



Gerard Terborch. *Woman Reading and a Young Man Holding a Tray*. (Circa 1650)

Feministas Unidas, Inc.

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Message from the Editor

Estimados miembros de *Feministas Unidas, Inc.* Es un honor servir como la nueva editora de la revista de *Feministas Unidas Inc.* Nuestra labor como profesionales dedicadas a los estudios de género es, en mi opinión, más importante y relevante que nunca y considero un privilegio ser miembro de esta importante organización. Aprovecho esta oportunidad para agradecer la labor y dedicación de las previas editoras, Dawn Slack y Maria Di Francesco, y la ayuda que tanto ellas como Carmen de Urioste-Azcorra, me brindaron para la edición de este primer número de otoño.

Nuevamente muchas gracias por la oportunidad de servir como editora y les deseo un excelente semestre.

Cordialmente,

Maria Alejandra Zanetta
The University of Akron

Maria Alejandra Zanetta, Editor for *Feministas Unidas, Inc* is a professor of Spanish Literature and Culture at The University of Akron. Her current research focus is on the artistic and literary production of Spanish avant-garde women painters and poets. She is also the chair of the Department of Modern Languages at the University of Akron.

Message from the President

Estimad@s soci@s de *Feministas Unidas, Inc.*,

Espero que tod@s hayan comenzado bien el nuevo año académico. Como siempre, *Feministas Unidas, Inc.* formará parte integral de varios congresos. En especial, quiero mencionar nuestro panel en MLA Austin (8 de enero a las 5:15), “Género, corpografías y espacio público: Intersecciones entre cuerpo y palabra.” Espero que much@s puedan venir para ofrecer su apoyo a Oswaldo Estrada, Adriana Martínez Fernández, Kathryn Everly y Pilar Martínez-Quiroga. Además, sería genial si muchas pudieran asistir a la reunión anual de *Feministas Unidas, Inc.* en MLA después del panel. Creo que es muy importante trabajar junt@s para poder difundir nuestra misión y para ayudarnos a expandir no sólo como coalición sino también como académic@s.

Además, quiero recordarles a tod@s que el premio de ensayo para estudiantes graduad@s celebra su décimo tercera edición (Ver más información en la página 44 de este Newsletter). Por favor, avísenles a sus estudiantes graduad@s de esta oportunidad. Además, en este momento *Ámbitos Feministas* solicita propuestas para otoño de 2016.

Bueno, espero que tengan un buen semestre y ¡nos vemos por los congresos!

Rebecca Ulland
Presidenta *Feministas Unidas, Inc.*
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Rebecca Ulland, President of *Feministas Unidas, Inc.*, is an Associate Professor of Spanish in the Department of Modern Languages & Literatures at Northern Michigan University. She has been a member of *Feministas Unidas, Inc.* for over ten years and a panelist in the *Feministas Unidas, Inc.* session at the South Atlantic Modern Language Association (2007, 2011). Additionally, she served, on several occasions, on the selection committee for the *Feministas Unidas, Inc.* graduate student essay prize. Her scholarship includes publications and research on post-dictatorship fiction from Argentina.

Message from the Book Review Editor

Dear *Feministas Unidas, Inc.* Members,

In an effort to better serve all of the members of *Feministas Unidas Inc.*, it is proposed that the *Feministas Unidas, Inc.* online publication be modified. The *Feministas Unidas, Inc. Newsletter* included association news and other general information.

The new *Feministas Unidas* will be an online journal consisting mainly of book reviews, interviews, and professional articles. These three types of academic publications are very time-sensitive, and publishing these materials online will benefit us as a coalition as well as the greater academic community.

The new *Feministas Unidas* journal will be an international repository of valuable reviews of books written by women or about women, as well as a collection of current interviews with women authors in the fields of Spanish, Spanish-American, Luso-Brazilian, Afro-Latin American, and U.S. Hispanic Studies. *Feministas Unidas* will also include articles about the profession, pedagogy, and academic life.

Sincerely,

Carmen de Urioste-Azcorra
Feministas Unidas, Inc. Book Review Editor
Arizona State University
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Carmen de Urioste-Azcorra, Book Review Editor for *Feministas Unidas, Inc.*, is a professor of Spanish Literature in the School of International Letters and Cultures at Arizona State University, where she has served as Spanish Graduate Representative (2008-2011). She has taught Spanish and Spanish literature at the Center for Cross-Cultural Study and Gettysburg College. Her research focus is on contemporary Spanish literature, particularly on post-Franco Spain (from 1975). She served as editor of *Letras Femeninas* (2005-2014) and is the director of the Spanish Language, Literature and Culture Program (Seville).

Focus on the Profession: “La crisis de las humanidades y su impacto en los estudios de género”

La profesora **Martha Santos**, responde a una serie de preguntas de **Feministas Unidas** relativas a la actual crisis de las humanidades.

FU La llamada crisis de las humanidades es un tema recurrente. Sin embargo, no todos están de acuerdo de que haya una crisis. Muchos llaman la atención sobre el hecho que el porcentaje de estudiantes que eligen carreras humanísticas nunca fue comparable al de otras disciplinas. Por ejemplo, en los años 60, cuando las humanidades estaban pasando por su edad de oro, las licenciaturas en humanidades solo habían alcanzado un 18% en todas las universidades americanas. En los años 80, este porcentaje disminuyó a la mitad y en la actualidad el porcentaje de estudiantes que eligen carreras humanísticas es alrededor de un 8 %. Sin embargo, si bien desde los 80 el porcentaje de títulos en las humanidades se ha mantenido más o menos estable, la percepción de que las humanidades están en crisis parece ir en aumento. Según usted, ¿la crisis en las humanidades es una crisis real en la actualidad o solo una crisis que se percibe como real pero que en realidad no lo es? Tenga en cuenta su trayectoria como profesora y la situación de su disciplina en la actualidad.

MS En mi opinión, sí existe una crisis en las humanidades. Los porcentajes de licenciaturas en carreras humanísticas en sí mismos no presentan una perspectiva de esta crisis, pues la crisis se percibe en aspectos que tienen que ver con la actuación de los profesores en la universidad y con la posibilidad de desarrollar o mantener carreras en estas disciplinas en esta época. En mi experiencia, el discurso de las administraciones de las universidades es francamente hostil contra las humanidades y favorable a las carreras científicas y técnicas, que aparecen como la única solución posible a todos los problemas locales y del país entero. El discurso no tendría tanta importancia si no fuera porque va lado a lado con políticas y medidas que dificultan el trabajo de los profesores en las carreras humanísticas. Cada año mi departamento de historia recibe menos dinero para que los profesores puedan hacer viajes para presentar su trabajo o puedan hacer sus investigaciones. Este problema se hace más grave pues instituciones como el National Endowment for the Humanities reciben menos dinero de parte del estado, y por tanto pueden financiar menos proyectos de profesores en universidades americanas. Para profesores en carreras humanísticas que trabajan en universidades estatales regionales de pocos recursos, como la mía, las oportunidades de desarrollar su carrera se ven bastante reducidas.

Durante los diez años que he sido profesora de historia, ha sido posible ver que el número de estudiantes que escogen cursar materias en mi disciplina está reduciéndose. Por esta razón, los profesores de mi departamento estamos obligados a enseñar más y más cursos

básicos (General Education) y menos cursos avanzados, o en nuestra área de especialización, o cursos pos-graduados. La presión de la administración de que si en los cursos no se matricula un número mínimo de estudiantes (este número es alto en vista de la reducción del número de estudiantes en nuestros programas), estos deben enseñarse como carga horaria adicional, ha hecho que cada año yo tenga que enseñar más cursos de lo que mi carga horaria demanda por contrato. Esto hace que tenga menos tiempo para dedicarme a mi trabajo como historiadora y que tenga que pasar muchas más horas en el salón de clase, enseñando más y más cursos básicos.

Como directora de estudios de posgrado en mi departamento también me enteré que mi universidad paga todos los años a una persona para reclutar a estudiantes de la India para ingresar al programa de Ingeniería. Este ejemplo es interesante pues mi departamento no recibe ni un dólar para atraer a estudiantes en ningún lugar, ni siquiera dentro de mi Estado, para estudiar historia.

Estoy segura de que hay muchas razones por las cuales menos estudiantes deciden estudiar historia, ya sea en la licenciatura o en los programas de posgrado (el número de solicitudes para los programas de maestría y doctorado en historia en mi departamento ha ido decayendo rápidamente en los últimos cinco años). Sin embargo, la retórica públicamente hostil contra las humanidades y la definición de la universidad como un centro de estudios científicos-tecnológicos sin duda afecta nuestra capacidad de atraer estudiantes a nuestro departamento.

FU Ann Marie Rasmussen, presidenta de la Society for Medieval Feminist Scholarship, en su artículo "The Crisis in the Humanities: Feminism, Medieval Studies, and the Academy," señala que cualquier análisis sobre la crisis de las humanidades debe considerar las políticas académicas, sus prácticas institucionales y de investigación y los contextos históricos y sociales dentro de las cuales dichas prácticas se hallan insertas. Teniendo en cuenta lo anterior, Rasmussen señala que el patriarcado aún está plenamente vigente y es una de las causas por las cuales las humanidades están en crisis. Los esquemas genéricos dominantes en la sociedad, según la autora, continúan devaluado a la mujer. En la academia esto se ve reflejado, entre otras cosas, en la hostilidad evidente o encubierta hacia la mujer intelectual y hacia los programas que ponen en evidencia dichos esquemas genéricos y sus consecuencias negativas en las mujeres. Por ejemplo, la investigadora señala la falta de apoyo en muchas universidades hacia los programas de Estudios de la mujer (Women Studies Programs) o la actitud de menosprecio hacia los profesores o investigadores cuyos campos de investigación están en las humanidades. ¿Está usted de acuerdo con lo que señala Rasmussen? ¿Durante su carrera profesional ha experimentado hostilidad abierta o encubierta hacia las mujeres en la academia o hacia programas académicos directamente relacionados con los estudios de la mujer?

MS Sí, he experimentado hostilidad contra programas académicos directamente relacionados con los estudios de la mujer. El programa de “Women’s Studies” en mi universidad (del cual formo parte) no tiene autonomía propia, no tiene su propio departamento, ni un director con un salario justo, ni un presupuesto adecuado, a pesar de que los profesores del programa se han organizado, trabajado, solicitado y demandado estas necesidades desde hace varios años. El programa está bien diseñado, incorpora a profesores afiliados de varias disciplinas (hay sólo una profesora adjunta asalariada que enseña en este programa), ofrece cursos en estudios de la mujer y de género a varios niveles, certificados de pos-graduación y licenciatura y asignaturas secundarias en estudios de la mujer. A pesar de que el número de estudiantes que escogen estas clases es estable, el programa no recibe casi ningún apoyo de parte de la universidad. Aún más, durante dos años consecutivos la Facultad de Artes y Ciencias se comprometió a llamar a concurso para contratar a un director del programa. Después de organizar dicho concurso dos veces, la administración decidió no contratar a nadie, y dejar las cosas como están, dependiendo del trabajo adicional de profesores que voluntariamente participan en este programa, de una directora que casi no recibe ninguna compensación por este trabajo (adicional a su carga horaria en su departamento), sin apoyo y sin financiamiento.

FU Según Rasmussen las humanidades son percibidas a través de una serie de oposiciones binarias que involucran por una parte las ciencias sociales y exactas y por otra a las humanidades. Mientras las ciencias exactas y sociales son percibidas como “objetivas,” las humanidades se perciben como “subjetivas.” Las ciencias sociales y exactas son consideradas prácticas y las humanidades ornamentales y decorativas. Este modelo reductivo que todavía persiste en muchas universidades americanas reproduce modelos genéricos estereotípicos y convencionales y consecuentemente relaciones de poderes jerárquicas. Consecuentemente el conocimiento preservado, transmitido y producido por las humanidades se considera menos valioso que el de otras disciplinas y por ende ocupa una posición subalterna y de menor respeto que las ciencias sociales o exactas. ¿Está usted de acuerdo con esta valoración? ¿Podría dar algún ejemplo específico que ilustre los efectos del pensamiento binario patriarcal en el ámbito universitario en relación a la valoración de la enseñanza y la investigación en las humanidades?

MS Sí, estoy totalmente de acuerdo con este análisis. En mi universidad, las humanidades son percibidas como un simple suplemento al verdadero trabajo universitario que es hecho por las ciencias y las disciplinas técnicas, que son las que van a ayudar a los estudiantes a encontrar trabajos en la vida práctica. Como mencioné en la respuesta a la pregunta número 1, esto se traduce en políticas que desvalorizan completamente a las humanidades: presupuestos mucho mayores para la investigación en disciplinas técnicas y científicas, presupuestos mayores para atraer profesores y estudiantes a esas disciplinas, valorización pública del papel social de la tecnología, etc.

FU Según se ha señalado últimamente, en la sociedad americana contemporánea, la mayoría de las personas piensa que cualquier individuo tiene la posibilidad de avanzar únicamente en base a sus méritos y logros personales y no piensan que la discriminación genérica o racial todavía exista. Si tenemos en cuenta lo anterior, no es de sorprender que las carreras que examinan los artefactos culturales desde una óptica feminista estén devaluadas o se consideren irrelevantes. ¿Qué opina usted sobre esto?

MS Creo que en gran medida la devaluación de las carreras humanísticas tiene que ver con la representación de ellas como carreras imprácticas, que no van a ayudar a los estudiantes en sus objetivos de conseguir trabajos. Me parece que hay un gran énfasis en la universidad norteamericana y en la población joven de que es necesario estudiar lo que les pueda garantizar ganar dinero de la forma más rápida y fácil posible. En ese sentido, las disciplinas humanísticas aparecen como irrelevantes, pues son representadas como carreras que no conducen a esa meta.

FU La tendencia a ignorar la importancia del pensamiento histórico y de la historicidad es otro problema que afecta negativamente a las humanidades. El aumento de lo que se ha denominado como la “cultura de la amnesia” en la sociedad americana contemporánea hace que disciplinas que estudian críticamente el pasado sean percibidas como “pasadas de moda” y como “altamente especializadas.” ¿Comparte usted esta opinión?

MS Sí, completamente. En mi experiencia como profesora de cursos básicos de historia mundial, he visto que los estudiantes vienen a las clases convencidos de que no van a aprender nada de utilidad para sus vidas. Se les hace muy difícil entender la relevancia de estudiar críticamente el pasado. Es interesante ver cómo a través del curso, muchos de ellos comienzan a descubrir que realmente no tenían ninguna idea de su mundo, pues no habían examinado su propio pasado. Tristemente, esta idea no es común solo en los estudiantes que recién entran a la universidad. Hace unos cuatro años, en una reunión de profesores de la Facultad de Artes y Ciencias con el presidente de nuestra universidad, el presidente manifestó que en su opinión “el pensamiento crítico es sobrevalorado” y que las disciplinas que lo enseñan, entre ellas historia, hacían demasiado énfasis en su enseñanza en la universidad actual.

FU El hecho que en la actualidad, la mujer aún no ha alcanzado una posición de igualdad con respecto a la del hombre, los programas cuyo objetivo son críticamente analizar la socialización y los estereotipos relacionados a la mujer deberían ser una prioridad. Sin embargo no lo son. ¿Cree usted que esto se debe a que el liderazgo de las instituciones académicas es mayoritariamente masculino y por consiguiente, ya sea consciente o inconscientemente, se inclina a perpetuar la jerarquía masculina dentro del ámbito académico?

MS Creo que sí. Creo que el liderazgo masculino es un problema, como también es la feminización de las disciplinas humanísticas, los estudios sobre la mujer, estudios de género, como áreas subjetivas, suplementarias, desnecesarias a la verdadera formación que la universidad debe ofrecer—práctica, masculina, activa.

FU También existe la opinión que la crisis de las humanidades se debe más que nada a la falta de un buen sistema de relaciones públicas que muestre la relevancia de las humanidades a la sociedad y a los estudiantes universitarios. De ser esto verdad, ¿cuáles serían los puntos más relevantes que usaría usted para montar una campaña publicitaria a favor de las humanidades?

MS Creo que sería bueno desafiar las categorías binarias que se usan para representar las disciplinas que se enseñan en la universidad. Sería necesario enfatizar todas las formas en que las humanidades ayudan al desarrollo práctico de los estudiantes y de las habilidades que necesitan para moverse en el mundo laboral como también la necesidad de entender la experiencia subjetiva humana en todas sus dimensiones simplemente para poder crear y ser en el mundo actual. El uso de ejemplos de personas famosas y “exitosas,” como Steve Jobs, que no veía las ciencias y humanidades como esferas separadas podría ayudar en una campaña publicitaria.

FU Con internet estamos viviendo un cambio cultural comparable con la invención de la imprenta, ¿puede ser que internet en tanto equiparable a “conocimiento rápido” sea incompatible con el “estudio lento” propiciado por las humanidades? ¿Cree usted que el desplazamiento del eje escritor-lector debido a internet puede ser una de las causas de la crisis de las humanidades? ¿Es la crisis de las humanidades una más de las crisis del milenio, por ejemplo: crisis del periodismo, crisis social (Indignados), crisis económica, etc.?

MS Como se ha mencionado anteriormente, existía una percepción de una crisis de las humanidades aun en los años 60. Creo que la crisis presente no es un efecto sólo de la tecnología de este milenio, aunque creo que el internet, el conocimiento rápido, el deseo de gratificación inmediata que caracterizan este momento histórico pueden afectar o acelerar el problema en relación a las humanidades.

Martha S. Santos es profesora asociada de Historia de la Universidad de Akron, Ohio, Estados Unidos. Recibió el título de doctora en Historia de América Latina en la Universidad de Arizona, en Tucson, en 2004. Ha publicado artículos sobre género, violencia y el código de honra en el Noreste brasileño durante el siglo XIX. Es autora del libro *Cleansing Honor with Blood: Masculinity, Violence, and Power in the Backlands of Northeast Brazil, 1845-1889*, publicado por la Stanford University Press en 2012. Ha sido investigadora visitante del Centro de Estudios de América Latina David Rockefeller de la Universidad de Harvard. Su campo de investigación actual es la historia de la maternidad esclava, el trabajo esclavo y la importancia del género en la emancipación de la esclavitud en el Brasil del siglo XIX.

Book Reviews

Margaret E. Boyle. *Unruly Women. Performance, Penitence, and Punishment in Early Modern Spain*. Toronto: U of Toronto P, 2014. 171 pp.

In this attractive volume, Margaret E. Boyle seeks to relate various types of early modern Spanish women whom society considered unruly: actresses, prostitutes, and criminal women, as well as fictional characters, including a widow, a dishonorable friend, and a dishonored man-killer. She divides her book into two parts: Part I briefly presents historical information about two Madrid residences for women, while Part II examines three female *comedia* protagonists who challenge gender norms. Readers familiar with early modern Spain will not be surprised to observe that both the residences and the *comedias* drive women toward marriage, either to God or to a human male, and that by law only married women could be actresses.

Following the theme of female rehabilitation, Boyle connects her disparate subjects by the fact that some of the revenues from Madrid playhouses were used to partially fund one of the reform houses studied in Chapter 1, the Casa de Santa María Magdalena de la Penitencia. *Las recogidas de Madrid*, as it was known, was founded in 1555 as a hospital. Only for a brief time after 1580 were its residents exclusively female penitents, and by 1600 they were only a fraction of the residents.

The other residential institution, Magdalena de San Jerónimo's (in)famous *galera*, was opened by 1618 and evidently could have used some playhouse funding itself, since by 1675 its residents were reported as living in extreme poverty. Boyle provides informative data about the *galera*, whose inmates resided there for periods ranging from fifteen days to a year and were mostly prostitutes, the majority of whom were under the age of sixteen. Part I suggests that social class is as important a vector as gender in the question of reform institutions, particularly since Magdalena lifted the name *galera* from the royal navy ships in which "criminal" males, almost always poor, were condemned to row. The important influence of Ignatius of Loyola and the Jesuits on the popularity of Magdalena houses in Catholic countries is important to keep in mind, particularly since the Ignatian approach to this type of enclosure was more benevolent than Madre Magdalena's draconian tactics. In other words, not all *casas de recogidas* were like prisons.

Chapter 2 points to the various levels of theatricality in Calderón's *La dama duende*, in which the widow Angela uses her wit to escape the domestic enclosure demanded of women whose husbands had died and left them in debt. Boyle points to a moderate path between critics' tendency to interpret the play as a protest of the patriarchy, on the one hand, and feminist over-estimation of Angela's suffering, on the other.

Chapter 3 addresses María de Zayas's *La traición en la amistad*, and here the author again signals common ground between critics who consider Fenisa as a negative example and those who interpret the more virtuous characters as positive ones. Her observations make it possible to note how Zayas's play, like most literature of its day, tends to endorse

transgressions by upper-class men and women that ultimately work toward the good, such as Zayas's character Laura, who naïvely sleeps with her lover before marriage and is not punished for doing so.

Chapter 4 treats Luis Vélez de Guevara's *La serrana de la Vera*, which recounts the story of a mountain woman who kills some 2,000 men in retribution for having been dishonored by one, and is executed for her crimes. Boyle highlights the importance of the actress for whom the dramatist designed the play, Jusepa Vaca. In regards to her thesis that the spectacle of Jusepa/Gila's body is comedic and cautionary, I would add that it was likely no coincidence that Vélez cast a metaphorical man-killer to play the part of a literary one (Vaca, a married woman, was known for her affairs with powerful men). Whether Vélez's play ends with a femicide (78) or simply punishment for many murders deserves consideration, since a male character killing the same number of women would have suffered the same fate in any text that enacts justice. To call Gila's execution Christ-like (94) because the character accepts punishment for her crimes is a stretch.

Boyle provides abundant, compelling data about the historical circumstances of real women in early modern Spain, of interest to students and scholars alike. She effectively points to literature's ability to celebrate the transgressive woman in order to drive a plot, only to conclude drawing her into silence of one sort or another. This being said, the theme of the rehabilitation of unruly women, effectively established in Part I, provides a tenuous link to the three *comedias* that follow. Angela, whose name manifests her fundamental virtue, needs no rehabilitation. The privileged, arrogant Fenisa willfully violates codes of sentimental decorum and social fidelity, but although dishonorable, she is not comparable to a prostitute, much less a 16 year-old prostitute. For her part, the vengeful Gila, whose social class is important, renders herself criminal to extreme in her hyperbolic vengeance, and to legitimize her response to her dishonor is problematic. "Problematic," is—as Boyle observes—the essence of the transgressive woman, interesting and even admirable for the very features that demand her correction or elimination.

In an Epilogue, Boyle relates the topic of "bad girls" to contemporary media, observing that things have failed to change much. With quiet clarity, she proposes the need to stop endorsing the notion that the passive woman is the good one, in hopes of reducing resistance to anyone who deviates from dominant gender norms. Such connection of early modern texts to contemporary issues is crucial in re-building the bridge between the academy and the world at large, and I commend her for its thoughtful articulation.

*Elizabeth Rhodes
Boston College*

Carey, Elaine. *Women Drug Traffickers: Mules, Bosses, & Organized Crime*. Albuquerque: U of New Mexico P, 2014. 295 pp.

Studies on narcotics and drug trafficking have largely depicted a predominantly male environment with little attention given to women beyond their occasional consideration in more deferential roles such as lovers, mules, or addicts. It has only been in recent years that a few scholars have begun to examine women's participation in the drug world as active agents. Elaine Carey's new book builds on such scholarship from the fields of sociology, anthropology, and criminology by contributing a historical perspective to the growing body of literature on women and narco trafficking. Utilizing newspaper accounts, prison and hospital records, government documents and studies, and personal correspondence uncovered through archival research conducted in the U.S. and Mexico, Carey exposes women's long history in all aspects of the narcotics trade and the complexity of their roles. She argues that women have existed as key players in the business since the early twentieth century, relying on familial and community networks to operate within and build illicit smuggling organizations with remarkable longevity. They have also informed and endured shifting economic and political policies while both challenging and exploiting cultural and gendered expectations.

Chapter 1 contextualizes the criminalization of narcotics by linking it to Mexico's nation-building and modernization efforts following the Mexican Revolution. With increased concern for the social health and hygiene of the nation came greater regulation of medicinal practices, as well as the association of immigrants (particularly the Chinese) with vice and depravity in the public mind. Carey details how this perceived link between foreignness and illicit practices circulated between elite policy and community discourse, resulting in the targeted repression of the "other," not just in Mexico but also in the United States and Canada. These shared beliefs and policies established the racialized and gendered terminology of narconarratives.

Chapter 2 discusses the trafficking of contraband between Mexico and the United States during the 1910s to the 1930s. These shadow operations were used to smuggle everything from untaxed kitchenware to narcotics and alcohol in the wake of the Harrison Act of 1914 and Prohibition. Carey considers the ways in which women's ability to avoid detection as mules, smugglers, and peddlers facilitated the transnational movement of goods while providing them with economic opportunities, but also altered the corresponding policing of this illegal flow, including the creation of positions for women working on the side of law enforcement. To expand on the importance of women to this international commerce, Carey discusses the case of María Wendt, a woman of Chinese and German descent who became a famous transnational mule in the 1930s. Her arrest, the product of cooperation between the governments of the United States and Mexico, brought down a global opium smuggling network, although she incongruously insisted that she herself was a first-time mule, merely the tool of others. Carey points to Wendt as an early example of both the importance of women as mules and their ability to exploit gendered stereotypes.

The next two chapters primarily focus on the careers of two Mexican female drug lords. Chapter 3 examines the figure of Lola la Chata (María Dolores Estévez Zuleta), a woman who rose in position from a common mule to an infamous Mexico City drug boss that operated from the 1930s until her death in 1959. Carey considers her treatment by the U.S. and Mexican governments, noting the ways she was cast as a threat to civilization, allowing them to implement changes in policy, yet was also minimized by cultural and gendered expectations. Lola la Chata's persona—powerful, skillful, and female—continues to confound the dominant masculine images of *narcotraficantes*.

Chapter 4 shifts the locus of attention directly to the site of transnational tension, the U.S.-Mexico border, reviewing the history of famous Ciudad Juárez drug trafficker la Nacha (Ignacia Jasso) whom the U.S. sought to extradite for violation of the Harrison Act in 1942. A contemporary of Lola la Chata who ran her business until her death in the early 1980s, la Nacha ultimately created a multigenerational peddling and trafficking family. Thirteen years after her unsuccessful extradition, her name again came to the attention of the United States during the "Price Daniel" Senate subcommittee hearings on drug policy that took place in Texas in 1955. Carey uses the text of these hearings, including unrepentant testimony from other border women, to argue that in contrast to the masculine bravado put forth by many biographies and pseudo-memoirs of narcos, women have long been active participants in all aspects of the narcotics trade.

Chapter 5 moves the chronology forward to the 1970s, when more proficient policing of heroin caused a shift toward cocaine and the emergence of new players. Among these were women who proved to be innovators in the global narcotics trade: Chilean Yolanda Sarmiento and Colombian Griselda Blanco. Carey provides evidence of Sarmiento's importance and ingenuity in the heroin trade between Europe, South America, and the United States. More attention is justifiably paid to Blanco, the cocaine trafficker tied to the Medellín cartel whose ruthlessness and rise to power earned her infamy that would inspire fictional gangsters such as Tony Montana (Al Pacino's Scarface). Carey embeds within her own biography of Blanco a critique of a number of accounts, including a biography, a documentary series, and a magazine article. While these accounts tend to focus on the sensationalism and the brutality that Blanco is accused of, Carey argues that they tend to miss or undervalue the utility and strategy of her actions and characteristics. Blanco and Sarmiento provide yet another example of the acceptance and importance of women at all levels of illicit trafficking.

Carey concludes her book by first restating the original question that prompted her investigation: "If women dominate the informal (secondary) labor market, why are they missing from most historical studies on drug peddling and trafficking?" While she does not directly answer this question, throughout her study she provides ample evidence of the long history of women's active involvement in narco trafficking, far beyond the more common discussion of them in the tangential role of hapless mule or addicted victim. Carey makes the important point that although most women involved in the drug trade are not in fact influential and powerful, the same can be said of men, most of whom are not the capos,

bosses, and godfathers who dominate narco narratives. The presentation of organized crime as an exclusively masculine space is an inaccurate reading that disregards the historical experience of women.

Women Drug Traffickers: Mules, Bosses, & Organized Crime is an engaging and informative read that makes a significant contribution to studies of narcotics, women's history, and gender studies. This unique and innovative study pushes scholars to recognize both the agency and the responsibility held by women in this illicit economy.

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García-Manso, Luisa. *Género, identidad y drama histórico escrito por mujeres en España (1975 - 2010)*. Oviedo: KRK, 2013. 412 pp.

Como su título lo indica, Luisa García-Manso estudia las obras dramáticas llamadas 'históricas' escritas por dramaturgas españolas entre los años 1975-2010. La autora enfoca su estudio en torno a las ideas de construcción de género y patrones identitarios (es decir, 'de identidad') por medio de los cuales estas obras se definen y se sitúan. Citando a García-Manso, su propuesta es "ofrecer una visión panorámica sobre las diversas formas con las que las autoras teatrales han contribuido durante los últimos 35 años, a construir la identidad colectiva en España a través de sus dramas históricos" (26). Al incluir en su estudio las obras escritas específicamente por mujeres, García-Manso declara la necesidad de recuperar estos dramas históricos y reivindicar tanto a las dramaturgas como sus obras, puesto que muchas veces no figuraban en la historia oficial y hegemónica, con el fin de reintegrar sus historias en la memoria y conciencia colectivas. García-Manso expresa su afán por el período marcado en el texto, esto es, desde 1975 hasta 2010, al hacer hincapié en el hecho de que el género dramático ha experimentado una evolución de la misma manera que lo ha hecho la sociedad española, especialmente las mujeres, las cuales han evolucionado en su ontología, tanto personal como literaria. Es decir, las modalidades emancipatorias que experimentaron las mujeres españolas entre 1975 y 2010 se asemejan a los cambios sociales y políticos que ocurrieron en la democracia española; mientras España buscaba una identidad, así también la buscaban las mujeres. El conflicto y la búsqueda de esta identidad se muestran en sus obras.

García-Manso divide su estudio en tres partes: primeramente, la definición, la opinión crítica, y el debate relacionados al drama histórico en el teatro contemporáneo; a continuación, la creación dramática de las obras y su proyección escénica, incluyendo la relación de las autoras con las puestas en escena de las obras y, finalmente, un análisis de las obras en España entre 1975 y 2010, poniendo de relieve la relación entre las obras y la construcción de la identidad colectiva. La predilección de García Manso por el drama histórico, en vez de otras formas literarias, queda explícita en varias partes del estudio, por

ejemplo, cuando afirma que el drama histórico “brinda la posibilidad de repensar y reconstruir las identidades colectivas, pues, al fin y al cabo, la base de toda construcción identitaria se halla en la intelección del pasado y la enunciación de la memoria” (71). Además, el drama histórico, según García-Manso, confronta al público para que tome una postura y reaccione, animándole a recrear un punto de vista historicista. A diferencia de otras formas literarias, el drama histórico logra examinar los “signos culturales de diversa índole” (41), y presenta varias facetas del pasado (incluyendo imágenes, sonidos, olores, y sabores) como si tuvieran aún gran vigencia en el presente.

En la primera parte del texto, García-Manso se encarga del difícil y complicado proceso de definir qué es el drama histórico. García-Manso cita las múltiples voces críticas que tratan de determinar qué es o puede ser el drama histórico, con el fin de reexaminar diacrónicamente la aportación del drama histórico a la identidad y memoria colectivas de la sociedad española. En su estudio, García-Manso ofrece una serie de detalles y ejemplos de la problemática asociada con el ‘límite de un género’, resumiendo las varias posturas críticas que tratan de definir el término.

La segunda parte del estudio considera la construcción de la identidad colectiva en el drama histórico contemporáneo. Aquí, García-Manso enumera y examina las diferentes formas dramáticas tomadas para expresar la identidad colectiva histórica. La autora clasifica las obras de estas escritoras dentro de ciertos períodos históricos: tanto las autoras que pertenecen al exilio republicano de 1939 y cuyas obras se conocieron más tarde, como las que se formaron bajo el franquismo. Después, presenta a las que nacieron durante los sesenta y que tenían una formación escénica, y finalmente las que nacieron a partir de los setenta, las cuales aparecen influidas por las nuevas tecnologías. En cada etapa, y siguiendo la clasificación establecida, García-Manso sitúa a las dramaturgas en un determinado contexto histórico, haciendo referencia a los momentos nacionales claves en las vidas literarias y sociales de estas autoras (ya sea como escritoras o en su calidad de mujeres), como por ejemplo, la formación de organizaciones feministas importantes, las leyes que contribuyeron al interés creciente en el tópico de la mujer, y los movimientos teatrales asociativos (compañías y colectivos, ciclos de conferencias, y premios teatrales) de mujeres en las artes escénicas por todo el país.

En la tercera parte de su estudio, García-Manso indaga en los detalles particulares de varias obras de mujeres para determinar cómo las obras tratan, responden a, o replantean el concepto de la identidad histórica y colectiva en España desde 1975 a 2010. García-Manso ahonda no sólo en las obras mismas, sino que también teje conexiones entre los dramas históricos de cada período o clasificación, siempre citando las técnicas estilísticas y de contenido de diversa índole utilizadas en las obras de estas autoras: los personajes fantasmas que sirven para redefinir la memoria colectiva, la protagonización de personajes colectivos que promueve una reconstrucción y revisión de un pasado reciente y una re-presentación y replanteamiento de mitos y paradigmas identitarios para deconstruir los mitos negativos de mujeres, para luego reconstruirlos de manera positiva, realizando así la experiencia femenina.

García-Manso logra catalogar detalladamente las tendencias y corrientes del teatro histórico en la España de las últimas cuatro décadas. Asimismo se ocupa de los movimientos y luchas feministas que buscan definir y/o replantear qué es la identidad colectiva española. Para ello, García-Manso analiza extensamente las obras históricas de estas autoras en cuanto se refiere a su aporte individual y colectivo, siempre teniendo en cuenta la identidad colectiva de España.

Este estudio aumenta el conocimiento ya existente sobre la literatura dramática femenina más reciente y fija un ojo crítico en la descripción y análisis de los dramas históricos de mujeres durante y después del franquismo que, por mucho tiempo, quedaron en el olvido colectivo de España. Con la excepción de una conclusión que reúna y resuma todos los conceptos abordados en su estudio, García-Manso indudablemente alcanza una indagación profunda en donde ahonda tanto en las realidades individuales, como en los aspectos socio-colectivos de las autoras españolas entre 1975 y 2010. Del mismo modo, García-Manso analiza cómo los dramas históricos escritos por mujeres han contribuido a construir una identidad colectiva en España.

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Girón, Alicia and Eugenia Correa, eds. *El exilio femenino en México: Antología del pensamiento político, social y económico español sobre América Latina*. Madrid: Agencia Española de Cooperación Internacional para el Desarrollo, 2011. 239 pp.

The end of the Spanish Civil War forced thousands of Spaniards who supported the Republic into exile. More than twenty thousand of them escaped to Mexico, where many of them continued to work in their respective fields, some contributed to the intellectual growth of their host country, and most never forgot the homeland they fled. Some of these refugees were women, but while many monographs and articles have been written on the men who left Spain, much less has been published on the women. *El exilio femenino en México* attempts to allow women exiled in Mexico to speak about their own experiences and by extension to give readers a glimpse into their lives, thoughts, and accomplishments.

Alicia Girón and Eugenia Correa, both economists, gather together in this anthology the texts of eight Spanish women who went to Mexico after the war. The volume opens with a very brief introduction that summarizes this female immigration and explains the division of the book. The first part, entitled “Las desterradas y el largo camino por correr,” includes four texts on personal experiences with the war written later in life. The second part, called “Visión de una gran nación: economía, política y cultura,” comprises scholarly essays on the economy, politics, education, and culture of Mexico written by five women. The introduction continues with biographical notes on these women, with the information provided on the first group being more extensive than that of the second one. The introduction closes with

sketchy notes on other female exiles from Spain “cuyos nombres destacan y no se incluyeron en la Antología, pero que son dignas de mencionarse” (18). One might very well ask why they are not included and, if they are not included, why they are listed. At the end of the volume there is an incomplete bibliography of some of the writers included in the book and of some of those deemed only “worthy of mention.”

The first group of selections consists of excerpts chosen by the editors from fairly recent memoirs written by four very different women. The first, by Carmen Huarte Samper, provides a sampling of the private notes she took not long after her family’s flight from Spain and subsequent settlement in Mexico. The diary format offers an unassuming narrative of a young girl. What it lacks in sophistication is compensated for by the close-up view of the drama within the anecdotes of everyday life. By retaining her abundant accents and misuse of accent marks and occasional misspellings, the editors may be trying to preserve the spontaneity of her expression. For Huarte Samper, her past never fades because she keeps it alive through memory.

For the next woman, however, so much time has passed when she writes her memoirs that Spain has become a distant country and a faded memory. Writing at eighty-years old, Carmen Parga, a steadfast leftist her entire life, recounts her experiences in Moscow, where she and family had to flee deeper into Russia as Hitler’s troops advanced. She eventually reached Mexico, and she now recounts her experiences in order to teach her grandchildren that fanaticism leads to tragedy. Milagros Latorre Piquer also arrived in Mexico by way of Russia, but she was sent there at ten years old along with some fifty other Spanish children, for safety reasons. She spent twelve years in Russia, working as a laborer, volunteering for the army, and witnessing the bombing of Stalingrad. Her account is the story of misery—one of persistent hunger, freezing cold, and painful separation from loved ones. She writes in the hope that no other children are subjected to what she suffered.

Finally there is Aurora Arnáiz, who fought for the Republic, spent time in jail before going into exile, and became a distinguished lawyer and university professor in Mexico. Her prose is more objective and eloquent than that of the first three women in this section. They write of their private lives and personal hardships, while Arnáiz gives us insight into the personalities of other important exiles. Another part of her memoirs is anthologized in the second half of this book because it addresses the academic and theoretical questions of education, international law, the power of the state, and the individual.

Her scholarly contribution is placed among four other disparate contributions. Margarita Carbó writes on Mexico’s maintenance of its autonomy during the forties in its dealing with the aggressive political pressure of the American government. Carmen Viqueira is represented by passages from her study of the manufacture of cloth by the Spaniards in Puebla in the sixteenth century. Then sections of the thesis by Trinidad Martínez Tarragó on the mechanics of economic development are included. The concluding excerpt is from a book by Margarita Nelken on the history of Mexican art. Although these essays of the second part of the book do not advance our knowledge on the particulars of exile per se, they do, at

least, demonstrate that some Spaniards, particularly the younger ones who went to Mexico, became prominent intellectuals.

The book would be easier to consult if each author and each division started on a new page, and if a table of contents were included. Despite its problematic configuration and its lack of focus, the book does bring together notable cases of Spanish female exiles who lived in Mexico. The first half of *El exilio femenino en exilio* merits reading for its insight into what exile meant in the lives of female victims of the Civil War whose voices, for the most part, have not been widely heard.

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Hernández Hormilla, Helen. *Palabras sin velo: Entrevistas y cuentos de escritoras cubanas*. La Habana: Caminos, 2013. 297 pp.

Siguiendo los pasos de previas antologías, como *Estatuas de sal: Cuentistas cubanas contemporáneas* (1996) y *Cubana: Contemporary Fiction by Cuban Women* (1998), en *Palabras sin velo: Entrevistas y cuentos de escritoras cubanas* Helen Hernández Hormilla nos brinda una excelente recopilación de la más reciente literatura femenina cubana. Pero a diferencia de las antedichas antologías, en su compilación Hernández Hormilla agrega entrevistas detalladas a diversas escritoras de distintas generaciones y estilos, las cuales contestan de manera honesta y refrescante preguntas de índole personal y político. Para los estudios@s de la literatura cubana y/o de la literatura femenina hispanoamericana en general, y quienes vivimos dentro y fuera de la isla, este libro es una verdadera joya. No sólo por la calidad de los cuentos reunidos, aunque es cierto que muchos de éstos se pueden conseguir en otras obras, sino más bien por las valiosas entrevistas en donde llegamos a conocer más profundamente estas autoras cubanas y su manera de ver el mundo.

La antología comienza con un breve prólogo de la investigadora Isabel Moya Richard, quien elogia la obra precisamente por su originalidad y comenta que es “difícil de etiquetar” tanto por su carácter literario como periodístico (12). En su introducción, Hernández Hormilla explica cómo llegó a crearse la obra y por qué decidió combinar sus dos pasiones, el género periodístico con la participación femenina en la literatura cubana. Aclara que comenzó la obra en el 2008 mientras realizaba su tesis de Licenciatura en Periodismo, y la mayoría, aunque no todas, las entrevistas incluidas se hicieron ese mismo año. La obra, sin embargo, no tendría el mismo impacto si se basara sólo en las entrevistas. Más bien, son los cuentos en combinación con estas entrevistas lo que hacen que este volumen sea original y oportuno. Como bien apunta Hernández Hormilla, “los cuentos acompañan las entrevistas y funcionan como complemento indispensable pues sintetizan muchas de las preocupaciones apuntadas por sus autoras” (16).

¿Cuáles son estas preocupaciones y de qué modo aparecen en esta colección? Tanto en las entrevistas con las diez escritoras seleccionadas como en sus cuentos, se nota una gran inquietud por la situación de la mujer dentro la sociedad. Esta inquietud no se limita únicamente al ámbito nacional, sino también toma importancia lo personal, ya que como bien sabemos en el feminismo lo personal es político. Es por eso que percibimos temas tan diversos como son el proceso de la escritura, el machismo, la homofobia, la violencia doméstica, y el impacto de los problemas sociales en la vida familiar y profesional.

Es significativo, pues, que la obra comience con una entrevista a Mirta Yáñez, sin duda alguna una de las escritoras cubanas más conocidas dentro y fuera de la isla. Abiertamente feminista, hasta en momentos cuando no era apropiado serlo en Cuba, en su larga obra literaria Yáñez ha denunciado la marginación y las dificultades sufridas por las mujeres dentro de la sociedad cubana. El cuento que se incluye, “El diablo son las cosas”, salpicado del humor y la ironía típicos de Yáñez, se enfoca en las dificultades cotidianas sufridas en Cuba, y en especial en el efecto de la crisis en una mujer aislada de avanzada edad. Como bien apuntan varias autoras en las entrevistas aquí agrupadas, los problemas económicos enfrentados en Cuba a través de los años, pero en especial en los años noventa, los han sobrellevado de manera más tenaz las mujeres. Marilyn Bobes en su conversación con Hernández Hormilla lo explica de la siguiente manera: “...la mujer fue una de las que más vio alterada su vida durante el Periodo Especial porque llevaba el peso cotidiano de su casa, de la alimentación, de la estructura económica de la familia” (104). No debe sorprendernos, entonces, que la crisis económica aparezca como tema recurrente en la narrativa femenina cubana de los últimos veinte años, y en este volumen en los cuentos “Oh vida” de Laidi Fernández de Juan, “Retrato de mi suegra con retoques consecutivos” de Anna Lidia Vega Serova, y en el propio “El diablo son las cosas” de Yáñez, donde se ponen al descubierto de manera realista las dificultades y carencias materiales sufridas por las familias cubanas. Otros cuentos en el volumen se valen de lo fantástico para ilustrar problemas similares como son “La tía” de Esther Díaz Llanillo, que explora el tema del cuidado de un familiar anciano, y “Añejo cinco siglos” de María Elena Llana, sobre la emigración del hombre de familia en busca de mejores oportunidades.

Además de aquellos cuentos que abarcan el tema socioeconómico, otros ahondan en problemas más sombríos, por así decirlo, que continúan existiendo en Cuba. Y es precisamente aquí donde más se nota el carácter feminista de este volumen ya que en éstos hay una fuerte crítica a la misoginia, la homofobia, y la violencia de género que persisten a pesar de las prohibiciones legales. Por ejemplo, mientras que en “Alguien tiene que llorar” de Marilyn Bobes se narra el suicidio de una lesbiana debido a la intolerancia sufrida dentro de una sociedad heterosexista, en “Un poema para Alicia” de Karla Suárez nos enfrentamos con una forma cruda y perturbadora de la violencia doméstica y el abuso sexual de una joven universitaria.

Para resumir, *Palabras sin velo: Entrevistas y cuentos de escritoras cubanas* es una obra de interés para todo aquel interesado en la literatura femenina cubana. Además de poseer una organización coherente, comprende una variada selección de entrevistas y

cuentos de reconocidas escritoras cubanas de distintas generaciones. Es verdaderamente una pena que no se pueda difundir más en los Estados Unidos debido a la dificultad de importar libros desde Cuba. Sin embargo, quizás esto pronto cambie. Esperemos también que alguien tome el labor de traducirla al inglés, y a otros idiomas, para que llegue a manos de lectores no hispanohablantes.

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Martín Armas, Dolores. *El amor lesbiano como sustituto del amor materno en cuatro novelas españolas. Julia, El amor es un juego solitario, Efectos secundarios y Beatriz y los cuerpos celestes*. Lewiston: The Edwin Mellen P, 2014. 158 pp.

The introduction to this excellent volume gives a concise yet thorough overview of the growing presence of lesbian characters and themes in contemporary Spanish literature. Martín Armas links the previous lack of lesbian literature in Spain to various social conditions writers faced during the Franco regime and after. She points mainly to the marginalization of lesbian desire within the larger institutionalized systems of queer studies and social movements to recognize gay rights that prioritize male homoerotic desire over that of women. She takes her analysis one step further and questions the historical “invisibility” of lesbian desire and links this to the assumption that lesbian sexuality threatens the family unit by keeping women from their true calling: motherhood. A direct result of the Franco years and dominant Catholic ideologies, motherhood is seen as the one and only “job” for women. This connection is the key to the theoretical approach of the book, in which the relationship between motherhood and the mother figure is problematized in terms of lesbian desire. The psychoanalytic theories establish a well-researched and solid account of object-relation theory from which Martín Armas analyzes the works. Chapter One titled “El deseo materno en la etapa pre-edípica: la génesis del deseo lesbiano” traces psychoanalytic thought on same sex desire from Freud, to Chodorow, to Teresa De Lauretis to more recent approaches posited by Suzanne Juhasz. The pre-oedipal stage for both genders places importance on the relationship with the mother as primary provider. Martín Armas does a thorough job in tracing the development of the object/desire relationship as formulated over the course of the twentieth century by these various theorists. What changes with feminist approaches posited by De Lauretis, Jennifer Benjamin, and Juhasz is the role of the father or patriarchy that ultimately defines identity. The most interesting section in the chapter is on Juhasz who defines lesbian desire as non-gendered and transgressing the male/female binary of heterosexual (phallic) desire.

Chapter two, “*Julia: Madre y amante, o el deseo (in)satisfecho*”, focuses on the silencing of lesbian identity as it is never articulated or recognized by anyone in the novel including the protagonist Julia. The patriarchal structure of the family and society relegates

erotic and emotional desire between women to silence and the unspoken or inarticulate. Martín Armas suggests that the novel reveals lesbian desire in all of Julia's relationships with women and not just with her professor Eva, as other critics have noted. But her need to fulfill the emotional and physical void left by her mother's absence and neglect leads her to seek erotic bonds with her Aunt Elena as well as her teacher Mabel. The destructive relationship Julia has with her mother forces her to search for physical and emotional connections with other women, which are all ultimately fated to patriarchal (heteronormative) norms.

El amor es un juego solitario by Esther Tusquets uses the fairy tale structure as a way of presenting a possible resolution to the negative relationship between mother and daughter. In chapter three, Martín Armas analyzes the protagonist's need to create a fantasy world where she can project her unfulfilled desires for maternal love and attention onto another more mature female figure. Clara, the protagonist, "disappears" at the end of the novel, traumatized by a sexual encounter with Elia and Ricardo that turns violent. The critic rightly sees this as analogous to the actual situation of lesbians in Spanish society of the 1970s and 80s when lesbians lacked a public voice or space in which to freely express their desires (90). This problem is revisited (and somewhat improved) in chapter 4 with the analysis of Luisa Etxenike's *Efectos secundarios*. Finally lesbian desire is considered as part of a more fluid relation between the maternal body and female subjectivity. This chapter is truly engaging mainly because the novel presents a less literal mother/daughter relationship and the critic does a very convincing job of making connections between the symbolic maternal body as a source of inspiration for writing, female body parts as metonymically symbolizing the maternal body, and the idea of the fetish as a substitute for the desired object.

Chapter 5 closes the volume with a close look at *Beatriz y los cuerpos celestes* by Lucía Etxebarria. Beatriz rejects her mother's influence and searches for alternate emotional ties through various bodies, both male and female. Martín Armas insists that the novel be read as a lesbian narrative even though the text itself questions such gender categories as male and female. However, this chapter opens up the question of maternal, pre-oedipal influence on lesbian desire and suggests that perhaps the maternal bond is the origin of all desire. Another important point here is that Beatriz's relationship with her mother as a young girl was ideal and she was very well cared for and happy. Thus, the notion of the "bad" mother traumatizing her child and thus resulting in a negative sexual identity is countered with the child's own agency gained in adolescence when she seeks to break away from the familial/maternal bond.

Perhaps the book could have included more recent gender theory such as Judith Halberstam's *Female Masculinity* but the wide range of psychoanalytic texts provide a strong theoretical framework. Unfortunately the book is plagued with typos such as a missing "J" in *Julia* in the title for chapter two and "Esther Busquets" on page 71. However, the author cannot be held accountable for these editorial errors. Martín Armas's study is an important contribution to the ongoing conversation about lesbian desire in contemporary Spanish

literature: she presents a clear development in the novels that move from a deafening silence around lesbian desire to recognition, to acceptance, and finally, to action. Scholars of contemporary Spanish literature, women's and gender studies, and LGBTQ studies will greatly benefit from the book's theoretical approach and careful textual analyses.

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Pérez, Alm@ (Tina Escaja). *Respiración mecánica & VeloCity*. Barcelona: Icaria, 2014. 141 pp.

Respiración mecánica & VeloCity fuses corporeal tension with the ludic ephemerality of media. Enclosing themes of sensuality, journey, emigration and foreignness, love and aloneness, the book is structured into eight sections, combining the original works mentioned in the title which were previously available as hypertext, plus two additional pieces. The quadrilingual juxtaposition of the poems placed first in the original Spanish, then in Catalan, Galician, and Euskera (translated by Maria Cinta Montagut, Mariña Pérez Rei and Itxaro Borda respectively) awakens curiosity as the words of each poem carry through to the translated versions, even if we do not understand the other languages. The poems of the first three sections are infused in European literary traditions, harnessed within the digitized world in which the author tries on personas through writing and intertextualizing canonical texts, such as the Greek in the first section, with two poems: "Itaka," (18-21), and "Penélope," (23-23); and other classics, such as Shakespeare's Ophelia (46-49) opening the third section—"(Auto)Retratos" (45-91) with nine poems; and two Hispanic letters—Mexican colonial baroque poet "Sor Juana" (50-53) and the character of Pérez Galdós' nineteenth century character "Fortunata" (54-55). This role-playing appears to be pinned down like collected butterflies, as it rustles up against the digital/cybernetic world of contemporary society.

Disintegration and evasion pervade the linguistic structure and tone of the book, particularly, of *Respiración mecánica*, with its fragmented verses, bifurcated and broken words and parenthetical incursions (80), as well as the repetition of suffixes such as "des"- (18, 22, 30, 38, 40, 60, 68, 76), negations (18, 22, 30, 40, 80), passive/reflexive forms "nos" (22, 30), "me" plus reflexives (note: the citations refer only to the first mention of the poem, in its original Spanish, and not to the subsequent reappearance of the references in each of the three translated versions placed subsequently in series after each poem). The progression in the poetic language intensifies to give way to other forms as we reach the end of the text. However, the invocation of pure absence persists, absence affirms itself as the protagonist of the collection and the feminine voice cedes itself to complete absorption in a mirrored other, such as the male double "professor Augusto J. Martínez, virtual character" in "Delizándome" [Displacing myself] (110):

Exhausto de mi concentración
De mi total ausencia
De ti (110)

Unrequited desire is placed at the mercy of the creative process, captive in its vortices of the text and its emanations. The multiple and multiplied aspects of the poetic voice, writing under the heteronym Alm@ Perez, and taking on various literary personas, alludes to the vacuum of the corporeal, solitary feminine subject to allow for a perception of readings and re/writings which set into motion an echo chamber of metaphoric repeating computer screens, mirrors of the alienated self in search of a connection that never affirms itself. As we read in “Dos gotas” [Two Drops], the variable sign as tears and as fluid sensual interplay are held in suspension over the enunciating voice who contemplates “[l]a incertidumbre de las cosas y el deseo” [the uncertainty of things and desire] (40). The most elusive is “Ámbar a Uwe,” a “geopoem” (112) according to the epigraph, where the ambivalence of subject is so pervasive that only confusion remains, along with a “painstaking” (112, verse 3) obsession with the body: its waist, pupils, legs, fingers, ears; the colors referenced throughout (yellow, green) contrast to bring into relief the sensuality of the scene: “Atrapada me tiene / la línea suave de tu / amor y roce / mango de chocolate y lago / en Nicaragua” (112). This last poem of *Respiración mecánica* invokes a spell to magnetize the lover (“Atrapada estoy de amor por ti y siempre alada / en tu amarillo imán. // Amor azul y libre y sol / ...Amor y tango” (113); yet the last verse turns abruptly to a seemingly unreachable past, disturbing the hard won sensual play on the amber light projected onto oneself as lover.

From there the text leads us into *Velocidad*, “a digital artefact” (121) found only at www.tinaescaja.com. We encounter a sojourn to the computing interaction of the internet and find ourselves waiting for rotating strings of words to settle into place so that we can click ‘Enter’ to access the space of each work. Within the space of each brief hypertext, the full catalogue of which is reprinted in the book (124-25), the words cascade like water in “Sumergida,” revealing only five to seven or so verses at a time. At each appearance of the verses in black print on a white background, one word is highlighted in blue (*nao, vos, hurgas, invoco*) in each stanza; by clicking on it, the receptor proceeds to the next screen, and the verses/words appear and move in various formations across the screen, contributing to the meaning construction (see Bravo 2006 for a full discussion of the cyber-poetic aspects as these appeared in the original series online only, published by *Badaso.com*, from 1997). The play is limited to viewing each verse cross the screen, imitating the writing/typing act. New fonts and colors appear in the fifth stanza as reminders of the spell-binding effects sought at the end of *Respiración mecánica*:

Te Invoco

Velocidad

Blurring the/my/your line
my mind is/in yours
my mind is/in Yours. (125)

How does one express the revolving texts evident in the hypertext on such a page? Only the italicized word at the far right margin infers a rapid movement; its connection to an urban sense of space and spatializing the self through anonymous writing thrust out through computer screens as windows.

The capitalized form of “I Invoke you” accentuates the anti-normative stance vis-à-vis the grammatical formations of Spanish, a tendency highlighted further by the appearance of English, interestingly as soon as the word “Blurring” appears, causing a cognitive disturbance and suggesting the fusion with “mind/word” (changing with each click) in the Other. The bilingual challenge of the diasporic experience has resulted in a sense of alienation of self as a topos of absence of recognition in space: the body ceding to mind and to the capitalized Other as “Yours” (125). Bereft of self, the poetic voice recovers itself merely in “yours” and “Yours” (125). The next poems, “Ex Pose D” (133-35) has by now displaced the subjectivity to another space, that of “the Cyborg realm / the Cyborg / in Us” (134). Violated, as “viewed by many” (134), the *cONNECTION* becomes metonymy of the void left as love disappears into empty gazes: “lusts of memory tenderness bitterness loss / Pérdidas / Keyboards of mouths. // Forming together / the Path” (135). The line spacing and these themes recall Futurism’s typeface renderings and focus on technology as a locus of new perceptions for a modern age. Here, fused with the sensual apparatus (as per Flusser), the poems of the new millennium engage in decoding the material processes of sentiment, intuition and cognition of the phenomenological through a bifurcated, ungrounded self as cyborg entity: “Your screen / the mattress / of my conscious (un) self” (134).

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Rousselle, Elizabeth Smith. *Gender and Modernity in Spanish Literature 1787-1920*. New York: Palgrave/Macmillan, 2014. 232 pp.

Elizabeth S. Rousselle’s book offers the specialist or student reader a history of the development of modernity in Spain reflected in the literary work of both male and female authors from the Enlightenment to the early 20th century under the scope of disillusion. Rousselle contends that the way the modern male subject dealt with disillusion is quite different than that of the female subject. Although both modern subjects had to contend with modernity’s counter-discourses in different ways, what is relevant here is the reactions of each gender to what the author calls “the ethos of modernity” (8). For the male writers studied, their disillusion with the effects of modernity makes them succumb into pessimism and self-destruction, whereas for women writers, the horizon is quite different because “by

appealing to modes of power frequently linked to the feminine” (8), they don't fall into self-destruction and in many cases, are able to subvert dichotomies.

Rousselle demonstrates the different degrees of disillusion by juxtaposing male and female-authored texts. Rousselle is providing the reader with a well-balanced and critical study, which starts with Cadalso's *Cartas marruecas* (1789) and ends with Unamuno's *Dos madres* (1920). The pairing of two different authors is another important contribution of this book.

Gender and Modernity in Spanish Literature 1787-1920 is divided into four parts. Part 1, *Disillusion and Optimism in the Age of the Enlightenment* includes two essays. In “(Dis)Order: Writing Spain's Chaos in José Cadalso's *Cartas marruecas* and Righting Spain's Wrongs in Josefa Amar y Borbón's *Discurso sobre la educación física y moral de las mujeres*,” Rousselle asserts that Cadalso's portrayal of a backward and chaotic Spain ends in national disillusion due to the fact that Spain cannot be at the same cultural stance as Europe, whereas Amar y Borbón's *Discurso* focuses on the state of Spanish women's education proposing optimistic solutions, and thus escaping the disillusion suffered by Cadalso.

In “Decorum and Love in the Spanish Enlightenment: José Mor de Fuentes's *La serafina* and María Lorenza de los Ríos's *La sabia indiscreta*,” Rousselle proposes that Mor de Fuentes's argument that decorum, or the sense of social correctness, falls on women's shoulders, is his way of dealing with the disillusion stemmed from the Enlightenment debates on the societal roles of women. The depiction of female protagonists as independent and astute women in Lorenza de los Ríos's *La sabia indiscreta* is portrayed by Rousselle as Ríos's way of demonstrating her disillusionment at the disadvantaged societal position of women in eighteenth century Spain.

Part 2, *(Dis)Enchanted Passion and Critique in Contexts of Romanticism and Realism* includes two essays. In “Masculine Extremes: The (Anti)Flâneur and Male Hysteric in Articles by Mariano José de Larra and Short Novels by Rosalía de Castro,” Rousselle contends that extreme disillusion with Madrid ends in suicide, as in Larra's case. In Castro's *El primer loco*, extreme disillusion of the hysterical main character produces pessimism. Hysteria becomes a symptom and malady of the nation's ills, and is seen as a consequence of disillusion.

In “Religion, Race, Class and Gender In the Age of Positivism: Female Empowerment in Fernán Caballero's *Simón Verde* and Female uselessness in Benito Pérez Galdós's *Marianela*,” Rousselle tackles Castro's response to disillusion and the effects of positivism on gender and religion. Castro develops characters that represent the opposite of what positivism proposes. In Galdós's *Marianela*, disillusion is attacked by demonstrating that discrimination of the poor is an effect of positivism.

Part 3, *Psychological, Artistic and Spiritual Allusions and (Dis)Illusions before and after the Disaster of 1898*, includes two essays. In “Solipsistic Inertia: Decadent Dreams in Leopoldo Alas's *Su único hijo* and Emilia Pardo Bazán's *La quimera*,” Rousselle argues that in their intent of dealing with modernity, both authors create illusionary worlds through

dreams which, in turn, foment further disillusion and a “contemplative reaction as opposed to a creative reaction” (13).

In “The Spiritual Solution: Mysticism as a Means to Individual Authenticity and Optimism in Benito Pérez Galdós’s *Nazarín* and Emilia Pardo Bazán’s *Dulce dueño*,” Rousselle presents the protagonists of both novels as representatives of mysticism, as their way of attacking disillusion and also demonstrate how gender impacted the way each of the protagonists were perceived.

Part 4, *Symbols of (Dis)Illusion in the Early Twentieth Century*, includes two articles. In “Lamenting the State of Science and Feminism: Negative Secularism in Pío Baroja’s *El árbol de la ciencia* and Ambiguity in Carmen de Burgos’s *El Perseguidor*,” Baroja’s main character, Andrés falls into a state of disillusion with science resulting in suicide, while De Burgos’s main character, Matilde, is also disillusioned with her modern subject status of a widowed woman of independent means. She cannot sustain her loneliness, finding herself unequipped to deal with the societal pressure to remarry. In this brilliant pairing, Rousselle shows clearly the unequal social standing of both Spanish modern subjects. While Andrés is fully immersed in the scientific discourse of modernity that eventually fails him, Matilde succumbs to marriage, sacrificing her freedom in order reenter Spanish society.

In “Maternal Abjection and the Death of Don Juan in Blanca de los Ríos’s *Las hijas de Don Juan* and Miguel de Unamuno’s *Dos madres*,” Rousselle states that the disillusion suffered by the character of Don Juan ultimately hammers the last nail in Don Juan’s coffin through suicide. The death of Don Juan opens up the space for the redefinition of the mother figure as a survivalist, thus “conve[ying] a sense of hope for future relationships between mothers and daughters and their roles of modern subjects of agency”(153).

In *Dos madres*, the obsession to be a mother becomes the axis of the novel, thus making Juan disillusioned with the stripping of his manly attributes, so reminiscent of the late Don Juan. As Rousselle acutely argues, Juan becomes “a passive scapegoat” (166), who has no other choice but to commit suicide in order to escape the power of the mothering of Raquel and Berta.

Even though for the modern Spanish woman, disillusion was marked by more traditional concerns such as marriage and issues of domesticity, Rousselle posits that they were still able to negotiate different social positions within modernity especially after the 19th century. Disillusion showed itself differently for modern Spanish men, due to their social standing and the ways modernity was depicted and reacted to throughout Spanish society.

Lastly, Elizabeth S. Rousselle debunks the myth of Spain’s lack of modernity as compared to other European countries. By using the pairing of male and female-authored texts, which were reacting to modernity’s positive and negative effects in Spain, she effectively concludes that modernity is marked by “disillusioned men [and] hopeful women” (175).

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Vilches de Frutos, Francisca, Pilar Nieva de la Paz, José Ramón López García y Manuel Aznar Soler, eds. *Género y exilio teatral republicano: entre la tradición y la vanguardia*. Amsterdam-New York: Rodopi, 2014. 360 pp.

At the end of the Civil Spanish War (1936-1939) millions of Spaniards fled the country to avoid persecution for their political and ideological views. Among those were theater artists who, despite the harshness of a new start abroad, became ambassadors of the avant-garde movement and maintained a strong connection to Spain. With experience and knowledge in the areas of Education, Culture, and Science, both male and female exiled artists used innovative expressive language and new techniques to examine collective and individual identity and suggest solutions to traditional female issues. *Género y exilio teatral republicano: entre la tradición y la vanguardia* is a collection of twenty-three research articles edited by Francisca Vilches de Frutos, Pilar Nieva de la Paz, José-Ramón López García and Manuel Aznar Soler, (each has articles in the book as well). The collection is based on unpublished information from archives and international newspapers that comment on the impact and contribution of several exiled Spanish male and female theater writers who examine women's issues as well as women artists who excelled in other areas of theater (directing, scenography, dancing, acting).

In the introduction (13-27) the editors describe the social and ideological context, introduce the topics discussed in the articles and provide brief analysis of selected works. In a clear and articulated manner supported by examples and references to specific works, the editors explain how the innovative approach of the exiled artists contributed to the depiction of the "utopia social" (14) in men's and women's equality, the female social commitment and impact on personal growth, and the role of theater into the promotion of necessary social changes through new technological means and linguistic expression.

The first section (33-236) is composed of fourteen articles and devoted to the analysis of theatrical texts of María Teresa León, María de la O Lejárraga, Carlota O'Neill, María Luisa Algarra, Montserrat Julió, Isabel Fernández, Cuqui Ponce de León, Amparo Alvajar and to the discussion of the contribution to directing, scenography, dancing, acting and management of Margarita Xirgu, María Casares, Encarnación López and María Sola de Sellarés. The articles of Francisca Vilches de Frutos about María Teresa León, Inmaculada Plaza-Agudo about Carlota O'Neill, Pilar Nieva-de la Paz about María Luisa Algarra and José-Ramón López García about Isabel Fernández and Cuqui Ponce de León address motherhood, marriage, patriarchal life and the conflict between the traditional and new woman. Verónica Azcue's article on Montserrat Julió, Yasmina Yousfi López's on Amparo Alvajar and Luisa García-Manso's on Carlota O'Neill examine the impact of innovative language and dramatic techniques to address female issues. Manuel Aznar Soler's article discusses Margarita Xirgu's and María Casares' contribution to the successful staging of Lorca's *Yerma* in Buenos Aires (1963) while Carmen-Menéndez-Onrubia presents the fruitful efforts of Xirgu to teach the art of acting in Chile and Uruguay. Idoia Murga Castro studies the trajectory of Encarnación López, the most important ballerina of the Second Republic and José Ángel Ascunce Arrieta examines the pedagogical approach of María Sola de Sellarés viewing

theater as a mean of learning. Berta Muñoz Cáliz's article analyzes the impact of censorship in the staging of María and Gregorio Martínez Sierra's plays while Julio E. Checa Puerta reviews the work of Martínez Sierra to trace innovative elements. The last article of the first section written by Raquel García-Pascual describes the character of exiled women depicted on the Spanish stage in recent decades.

The second section (239-359) is composed of nine articles that discuss female representation within or beyond the traditional limits as seen in the work of Pedro Salinas, José Bergamín, Max Aub, Álvaro Custodio, Martín Perea Romero, Tomás Segovia, Álvaro de Orriols and Sigfredo Gordón Carmona. María Teresa González de Garay's article about Pedro Salinas' *La Isla del Tesoro* discusses how the main female character seizes her own destiny. Teresa Santa María Fernández examines how José Bergamín revives tragic female characters and other iconic historical figures to highlight the dramatic counterpoint. Fernando Doménech Rico studies how the renovating revival of the nineteenth century female characters Judith and Salomé in two plays of Salinas and Bergamín underline the contrast between the new woman and the "angel del hogar". Juan Pablo Heras González's article about Álvaro Custodio discusses the contradictory way that female characters are presented in his plays through the roles of the "virgen" or "prostituta". Questions about female identity and renouncement of social violence against women are discussed in the article about the two films of Max Aub *La monja alférez* (1944) and *Cárcel de mujeres* (1951) written by Marie-Soledad Rodríguez. The article of Francisca Montiel Rayo shows how the female character of Martín Perea Romero is unconventional with the Spanish social standards of the time. Eugenia Houvenaghel and Dagmar Vandebosch examine how the female character Elvira in Tomás Segovia's play *Zamora bajo los astros* changes dramatically from being inferior and oppressed into an emblematic, autonomous personality, showing the way to freedom. Diego Santos Sánchez's article about Álvaro de Orriols' plays studies women's role during the Spanish Civil War, World War II and their involvement with the *maquis* in Francoist Spain. Finally José C. Paulino Ayuso presents the overall quality of Sigfredo Gordón Carmona's work and focuses on the dynamic representation of female characters in two of his plays.

The quality of *Género y exilio teatral republicano: entre la tradición y la vanguardia* lies in the fact that women's issues are examined in the work of both male and female playwrights. This balanced approach portrays the progressive character of Spanish society before 1939 and proves the artists' engagement in social and political life at that time. It also highlights the gender struggle and women's prolific work despite the challenges. These well-researched articles are not only informative but also inviting to scholars interested in further research because they do not only focus on literary analysis but they also discuss the contribution of several theater artists in areas other than playwriting. It is for this reason that the editors' objective to holistically examine the rich trajectory of Spanish theater in exile is successfully met.

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Call for Papers and Contributions

AILCFH 2016

La AILCFH hace un llamado urgente para presentar propuestas de sede para el congreso del año 2016. Inesperados recortes en el presupuesto universitario de la sede del próximo congreso hacen necesario este llamado. La Asociación está dispuesta a otorgar una cantidad de \$15,000 para suplementar los fondos de la sede institucional. La propuesta debe incluir sede institucional, elaboración del tema/enfoque intelectual del congreso, fondos, infraestructura y comité organizador. Según los estatutos de la AILCFH, los criterios evaluativos son los siguientes:

3.1.2. Criterio evaluativo de la sede de la conferencia

1. Compromiso de la institución: fondos para invitar a escritoras, salones, personal a cargo de la inscripción, comidas, etc.
2. Infraestructura: hoteles, transporte (aeropuerto-hotel, hotel-sede de la conferencia). También considerar el efecto de otras conferencias similares anteriores/posteriores en la zona circundante, ej. LASA, MLA, etc. La conferencia no debe coincidir con otras conferencias profesionales;
3. La conferencia facilitará información sobre servicio de guardería particular a sus participantes, sin responsabilidad por parte de AILCFH. En caso de superávit de fondos se asignará a un 20% para dar becas que posibiliten la asistencia a los congresos de escritoras latinoamericanas, españolas e hispanas en los E.E.U.U.

El/la organizador/a de la conferencia debe preparar un informe justificativo de los gastos a cargo de los fondos recibidos.

Favor enviar sus propuestas a María DiFrancesco, Secretaria de la AILCFH (mdifrancesco@ithaca.edu) y a Sarah M. Misemer, Presidenta/Vice Presidenta de la AILCFH (smisemer@tamu.edu) antes del 1 de octubre 2015.

ÁMBITOS FEMINISTAS. VOLUME 6-FALL 2016

The editors of *Ámbitos Feministas*, a multidisciplinary journal of criticism pertinent to current feminist issues in Spanish, Spanish-American, Luso-Brazilian, Afro-Latin American, Caribbean, U.S. Hispanic and Latino Studies, invite unpublished critical essays in English, Spanish, and Portuguese on literature, film, art, plastic arts, music, gender studies, history, etc., relating to contemporary Hispanic/Luso/Latina women writers and artists. Original unpublished creative work (short stories, poetry) is also encouraged. The accepted papers will appear in the next annual fall volume.

EDITORIAL GUIDELINES FOR SUBMISSIONS

Manuscripts should be 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-inch 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 bio (8-10 lines) with latest publications. Essays need to conform to the most recent versions of the *MLA Style Manual and Guide for Scholarly Publishing* and the *MLA Handbook for Writers of Research Papers*. The endnotes will be numerically superscripted in the text and the numbers referenced in the endnotes section. Automatically inserted endnotes should be converted to normal text in the final document.

A current membership to the Feministas Unidas, Inc. coalition (<http://feministas-unidas.org>) is required of all authors at the time of submission and must be kept until the end of the process.

SUBMISSION OF ORIGINALS

While we accept submissions at any time, in order to be considered for the Fall 2016 Issue, originals should arrive to our editorial office by February 29th, 2016. Submit original and cover letter as Word attachment to Carmen.urioste@asu.edu. More information at <http://ambitosfeministas.feministas-unidas.org>

VOLUMEN CRÍTICO SOBRE LA OBRA DE MARÍA MORENO

Claudia Darrigrandi Navarro (Directora del Centro de Investigación y Documentación de la Facultad de Comunicaciones y Humanidades, Universidad Finis Terrae, Santiago, Chile), Viviane Mahieux (Associate Professor of Spanish, University of California Irvine, USA) y Mariela Méndez (Assistant Professor of Latin American and Iberian Studies, University of Richmond, USA) invitan a la presentación de propuestas para una colección de ensayos críticos sobre el quehacer de la escritora argentina María Moreno en cualquiera de sus múltiples facetas. No hay duda que en los últimos años la presencia de María Moreno ha cobrado fuerza tanto en el campo intelectual y cultural argentino como en el panorama literario latinoamericano. Moreno es considerada una cronista destacada, pero su trabajo excede este género: también ha publicado una novela, *El affair Skeffington*, que bordea con la poesía, es adepta al género de la entrevista, y muchos de sus textos poseen matices ensayísticos así como un fuerte subtexto teórico. En palabras de Daniel Link, a raíz de la publicación de *A tontas y a locas* en el 2001, “se trate de hablar de poesía, novela o ensayo: es la mejor escritora argentina viva”. A pesar de su creciente visibilidad, lo cierto es, por un lado, que la obra de Moreno resulta muchas veces inclasificable y, por el otro, que aún no se ha generado un corpus crítico lo suficientemente amplio y diverso como para productivamente poner en conversación los diferentes matices de su trabajo. Además de

cultivar una variedad de géneros periodísticos y literarios, Moreno ha cumplido funciones de editora, dirigido numerosos talleres—uno de los cuales, dictado en el Centro Cultural Ricardo Rojas, dio lugar a *El Teje*, primer periódico travesti latinoamericano—y ha participado activamente en múltiples campañas en contra de los femicidios y travesticidios, como la poderosa campaña *Ni una menos* que movilizó a una multitudinaria marcha en Buenos Aires el 3 de junio del 2015. Al posicionarse en tan variados espacios, el trabajo de Moreno invita a repensar las múltiples intervenciones estéticas y políticas que se pueden gestionar desde el ámbito de la cultura.

Asimismo, si bien Moreno tensiona sistemáticamente los géneros—tanto literarios como sexuales— en su propia escritura, su trayectoria también revela una problematización de los procesos de especialización profesional que dominaron el siglo veinte latinoamericano. En este contexto, los oficios de Moreno despiertan numerosas preguntas sobre las funciones de los agentes culturales en el espacio público, así como sus múltiples formas de intervención.

Invitamos a que envíen resúmenes para ensayos que aborden el trabajo de María Moreno desde las humanidades, las ciencias sociales y las artes. Las aproximaciones interdisciplinarias son bienvenidas. Favor de mandar un breve resumen de unas 250 palabras a más tardar el 15 de diciembre de 2015 a: mariamorenolibro@gmail.com
La fecha de entrega para los ensayos aceptados será el 15 de junio, 2016.

SOUTHEAST COASTAL CONFERENCE ON LANGUAGE & LITERATURES: “EL PAPEL DE LA MUJER EN LA CULTURA HISPANA”

A series of panels will take place at the Southeast Coastal Conference on Languages & Literatures (7-8 April 2016) about the role of women in Hispanic cultures. The topics can range from writers, educators, activists, journalist, among others. The chosen submissions will have to be delivered at the conference and will have a chance to be published at a special edition of *The Coastal Review*.

If interested in the above panels, send a one page 250-300 word proposal to Christian Rubio (crubio@bentley.edu) by October 10th.

Submissions in English and Spanish will be accepted. If you are interested in participating in the conference but wish not to participate in these panels, you may follow the main conference site:

<https://sites.google.com/a/georgiasouthern.edu/seccll-conference/home/call-for-papers-web>

WORKING WOMEN

Miriam S. Gogol invites essays on working women in late-nineteenth- to mid-twentieth-century American literature. The volume (with the working title “*American Realisms: Essays*”

on *Genders and Literature, 1865–1950*”) will focus on the American working woman and how she was represented and underrepresented in American realistic and naturalistic literature during this period—as well as in works by authors from other periods influenced by realism and naturalism—in relation to the realities she faced. The editor hopes to collect eight to ten original essays by literary, historical, and cultural critics. Points to be explored may include the kinds of work available to women during this time (factory work, sewing, housekeeping, teaching, writing, prostitution, etc.); the ways in which literary representations of female work have been distorted; the manner in which such representations inform the lives of working women today; and portrayals of the genders of working women, analyzed from perspectives including queer theory. Essays should relate to current feminist thought and take into account the historicity of the context. A variety of genres may be explored: novels, short stories, other forms of fiction, biographies, autobiographies, and narratives. Essays may be a maximum of 22 pages (about 10,000 words) in length. In the introductory essay, the editor will deconstruct the term working women in the United States, discuss the genderized division of labor in the United States, explore the historical and cultural definition of work, and redefine the term work in America through the lens of genders. The deadline for submissions is 10/12/15. For more information, write to Gogol at mgogol@mercy.edu.

NEW SERIES IN LATIN AMERICAN STUDIES: LATIN AMERICAN GENDER AND SEXUALITIES

The *Latin American Gender and Sexualities* series is a timely addition to current scholarship on gender and sexuality. In the last decade, a number of Latin American governments are showing openness to new kinds of sexualities through public policy. The study of gender and sexuality also developed during that time to examine questions of power, nationalism, and changing identities within the social fabric of Latin American countries. Because of its appeal ranging from gender and feminist studies to queer theory, this series is a vibrant component of Latin American studies looking at the intersection of gender and culture. Works include book-length studies and essay collections that combine the methodologies and insights of cultural studies and literature with those of history, anthropology, and other social sciences. If you are interested in submitting a proposal to the series, please contact the series editor Carolina Rocha at crocha@siue.edu

.The editorial board accepts book proposal submissions all year long.

EL EXILIO REPUBLICANO EN LOS ESTADOS UNIDOS

Cuadernos de ALDEEU, la revista oficial de la Asociación de Licenciados y Doctores Españoles en los Estados Unidos (Spanish Professionals in America, Inc.), le invita a colaborar en el próximo número, cuyo tema es: El exilio republicano y el hispanismo en

Estados Unidos. El objetivo es entablar un intercambio o diálogo que permita comprender y analizar el alcance o importancia de las iniciativas y diferentes direcciones que el exilio republicano de 1939 estableció en el ámbito de la investigación y difusión de las culturas y las literaturas hispánicas en los Estados Unidos. Los artículos, en español o en inglés, deberán ser inéditos y seguir las pautas editoriales de la MLA. No deben exceder las 25 páginas, incluidas la bibliografía y las notas finales, en Times New Roman 12 y a doble espacio. También deberán venir acompañados de:

1. un breve resumen inicial de hasta ciento cincuenta palabras
2. una lista de cinco términos clave
3. una sinopsis biográfica del autor de no más de cien palabras

Cada artículo recibido será evaluado por dos expertos. La convocatoria es pública, aunque los autores deberán afiliarse a ALDEEU una vez que su artículo sea aceptado para su publicación. Consulte: <http://web.aldeeu.org/afiliacion>. La fecha límite para la recepción de artículos es el 15 de enero de 2016. Envíen sus propuestas a Nuria Morgado (nuria.morgado@csi.cuny.edu).

SPRING 2017 SPECIAL ISSUE OF ECOZON@ ON IBERIAN, LATIN AMERICAN, AND LUSOPHONE AFRICAN ECOCRITICISM

Guest editors: Luis I. Prádanos (Miami University) and Mark Anderson (University of Georgia)

Over the last few years, a body of transatlantic ecocriticism has emerged, engaging with cultural production from both sides of the Atlantic Ocean to study literary and other discourses on ecological issues in a comparative context. The circulation of animal and plant species, capital, commodities, development and land management practices, forms of activism and resistance, and other phenomena affecting and transforming local environments have been examined. Until very recently, however, this transatlantic ecocriticism has been synonymous with North-North (that is North American and Northern European) approaches to the representation of environment and ecological discourse. The incorporation of perspectives emerging from other transatlantic circuits has the potential to enhance significantly the ecocritical debate. Individual activists, artists, and scholars from the Iberian Peninsula, Latin America, and Lusophone Africa have begun to engage in intercontinental collaboration and dialogue on issues related to ecocriticism, but there is as yet no collection of articles or monograph devoted to this phenomenon. We invite submissions for a special issue of Ecozon@ dealing with transatlantic ecocriticism as it relates to the following or related topics:

- Iberian, Latin American, and Lusophone African ecocritical approaches and how these approaches can redefine, rethink, challenge, and contribute to transnational ecocriticism
- Influences, commonalities, and alliances between Iberian, Latin American, and Lusophone African eco-artists, ecocritical thought, and

socio environmental movements • Iberian, Latin American, and Lusophone African cultural responses to ongoing social, financial, and ecological crises • Cultural responses to the social and ecological degradation provoked by neoliberal globalization in Iberia, Latin America, and Lusophone Africa (15-M, urban gardening, indigenous movements and Living Well, pro-common initiatives, Vía Campesina) • The cultural expressions of post-growth paradigms articulated from these regions (degrowth, ecological economics, postdevelopment, post-extractivism, indigenous epistemologies, postcolonial environmentalism). Please direct any queries to Luis Prádanos (pradanli@miamioh.edu) or Mark Anderson (markand@uga.edu).

Manuscripts of 6000-8000 words should be submitted via the journal platform no later than July 15, 2016. Authors must comply with the guidelines Universidad de Alcalá/EASLCE & GIECO Instituto Franklin – 2015 indicated on the platform, including the title, abstracts, and keywords (in the language of the article, English, and Spanish). MLA style should be used for citations. Permission must be obtained for any images used, and the images should be included in the text. Manuscripts will be accepted in English, Spanish, and exceptionally for this issue Portuguese. Although it is not essential, we would encourage potential authors to make prior contact with the editors through the submission of an abstract (approximately 500 words).

VIII CONGRESO INTERNACIONAL DE LA ASOCIACIÓN HISPÁNICA DE HUMANIDADES Y EL INSTITUTO DE CULTURA Y TECNOLOGIA DE LA UNIVERSIDAD CARLOS III DE MADRID (24 al 27 de junio del 2016 en la Universidad Carlos III de Madrid , España):

El tema del congreso es: “El humanismo hispánico ante el conflicto posmoderno: de la tradición cultural de lo escrito a la cultura revolucionaria de lo digital. Se podrá participar en paneles, mesas redondas, simposios o sesiones temáticas, foros de escritores y literatos, con un máximo de cuatro personas.

También se aceptarán ponencias individuales relacionadas con el tema el Congreso y las áreas de investigación mencionados. Las ponencias individuales así como la participación en paneles, mesas redondas, simposios, etc. no deberán exceder los 20 minutos. Las sesiones, paneles, mesas redondas se limitarán a 90 minutos. Los idiomas del congreso son el inglés, el español y el portugués.

Los interesados pueden empezar a enviar sus propuestas a partir del 1 de septiembre de 2015. Se empezará a confirmar la aceptación de las mismas a principios de diciembre de 2015. El plazo último para enviar las proposiciones de ponencias individuales, mesas redondas, paneles, simposios y foros termina el 10 de marzo del 2016.

Para inscribirse, complete el formulario de inscripción que se encuentra en la pagina oficial del congreso: <http://ahh.academic.wlu.edu/files/2015/03/VIIICongreso.Covocatoria.pdf>

REVISTA LIBERIA

La *Revista Liberia* publicará a lo largo de 2016 dos números y ya se encuentra abierta la recepción de ensayos. El cuarto número de nuestra revista será un número especial monográfico sobre la obra de Fernando Vallejo. Sugerimos temas como la memoria, la violencia, los afectos y el exilio, así como la diatriba como modalidad discursiva. Este número saldrá en marzo de 2016. El quinto número tiene como objetivo examinar las producciones culturales surgidas a partir de la crisis económica de 2008. Sugerimos especialmente temas como los movimientos sociales (11M, los 43 de Iguala, Occupy Wall Street, Voto en blanco, Proceso Constituyente a Catalunya, etc.), zonas fronterizas, inmigrantes, refugiados e identidades nacionales. Este número saldrá en mayo de 2016.

Pueden encontrar las convocatorias en nuestra página web: www.revistaliberia.org

Revista Liberia will be publishing two new issues throughout 2016 and we just opened the reception of papers. The fourth issue of our magazine will be a special one: a monograph on the oeuvre of Fernando Vallejo. We suggest themes such as memory, violence, affection and exile, as well as the diatribe as discursive mode. This issue will be released in March 2016. The fifth issue aims to explore the cultural productions that came about after the economic crisis of 2008. We suggest topics such as social movements (11M, 43 of Iguala, Occupy Wall Street, Voto en blanco, Proceso Constituyente a Catalunya, etc.), borderlands, immigrants, refugees, and national identities. This issue will be released in May 2016. Calls can be found on our website: www.revistaliberia.org

I CONFERENCIA INTERNACIONAL DE CINE ESPAÑOL: GÉNERO Y ESTUDIOS ETARIOS: Aston University, Birmingham (Reino Unido). 14-16 abril 2016 <http://etareosconf.wix.com/cinemaagegender>

Los estereotipos sobre el envejecimiento han estado presentes desde el periodo clásico hasta la actualidad. Que las mujeres mayores sean una parte muy importante del paisaje demográfico español no quiere decir que su visibilidad sea equiparable en el cine español, con lo que el análisis de la manera en que son representadas se hace necesario tanto desde el punto de vista de los estudios etarios como desde el feminismo.

Recientemente escribía María Ángeles Cabré que la industria del cine español “celebra un cine hecho exclusivamente de persecuciones, peleas y mucho pelo en pecho, y donde la representación de las mujeres es casi accidental, contrapunto necesario para el argumento y poco más, o bien tóxica y nada ejemplar”

(<http://blogs.elpais.com/mujeres/2015/02/unos-goya-muy-machos.html>). Cabe añadir que aun cuando el envejecimiento no suele ser el centro de películas taquilleras, todavía pueden verse en las pantallas españolas más personajes mayores masculinos que femeninos, sobre todo en papeles activos, con lo que la discriminación en la industria

cinematográfica española actual es doble. El cine contemporáneo, sobre todo el de Hollywood, ha venido siendo analizado como un espacio caracterizado por su 'postfeminismo', un tema muy relevante en los estudios etarios. Sin embargo, el concepto mismo de 'postfeminismo, como el de 'posthumanismo', no es concebido de manera homogénea, ya que puede significar tanto un rechazo del feminismo (o del humanismo) como su ensalzamiento. En el lado positivo del postfeminismo se ha enfatizado el papel central que la mujer joven ocupa en el cine actual y su intento por redefinir la feminidad y la relación entre feminidad y empoderamiento. En este sentido, un número importante de estudios académicos subrayan cómo las representaciones contemporáneas de la mujer joven suelen poner de manifiesto la disolución de conceptos relacionados con la identidad de género, el empoderamiento sexual y la cultura como producto de consumo. Género, envejecimiento y cine son los tres pilares sobre los que este proyecto construye un debate que pone en contacto el análisis académico con las vivencias de aquellas mujeres, directoras, guionistas y actrices que son parte integral de este proceso del cine español. Algunas de las cuestiones que el congreso quiere explorar son las siguientes:

- ¿Existe discriminación de género (sexismo) y por razón de edad en la industria cinematográfica española?
- ¿Se está produciendo en el cine español un cambio en el tipo de películas y la inclusión de personajes de la tercera y cuarta edades en consonancia al cambio demográfico de envejecimiento de la sociedad española?
- ¿Quién es el público del cine español? ¿Es todavía el espectador joven?
- ¿Hay escasez de papeles para mujeres/hombres mayores de 50 años?
- ¿Qué tipo de personajes femeninos/masculinos aparecen en el cine español actual?
- ¿Cómo se presenta el envejecimiento de la mujer/ del hombre?
- ¿Cómo se presenta el envejecimiento de los heterosexuales/homosexuales?
- ¿Cómo se presentan las relaciones intergeneracionales?
- ¿Cómo se presenta la decadencia física y la vulnerabilidad del cuerpo envejecido?
- ¿Cómo se presenta la violencia física y psicológica en las tercera y cuarta edades?

La conferencia tendrá lugar en la Universidad de Aston, Birmingham (Reino Unido) del 14 al 16 abril de 2016.

La extensión de los resúmenes no debe exceder 300 palabras y la presentación final no excederá los 20 minutos. Las presentaciones se considerarán en un proceso de revisión anónimo.

Se aceptan propuestas para paneles temáticos con tres ponencias como mínimo y cuatro como máximo. La propuesta no debe exceder las 300 palabras; así mismo deberá ir acompañada de los resúmenes de las ponencias correspondientes.

La fecha límite para el envío de las propuestas es el 1 de diciembre de 2015.

Se informará del resultado de las propuestas no más tarde del 1º de enero de 2016.

Enviar a etareosconf@gmail.com

Con asunto: CONFERENCIA CINE ESPANOL Y ESTUDIOS ETARIOS

ORGANIZADORAS: Raquel Medina (Aston University) y Barbara Zecchi (University of Massachusetts, Amherst).

INTERNATIONAL JOURNAL OF IBERIAN STUDIES: SPECIAL ISSUE “Ocho Apellidos Vascos, Comedy and National Identity.” Guest edited by Carlota Larrea

Ocho Apellidos Vascos (Martínez Lázaro, 2013) became the highest grossing Spanish film of all time in 2014, topping the box office over a period of eight weeks and overtaking any other Hollywood blockbuster of that year. A runaway popular success, it looked at national differences and regional stereotypes within Spain through the lense of a romantic comedy between a passionate, sociable Andalusian man and a spirited, but less approachable Basque woman, as well as their friends and families. The film’s success triggered optimistic assessments about the future of Spanish cinema, and about the coexistence and integration of different nationalities within Spain. The sequel is currently in production, moving the story to Catalonia and therefore integrating in its storyline a third nationality within the Spanish state.

The International Journal of Iberian Studies wants to devote a special issue to this cinematic milestone within Spanish cinema and invites proposals for articles which critically examine this film within the general area of film and national identity. Some topics could include:

- representation and national identity/ies in Spanish cinema: OAV’s links to other cultural texts
- examining difference and coexistence; romantic comedy as a metaphor for the relationship between different parts of Spain;
- survival , recycling and innovation of national stereotypes - the film’s production history and the Spanish industrial context of its making ;
- issues of reception, box office and audiences.

Proposals for articles in Spanish or English, and consisting of provisional title and an abstract, should be sent to Carlota Larrea at carlota.larrea@beds.ac.uk

Timeline: 250 word abstracts are due by December 15, 2015 to Carlota Larrea. Completed articles (if requested) are due by August 15, 2016.

Send queries to Carlota Larrea at carlota.larrea@beds.ac.uk, Department of Journalism and Communications, University of Bedfordshire.

II NORTH AMERICAN SYMPOSIUM OF GALICIAN STUDIES: ACADEMIC RENEWAL, ARTISTIC COMMUNICATION AND SOCIAL INNOVATION .

University of Michigan, Ann Arbor, April 20-23, 2016

We invite abstracts of no more than 300 words in length, in any of the four languages of the conference (English, Galician, Portuguese, and Castilian) before November 15, 2015 to the following address: moreiras@umich.edu.

Notification of acceptance: December 15, 2015

The Conference will have a fee of \$75 that is required to be paid during registration.

Organizers: Cristina Moreiras-Menor (University of Michigan-Ann Arbor), Gabriel Rei-Doval (University of Wisconsin-Milwaukee) y Benita Sampedro Vizcaya (Hofstra University).

For more information, please contact Cristina Moreiras-Menor at: moreiras@umich.edu

FEMINISTAS UNIDAS Inc. in Congresses

XXV Congreso anual de la AILCFH

Recuerden que ya están abiertas las inscripciones para el congreso de la AILCFH en Marquette University, Milwaukee, WI que se celebrará del 8 al 10 de Octubre del 2015. Las inscripciones para la conferencia y las reservas para el alojamiento pueden hacerse on-line a través de la página de la página web oficial del congreso:

<http://ailcfhxxvcongresoanual.weebly.com/registration-hotels.html>

SAMLA 2015: Literature and the Other Arts, November 13-15, Durham, NC

Feministas Unidas's panel: "Hispanic/Latino Postfeminist biopics, media representations, and adaptations (Spanish, English, Portuguese)" will present interdisciplinary approaches to Hispanic/Latino performative subjects in a variety of literary, cultural, and multimedia representations. To register for the convention please visit the official link: <https://samla.memberclicks.net/conference>

131st MLA Annual Convention

La convención anual del MLA 2016 se llevará a cabo en Austin, Texas del 7 al 10 de enero del 2016. El tema general de la convención es "Literatura y sus públicos: Pasado, presente y futuro" (Literature and Its Publics: Past, Present, and Future).

Feministas Unidas Inc. ha organizado un panel titulado: "Género, corpografías y espacio público: Intersecciones entre cuerpo y palabra." Las inscripciones para la conferencia y las reservas para el alojamiento pueden hacerse on-line a través de la página de la página web oficial del congreso <http://www.mla.org/convention>

NEMLA 2016

The Northeast Modern Language Association (NEMLA) will meet in Hartford, Connecticut March 17 to 20, 2016 for its 47th annual convention and will feature approximately 400 sessions, as well as dynamic speakers and cultural events.

To register for the convention please visit the link:

<http://www.buffalo.edu/nemla/about/members/rates.html>

Employment Opportunities

University of Miami. Full-time lecturer position in Women's and Gender Studies for Spring 2016.

The Women's and Gender Studies Program is looking to hire a full-time lecturer for spring 2016.

The position involves teaching four courses for the WGS program, which is an interdisciplinary program offering an undergraduate major and minor in women's and gender studies and a minor in LGBTQ studies. We especially encourage applicants with expertise in LGBTQ studies to apply. The disciplinary training of the lecturer is open. ABDs will be considered; Ph.D's preferred. Applicants should submit an electronic PDF file including a statement of interest, curriculum vita, teaching evaluations, and a copy of graduate transcripts to g.spratling@miami.edu, and arrange to have two to three letters of recommendation sent separately to the same email. Applications received by September 15 will receive full consideration, but we will continue to accept applications until the position is filled.

The University of Miami (informally referred to as UM, U Miami, Miami and The U) is a private, nonsectarian research university located in Coral Gables, Florida, United States. As of 2014, the university currently enrolls 16,774 students in 12 separate colleges/schools, including a medical school located in Miami's Civic Center neighborhood, a law school on the main campus, and a school focused on the study of oceanography and atmospheric sciences on Virginia Key, with a research facilities at the Richmond Facility in southern Miami-Dade County. These colleges offer approximately 115 undergraduate, 104 master's, and 63 doctoral of which 59 are research/scholarship and four professional areas of study. Over the years, the University's students have represented all 50 states and close to 150 foreign countries. With more than 14,000 full and part-time faculty and staff, UM is the sixth largest employer in Miami-Dade County.

The University of Miami is an Equal Opportunity Employer - Females/Minorities/Protected Veterans/Individuals with Disabilities are encouraged to apply. Applicants and employees are protected from discrimination based on certain categories.

New Publications

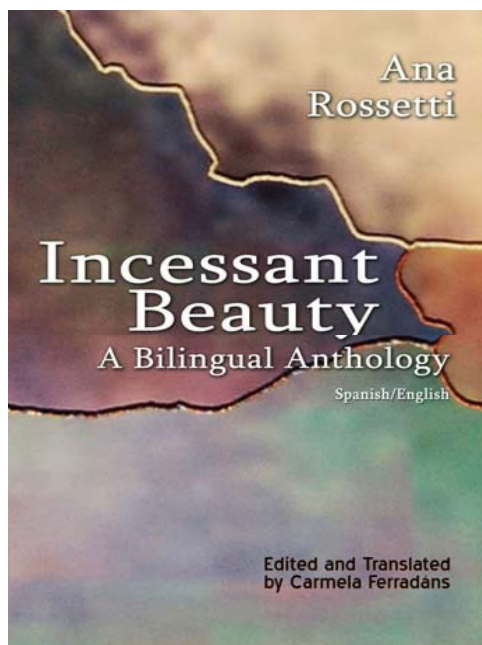
***Incessant Beauty: A Bilingual Anthology, Spanish/English*, by Ana Rossetti**

Edited and Translated by Carmela Ferradans

2LP TRANSLATIONS

COVER DESIGN: Spencer Sauter

Ana Rossetti



INCESSANT BEAUTY is a feast for the senses and the mind. Ana Rossetti (from Cadiz, Spain), who began her literary career in the late seventies soon after dictator Francisco Franco's death in 1975, is an award-winning poet and writer. She became prominent among the many women poets who used the lifting of censorship to produce a fresh, often daring, body of poetry.

INCESSANT BEAUTY offers to an English-speaking audience a first glimpse into Rossetti's eclectic and voracious symbolic universe. Editor and translator Carmela Ferradans has selected poems that offer a wide range of themes and poetic registers that span more than thirty years. Presented in chronological order, the poems vary from the playful, often cheeky, early poems for which Rossetti is well-known; to the

more brooding meditations on transcendental human qualities; to the latest festive celebrations of the poetic word itself. In *INCESSANT BEAUTY*, Rossetti maps out displacement and exile in the fringes of the heart, bringing solidarity with one another to the core of our shared humanity.

"The English-language versions of these poems celebrate paradox; they are erotic and erudite, earthy and ethereal, full of allusions, but pleurably elusive, deeply referential, but thrillingly irreverent. Ferradans has crafted an unrepentant, unconfessional poetics in which narratives obscure as much as they reveal about a speaker whose very identity is in flux. In so doing, Ferradans has given Anglophone readers a gift whose beauty is, indeed, relentless and incessant. And we are very grateful."

Virginia Bell, Ph.D., Senior Editor, RHINO Poetry Adjunct Professor of English, Loyola University Chicago

"La antologa bilingue de la obra poetica de Ana Rossetti que nos presenta Carmela Ferradans viene a subsanar una falta importante y una colosal paradoja, aquella de la intensa atencion crtica a la gran autora espaola, en particular por investigadores afiliados a EEUU, y la ausencia de textos traducidos al ingles de la celebrada poeta. Incessant beauty

subsana esta carencia de una forma atrevida y equilibrada... un banquete poético. Imprescindible.”

Tina Escaja, Artist and Professor of Spanish at the University of Vermont

“At last English-speaking readers can indulge in Ana Rossetti’s enticing poetic banquet, deliciously daring to somberly meditative... This long overdue translation by Carmela Ferradáns is most welcome.

Sharon Keefe Ugalde, Ana Rossetti scholar University Distinguished Professor of Spanish at Texas State University, San Marcos

About the Author

ANA ROSSETTI is an award-winning Spanish poet from Cádiz, Spain, known in some circles as the “Madonna of Spanish Letters.” Besides poetry, Rossetti has dabbled in most genres including fiction, essay, drama, children’s literature and opera; has collaborated with visual artists, popular singers and fashion designers; and has been generally defined as a transformative figure in 20th and 21st century Spanish culture. Her most well-known poetry collections include *Los devaneos de Erato* (Premio Gules, 1980), *Indicios vehemente* (1985), *Yesterday* (1988), and *Punto Umbrío* (1996). In *INCESSANT BEAUTY*, editor and translator Carmela Ferradáns provides a wide range of selected works that capture the essence of Rossetti’s poetry.

13th 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 13th 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 2, 2015
- Items to be submitted:
 - 18-25 page essay
 - 200 word abstract of the essay
 - Author's CV

Submit all materials in the following way: one hard copy and one electronic copy. 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
Hilda Chacón, Vice President, *Feministas Unidas, Inc.*
hchacon6@naz.edu
Nazareth College
4245 East Avenue
Rochester NY 14618

Membership in Feministas Unidas, Inc.

January 1, 2015—December 31, 2015

Welcome to the New Year!,

Each new year is a time for renewal, resolutions, and growth!

Speaking of renewals...Did you renew your membership in *Feministas Unidas, Inc.*?

Did you resolve to be kind to others? You could sponsor a Graduate Student or a New Faculty Member!

Did you vow to meet new people? Well, why not do so by sharing our coalition with new colleagues and taking Membership Forms or Fliers to conferences?

Please pay your dues: <http://membership.feministas-unidas.org>

Help our coalition grow!

Treasurer's Report

July 1, 2014 - June 30, 2015

Submitted by Mayte de Lama

Bank of America Account	
Beginning Balance- July 1, 2014:	\$18,568.60
Debits:	
Essay Award	\$250.00
MLA Cash Bar	\$213.00
Ámbitos Feministas (print journal) by The Merrick PC	\$587.00
KY State Treasurer non-profit fee (junio 2014)	\$15.00
E-chapters data base annual fee (Digital Pathways)	\$239.00
Stamps	\$10.60
Domain & Packages with journals	\$34.99
Internal Revenue Service-IRS	\$400.00
Total Debits:	\$1,749.59
Credits	
Membership checks deposited	\$657.00
Total Credits:	\$657.00
Ending Balance as of June 30, 2015:	\$17,475.01

CONTRIBUTIONS TO GRADUATE STUDENTS & SCHOLAR FUNDS (Included in checks deposited)

Scholar Fund \$82.00

PayPal Account	
Beginning Balance- July 1, 2014:	\$2,334.64
Debits:	
PayPal transaction fees	\$67.47
-	
Credits:	
Membership payments received	\$1,440.00
Ending Balance as of June 30, 2015:	\$3,707.17

Membership Form 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 U.S. Hispanic and Latino Studies. Our Coalition publishes an enewsletter in the spring and fall, and an annual critical peer-reviewed journal, *Ámbitos Feministas*, in the Fall. As an allied organization of the MLA, *Feministas Unidas Inc.* sponsors several panels at the annual convention, as well as at other academic meetings (SAML, NeMLA, etc.). As an interdisciplinary alliance, we embrace all fields of studies and culture relating to Hispanic women.

To renew on-line, go to: <http://membership.feministas-unidas.org>

To pay by check print this form and mail it with check payable to: *Feministas Unidas, Inc.*

Membership is for JAN-DEC of each Calendar Year

Year(s) for which you are renewing/joining _____

JAN-DEC 2016

Yearly Dues

Professor (\$20)	\$ _____
Associate Professor (\$20)	\$ _____
Assistant Professor (\$15)	\$ _____
Instructor (\$10)	\$ _____
Graduate Student (\$10)	\$ _____
Other (\$10)	\$ _____
Institution (\$25)	\$ _____
For all International Airmail Postage, please add \$5	\$ _____
Sponsor a Graduate Student (\$10)	\$ _____
Contribution to Scholar Funds (any amount)	\$ _____
TOTAL	\$ _____

NAME _____

(NEW or UPDATED ONLY) E-Mail (please print clearly) _____

(NEW or UPDATED ONLY) Preferred mailing address _____

If you are sponsoring a young scholar or graduate student with membership in *Feministas Unidas, Inc.*:

Individual that you are sponsoring _____

E-Mail address (please print clearly) _____

Preferred mailing address: _____

Send this form with a check in U.S. funds payable to *Feministas Unidas, Inc.* to:

Prof. Mayte de Lama

919 Creek Crossing Trail

Whitsett, NC 27377 (inquiries or e-mail corrections to: mdelama@elon.edu)

Change or update your personal/professional data at <http://fu.echapters.com>

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2014-2016

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Official Web Site

<http://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.

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