fundamental differences between anarchism and the prevailing bourgeois ideology.

The first chapter reviews secondary sources devoted to the attitudes toward women in the nineteenth century, then examines at some length Roberta Johnson's book on female narrators of the Modernist period, and finally outlines the life and works of the early anarchist feminist Teresa Claramunt. Prado stresses the contrast between the conventional image of woman as "angel of the hearth" and the anarchist precept according to which the state as well as all of its basic institutions including marriage had to be eliminated for the sake of the liberation of all individuals, including women.

The second chapter treats *La Revista Blanca* in its first phase of 1898 to 1905 and its directors Soledad Gustavo (i.e. Teresa Mañé) and Federico Urales (i.e. Joan Montseny). Prado sets the initial years of the magazine against the sociopolitical context of the period and highlights the anarchist discourse on the master-slave dynamic, which was applied as much to the working class's position in the capitalist system as to woman's place within patriarchy. In summarizing Gustavo's major writings, Prado outlines her views on marriage and the family as well as on maternity and sexuality, underscoring her advocacy for the liberation of women through free love, which she defined as women's power over their bodies and the right to love whomever they choose, and. Since the anarchists declared themselves in favor of the rules of Nature, as Prado indicates, they opposed all "unnatural" institutional practices, including contraception, which they deemed contrary to the natural law of procreation and motherhood. At this point in the book, Prado injects a review of the debate provoked by Malthusianism and an explanation of the theme of love in the writings of Gustavo and Urales.

In the third chapter Prado covers *La Revista Blanca* in its second phase of 1923 to 1936 and examines the topics of sexuality, physiology, and eugenics by presenting, first, the feminist trends and the canonical writers of those years and, then, the works of two female anarchists: Antonia Maymon and Federica Montseny, the daughter of Gustavo and Urales and the most well-known cultural figure included in the book. The fourth and last chapter is devoted to the anarchist "novela rosa" published by *La Revista*

Reseñas críticas, continuadas

Blanca. After summarizing the critical studies on the genre in the nineteenth and early twentieth century, he catalogs its characteristics and points out the differences in the anarchist version. From the 600 short novels published by the magazine, he singles out those of six women narrators who published more than three works and shows how they combined sentimentality with the anarchist rhetoric in an attempt to spread its ideology among working-class women. The book concludes with six appendices that include summaries of the novels commented on and selected articles appearing in the magazine.

Some dissertation formulas or strategies are detectable in the organization of this book, however, the origins of this book also account for its strengths: its succinct and accurate summations of key critical studies, its examination of a little-known publication and its female writers, its disclosure of little-studied aspects of anarchism, and its useful bibliographical references. Because to a large extent the book consists of summaries of the recurring anarchist ideas relating to women, the study can appear repetitive. Time after time Prado refers to the anarchist dream that envisioned freedom for women in the areas of love, sex, and the family after the bourgeois, capitalistic state was dismantled. He also continually refers to the fact that, despite their political radicalism and although from a different perspective than the prevailing patriarchal view, anarchist feminists viewed motherhood as the primary desire of women and thus perpetuated feminine essentialism. He also shows that masculine anarchists contradicted themselves by, on the one hand, recognizing women as real beings with their own desires and history but, on the other hand, considering them as an ideal entity inspiring love. Ultimately Prado achieves his goal of demonstrating that both feminism and anarchism were complex phenomena.

Matrimonio, familia y estado provides a comprehensive and thoroughly-researched look at lesser-known aspects of an important chapter in Spanish history. Prado makes a convincing case that historiographers ought to divert their almost exclusive attention to canonical literary figures and to the exponents of social regeneration of the so-called Generation of '98 and make room for the alternative, revolutionary rhetoric of the anarchist agenda disseminated through *La Revista Blanca*. His exploration of the anarchist movement through the writings of its key female figures gives readers a fresh view of the times and a deeper understanding of women's issues in the first third of the twentieth century.

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