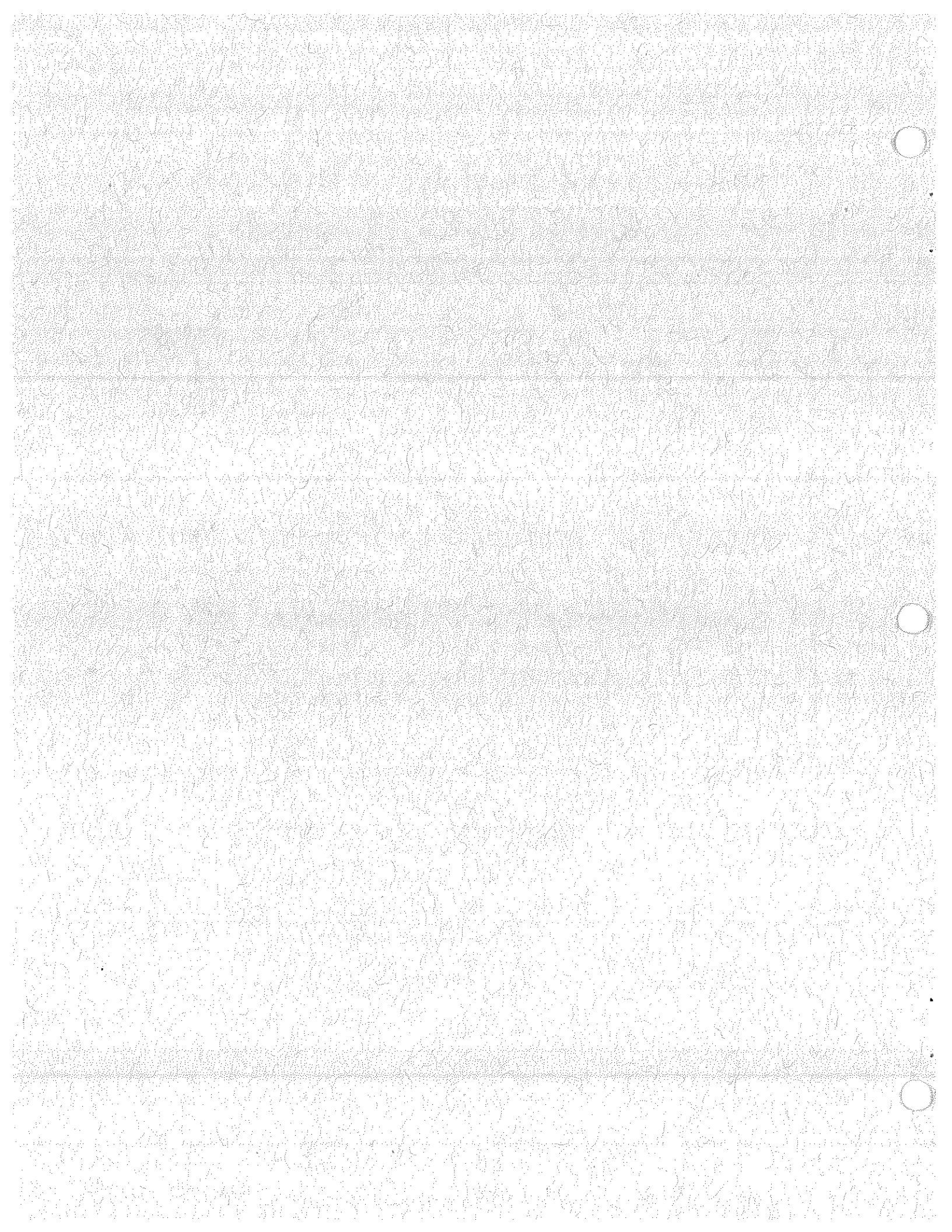


FEMINISTAS UNIDAS

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



DECEMBER 1995
VOL. 15, No. 2



Queridas hermanas:

Well, here it is time for another issue of the *Feministas Unidas Newsletter* and another MLA Convention. This year Feministas Unidas was able to fund one scholarship to offset costs of attending MLA for one of our grad student members, Jane Tar, who is working on her dissertation "The Literature of Franciscan Nuns in 17th Century Spain" for her degree from University of Wisconsin-Madison. For Jane and for all those of us who will be going to Chicago, the warmth of other Feministas Unidas members will make us forget, if only temporarily, the cold and windy weather. The Editor hopes to see as many members as possible at our two sessions and business meeting/reception. For those who won't be with us, it's time to renew (remember, we're calendar year!). When you send in the renewal form at the end of this issue to Lynn Talbot, don't forget to add a little for the scholarship fund, so that we may offer more next year!

Once again I must take this opportunity to thank our socia **Mirta Toledo**, Argentine artist who resides in Texas, for the wonderful cover she has contributed. Her work for Feministas Unidas has added so much to the attractiveness of the *Newsletter*. Mil gracias, Mirta, y un año '96 lleno de salud y prosperidad. I wish each and every one of you a happy holiday season, one which will be followed by health and contentment on a personal level. My fervent wish is for peace on earth. In these times of hatred and violence towards persons of good will, now more than ever we must stand for the right to live in a nonviolent world. When we look at what our elected representatives in Washington are doing to women and children, students and seniors, and families of all kinds, we need to make our opinions known and our voices heard.

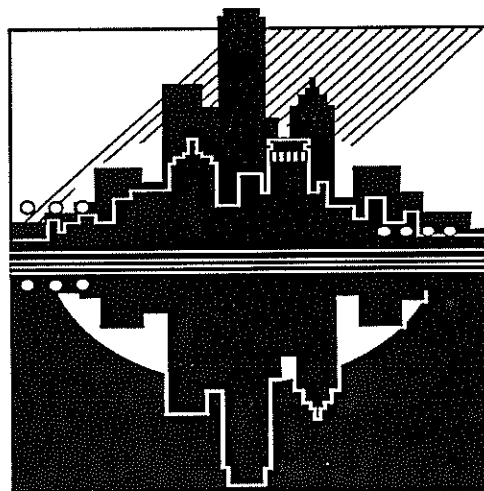
ANNUAL BUSINESS MEETING AND RECEPTION AT MLA '95

The annual business meeting of Feministas Unidas (open to all members and prospective members) will be held on **Thursday, December 28 from 5:15 to 6:30 at the Omni Hotel in the suite of Vice-President Mary Jane Treacy**. Amy Kaminsky will still be in Sweden, so Mary

Jane is gaining some of her presidential experience a little early (remember that VP succeeds President after a 2-year term)! Indeed, in the spring issue of this Newsletter we will be conducting elections for a new Vice-President. Linda Fox needs nominations and position/biographical statements by April 1st. If you nominate an individual, please get in advance an expression of willingness to serve... *and have the individual send to Linda a statement for the April Newsletter.*

Please make time to network and party with your colleagues, and enjoy a *copa* or two! At the meeting, held in the Omni Hotel not far from the Marriott, topics for next year's sessions will be decided, as well as discussion of modification of the fee structure for overseas subscriptions and the search for a new Newsletter Editor. We need your support - **and** your attendance! After the business portion, a cocktail hour will ensue - with food and drink and good company to boot! If you are unable to be at either Feministas Unidas session, where Mary Jane's suite number will be announced, you may find out this information by calling her on a house phone. Remember, **it's the Omni!**

Also on the agenda at the business meeting will be the search for a new Newsletter Editor. Your Editor has done this since Feministas Unidas began a Newsletter in 1981... and she's getting old and tired! Under member news, I will detail the qualifications and support necessary to do the job, and if you are interested in assuming this position yet won't be with us at MLA '95, please contact the Editor at the address listed on the Newsletter, or by email: fox@smtplink.ipfw.indiana.edu



Feministas Unidas Sessions MLA '95

The two Feministas-Unidas sponsored sessions at MLA '95 in Chicago are:

MLA No. 51 *Wednesday, December 27,
7:00 - 8:15 p.m., Erie, Chicago Marriott*

A Workshop on Teaching the Unknown: Feminist Postcanonical Strategies

Presiding: María Victoria García-Serrano,
Emory University

1. "Regenerating the 'Generation,'" Judith A. Kirkpatrick, University of Alabama, Tuscaloosa
2. "Tropicalizations: Beyond Self and Other in Latin American and United States Latino Literature," Suzanne Chávez Silverman, Pomona College

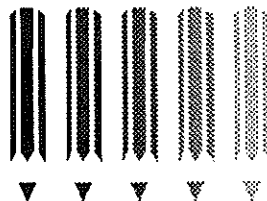
MLA No. 182 *Thursday, December 28,
10:15 - 11:30 a.m., O'Hare, Chicago
Marriott*

Mapping Nuestra(s) Crítica(s)

Presiding: Elizabeth Horan, Arizona State
University

1. "Navigating Theory: Latin American Feminist Criticism," Catherine Den Tandt, Tulane Univ.
2. "(De)Colonizing Latin American Feminist Criticism," Melissa A. Lockhart, Wake Forest University
3. "Nelly Richard: Crítica cultural entre feminismo y posmodernismo," Hermann Herlinghaus, Max Planck Society

Please support our two sessions by your attendance and participation. We look forward to lively discussions! To that end, remember that in the case of the above session (but not the workshop), the papers are included in this *Newsletter* so they can be read in advance and so that *real* discussion can take place. (See the three papers following the list of Sessions of Interest at MLA '95).



Take Note!

SESSIONS OF INTEREST AT MLA '95

Beyond the two officially-sponsored sessions on December 27 and December 28, many of our members and compañeras are presenting sessions or topics of interest to Feministas Unidas. Let's support them when we can! A list follows:

Wednesday December 27

5:15 - 6:30 p.m.

MLA No. 15 Welcome to the MLA: An Introduction for Graduate Students (Grand Ballroom C and D South, Hyatt Regency Chicago)

7:00 - 8:15 p.m.

MLA No. 27 The Question of Honor in the Sephardic Tradition (Minnesota, Chicago Marriott)

1. "Honor and Defiance in *La soberbia de Nimrod* by Antonio Enríquez Gómez (1600-63)," Nechama Kramer-Hellinx, York Coll., City Univ. of New York

MLA No. 51 **A Workshop on Teaching the Unknown: Feminist Postcanonical Strategies (Erie, Chicago Marriott)**

Our first Feministas session of the Convention!

Presiding: María Victoria García-Serrano,
Emory Univ.

1. "Regenerating the 'Generation,'" Judith A.

Kirkpatrick, Univ. of Alabama, Tuscaloosa

2. "Tropicalizations: Beyond Self and Other in Latin American and United States Latino Literature," Susan Chávez Silverman, Pomona College

MLA No. 56 Queer Issues in the Foreign Language Classroom (Chicago Ballroom F and G, Chicago Marriott)

4. "The Queerness That Is Not One: What to Do With Women in Latin American Studies," Mary Jane Treacy, Simmons College

9:00 - 10:15 p.m.

MLA No. 92 Catalan Literature (Superior, Chicago Marriott)

1. "Woman in Catalonia: Examiner and Examined in the Essays of Maria-Aurelia Capmany," Patricia Hart, Purdue Univ., West Lafayette

MLA No. 97 The Significance of Women's Writing for a Different Reading of Democracy in Latin America (Navy Pier, Chicago Marriott)

Program arranged by the Northeast Modern Language Association.
Presiding: Liliana Trevizán, State Univ. of New York, Potsdam

1. "Los escritos políticos de Gabriela Mistral," Patricia Rubio, Skidmore College

2. "Construcción del discurso democrático en Luisa Valenzuela," Juana María Cordones-Cook, Univ. of Missouri, Columbia

3. "Mujer, exilio, y retorno," Carmen Galarce, Otterbein College

4. "Escritura de mujeres y relectura del discurso democrático en América Latina," Liliana Trevizán

Thursday, December 28

8:30 - 9:45 a.m.

MLA No. 106 Performing Gender on the Early Modern Stage I (Northwestern-Ohio State, Chicago Marriott)

Program arranged by the Division on Sixteenth- and Seventeenth-Century Spanish Drama.
Presiding: Anita K. Stoll, Cleveland State Univ.

1. "Medusa's Mirror: Gender and Identity in Lope de Vega's *La prueba de los ingenios*," Sharon Voros, US Naval Acad.

2. "The Fictions of Sex and Gender in Calderón's *Las manos blancas no ofenden*," Matthew D. Stroud, Trinity Univ.

3. "*La villana de Getafe*: Género sexual, ficción, y promoción social," Dámaris Otero-Torres, Rutgers Univ., New Brunswick

MLA No. 107 Concepts of the Nation in Twentieth-Century Spanish Literature and Film I: Pre-Francoist Spain (Purdue-Wisconsin, Chicago Marriott)

1. "Spanish Women Writers and National Identity between the Wars (1898-1936)," Roberta Johnson, Univ. of Kansas

MLA No. 121 The Short Story Sequence: Paradox of Genre (Hong Kong, Hyatt Regency, Chicago)

4. "'For Each Step My Brown Shoes Take': Short Story Patterns in Sandra Cisneros's *The House on Mango Street*," Susan Rochette-Crawley, Univ. of Northern Iowa



MLA No. 126

Imaginary Spaces and Female Sexuality in Spanish Cinema (Water Tower, Chicago Marriott)

Session Leader: Marie E. Barbieri, Bowdoin Coll.

1. "The Monster in the House," Tricia Welsch, Bowdoin Coll.
2. "Matriarchal Matrices and Sexual Desire in Recent Spanish Cinema, Susan Martin-Márquez, Tulane Univ.
3. "The Virgin and the Whore: Representations of Female Sexuality in Vicente Aranda's *Amantes*," Marie E. Barbieri

MLA No. 128

Writing the Self from the Margin: Latino Puertorriqueña Writers (Erie, Chicago Marriott)

Session Leader : Carmen S. Rivera, Univ. of North Carolina, Charlotte

1. "Los cuentos de Nicholasa Mohr: Crónica de la vida de una mujer puertorriqueña en El barrio," Elena Olazagasti-Segovia, Vanderbilt Univ.
2. "Gender and Family in the Fiction of Nicholasa Mohr: Margination and Belonging," Mary S. Vásquez, Michigan State Univ.
3. "Agua y autoconocimiento: Burgos, Esteves, Jimenez-Corretjer, Mohr, Ortiz Cofer, y Umpierre-Herrera," Barbara Guthrie Trovato, La Salle Univ.
4. "The Woman Who Slept with One Eye Open: Notes on Being a Writer," Judith Ortiz Cofer, Univ. of Georgia

10:15 - 11:30 a.m.

MLA No. 165

Contemporary Chilean Women Writers (Huron, Chicago Marriott)

Session Leader: Linda I. Koski, Santa Clara Univ.

1. "Contemporary Chilean Women Writers: Who's Writing Now and Why?" Linda I. Koski
2. "Pía Barros y sus *Signos bajo la piel*: Semiologías del deseo," Dianna Niebylski, Earlham Coll.
3. "Ana María del Río and Chile's 'Nueva Narrativa,'" Amalia Pereira, Univ. of California, Berkeley

MLA No.168

Postmodernist Theory and Practice in Contemporary Spanish American Narrative (Lincolnshire I and II, Chicago Marriott)

2. "At the Threshold of Excess: New Topographies of Self and Nation in Diamela Eltit's *Lumpérica* and Juan Luis Martínez's *La nueva novela*," Laura García-Moreno, Georgetown Univ.
3. "La postmodernidad ex-céntrica en *Tinísima* de Elena Poniatowska," Magdalena Perkowska-Alvarez, Rutgers Univ., New Brunswick

MLA No. 182

Mapping Nuestra(s) Crítica(s) (O'Hare, Chicago Marriott)

Our second Feministas Unidas-sponsored session!

Presiding: Elizabeth Horan, Arizona State Univ.

1. "Navigating Theory: Latin American Feminist Criticism," Catherine Den Tandt, Tulane Univ.
2. "(De) Colonizing Latin American Feminist Criticism," Melissa A. Lockhart, Wake Forest Univ.
3. "Nelly Richard: Crítica cultural entre feminismo y posmodernismo," Hermann Herlinghaus, Max Planck Institute

These three papers are found immediately following this list of Sessions of Interest. Read them in advance so we can have an enjoyable exchange of ideas.

12:00 - 1:15 p.m.

MLA No. 212

Literatures of
Resistance and Witness
(Columbus Hall K and
L, Hyatt Regency
Chicago)

Program arranged by the Pacific Ancient and Modern Language Association.
Presiding: Lynda Koolish, San Diego State Univ.

1. "Witness Literature: Multicultural Students Bearing Witness, Willing Power," Frances Payne Adler, Univ. of Wisconsin, La Crosse; Diana García, Central Connecticut State Univ.; Toi Derricotte, Old Dominion Univ.

2. "The Madwoman in the Postcolonial Attic: Women Writers from Ireland, India, and South America," Caitriona Moloney, Univ. of California, Davis

3. "The Second Person Personal: Writing for 'Amnesty,'" David Sullivan, Univ. of California, Santa Cruz

MLA No. 219C

Identity and the Act of
Writing in Twentieth-
Century Narrative
(Northwestern-Ohio
State, Chicago
Marriott)

Program arranged by the Twentieth-Century Spanish Association of America.
Presiding: Catherine Nickel, Univ. of Nebraska, Lincoln

1. "Narrators on Line; or, The Perils of Writing the Self," Randolph Pope, Washington Univ.

2. "Writing the Self, Writing the Reader: Narrative by Catalan Women," Emilie Bergmann, Univ. of California, Berkeley

3. "(Re) Writing the Self: Seductions, Betrayals, and Evasions," Maryellen Bieder, Indiana Univ., Bloomington

1:45 - 3:00 p.m.

MLA No. 242

Reading the "Big One":
Evaluating Testimonios
about the 1985 Mexi-
can Earthquake Ten
Years After
(Northwestern-Ohio
State, Chicago
Marriott)

Session Leader: Diane E. Marting, Univ. of Florida

1. "Representation and Rhetorical Strategies in Poniatowska's *Nada, Nadie*," Ignacio Corona, California State Univ., San Marcos

2. "Writing from the Borders: Cristina Pacheco's *Chronicles of Marginality*," Myrna García-Calderón, Univ. of Wisconsin, Madison

MLA No. 243

Writers of the
Diaspora: Cuban
American Literature in
the United States
(Chicago Ballroom C,
Chicago Marriott)

Session Leader: Marta Elena Acosta, Weber State Univ.

1. "*Los Robledal* de Hilda Perera: Cada familia es un mundo," Wilma Detjens, Wichita State Univ.

3:30 - 4:45 p.m.

MLA No. 260

Languages of Activism
(Chicago Ballroom H,
Chicago Marriott)

Program arranged by the Division on Women's Studies in Language and Literature
Presiding: Maribel Tamargo, Inter American Univ., Metropolitan Campus

1. "Steps Underwater: A Rhetoric of Resistance," Cynthia Tompkins, Arizona State Univ.

2. "Writing in the United States: Creating Activism," Maribel Tamargo

3. "Women Solidarity in Jail: The Argentinean Case," Alicia Kozameh, Los Angeles, CA

MLA No. 264

The Erotic and the
Pornographic (Indiana-
Iowa, Chicago
Marriott)

Program arranged by the Division on
Eighteenth - and Nineteenth-Century Spanish
Literature

Presiding: Susan Kirkpatrick, Univ. of
California, San Diego

1. "The Erotic Sublime in La Regenta," Stacy
Southerland, Univ. of Central Oklahoma
2. "The Economy of the Gaze in Nineteenth-
Century Visual Culture," Lou Charnon-
Deusch, State Univ. of New York, Stony
Brook
3. "From Naked Criticism to Naked Ladies:
Realism and Pornography Revisited," Erika
M. Sutherland, Muhlenberg Coll.

MLA No. 279

Recapturing Women
Captives and
Interpreters from the
Margins of Early and
Late Colonial
Discourse (Wright,
Hyatt Regency
Chicago)

Session Leader: Irene Alejandra Molina,
Cornell Univ.

3. "The Captive as Performer: Doña
Marina/Malintzin Enters Her Stage," Irene
Alejandra Molina

**Feministas Unidas Business
Meeting/Reception**

5:15 - 6:30 p.m.
Omni Hotel, Mary Jane Treacy's Suite

7:15 - 8:30 p.m.

MLA NO. 323

Intersection of
Theorizing and
Condition of the Body
(Northwestern-Ohio
State, Chicago
Marriott)

Program arranged by the Division on
Women's Studies in Language and Literature

Presiding: Alicia Borinsky, Boston Univ.

1. "Women in Tango," Alicia Borinsky
2. "Reflecting on Luce Irigaray's Theory of
Sexual Difference," Magdalena García-Pinto,
Univ. of Missouri, Columbia
3. "Who Is Looking at Salome Dance? Rage,
Violence, and Sexuality in Juana Castro's *No
temerás*," Sharon Keefe Uglade, Southwest
Texas State Univ.

MLA NO. 351

Claiming Home Places:
Identities in the
Literatures of America
(Stetson F, Hyatt
Regency Chicago)

Program arranged by the MLA Committee on
the Literatures and Languages of America

Presiding: Maria Herrera-Sobek, Univ. of
California, Irvine

1. "*Mi Vida Loca*: Symbolic Spaces in the
Construction of Identity in Chicana
Literature," Tey Diana Rebolledo, Univ. of
New Mexico
2. "Territorial Cultural Icons: The
Construction of a Chicano and Chicana
Identity," Rolando Romero, Univ. of
Wisconsin, Milwaukee
3. "Race, Place, and Space in Three
Nineteenth-Century African American
Autobiographies," Susan Kurjiaka, Florida
Atlantic Univ.



Friday December 29

8:30 - 9:45 a.m.

MLA No. 362

Performing Gender on
the Early Modern Stage
II (Chicago Ballroom
C, Chicago Marriott)

Program arranged by the Division on

Sixteenth-and Seventeenth-Century Spanish Drama

Presiding: Catherine Connor, Univ. of Wisconsin, Madison

1. "Mercaderes de su talle: Aurora, Beltranico, Laura y Julio en un Mesón o en Ferrara," Harry Vélez Quiñones, Univ. of Puget Sound
2. "To Be Pricked or Not To Be Pricked? Gender, Phallus, and Performance in Calderón 's *La purpúrea de la rosa*," Sidney E. Donnell, Lafayette Coll.
3. "Homosexual Identity in Early Modern Spain: *Comedia* and Historical Evidence," Daniel L. Heiple, Tulane Univ.

10: 15 - 11:30 a.m.

MLA No. 410 Chicano Literature
(Suite 265, Hyatt Regency Chicago)

Program arranged by the Discussion Group on Chicano Literature

Speakers: Norma Alarcón, Univ. of California, Berkeley; Rafael Perez Torres, Univ. of California, Santa Barbara; Sonia Saldívar-Hull, Univ. of California, Los Angeles; Clara A. Lomas, Colorado College

MLA No. 433 La España actual II:
Literatura de fronteras
(Water Tower, Chicago Marriott)

2. "Te bañaré en bechamel:Escenarios eróticos en *Epitelis tendríssims* de Carme Riera," Nancy Vosburg, Stetson Univ.
3. "'Cuadernos de letra muerta': Nación y escritura en la obra de Bernardo Atxaga," Reyes Lárazo, Smith College

12:00 - 1:15 p.m.

MLA No. 438 Ins and Outs of
the Early Modern
Theater Canon: Whose
Criteria? (Chicago
Ballroom H, Chicago
Marriott)

Program arranged by the Division on Sixteenth- and Seventeenth-Century Spanish Drama

Presiding: Charles Ganelin, Purdue Univ., West Lafayette

1. "More Than Muses: Seventeenth-Century Women Playwrights in the Spanish Empire," Valerie Hegstrom-Oakey, Brigham Young Univ., UT

MLA No. 457 Testimony and
Response: Rigoberta
Menchú and North
American Students
(Great America I and
II, Chicago Marriott)

Session Leader: Allen Carey-Webb, Western Michigan Univ.

1. "*Me llamo Rigoberta Menchú*: : Autoethnography and the Recoding of Citizenship," Mary Louise Pratt, Stanford Univ.
2. "Testimonial Dictionary to the Reading of *Me llamo Rigoberta Menchú*," Ksenija Bilbija, Univ. of Wisconsin, Madison
3. "Rigoberta's Earrings: The Limits of Teaching *Testimonio*," Tace Hedrick, Penn State Univ., Harrisburg
4. "Having to Read a Book about Oppression:Encountering Rigoberta Menchú in Boulder, Colorado," Robin Jones, Univ. of Colorado, Boulder

Respondent: Steve Benz, Barry Univ.

MLA No. 465 Gender, Story, and
Styl in *Nazarín* and
Halma (Water Tower,
Chicago Marriott)

Program arranged by International Association of Galdós Scholars

Presiding: Diane F. Urey, Illinois State Univ.

1. "*Nazarín*, masculino y femenino," Alan E. Smith, Boston Univ.

1:45 - 3:00 p.m.

MLA No. 478 Culinary (Con)Texts
(Columbus Hall A,
Hyatt Regency
Chicago)

1. "Colonizing Cuisine in the Hispanic New World," Janice Jaffe, Bowdoin College
3. "*Like Water for Chocolate: Cookbook as Critique*," Jane Love, Univ. of Florida

3:30 - 4:45 p.m.

MLA No. 506 Languages of the
Millennium (Great
America I and II,
Chicago Marriott)

Program arranged by the Division on
Women's Studies in Language and Literature

Presiding: Miriam B. Echeverría, Southwest
Texas State Univ.

1. "Chorography: Maps, Bodies, and Poetry in the Caribbean Writing," Ester Gimbernat González, Univ. of Northern Colorado
2. "Untangling Tongues: Cutting Through Liberal Rhetoric and Getting to Action," Andrea Teresa Arenas, Univ. of Wisconsin, Madison

MLA No. 527 Convergence and
Disjunction: The
Fiction of Spain's
Carme Riera (Chicago
Ballroom H, Chicago
Marriott)

Session Leader: Kathleen Glenn, Wake Forest
Univ.

1. "From Convergence to Disjunction: Doubling in the Fiction of Carme Riera," Catherine G. Bellver, Univ. of Nevada, Las Vegas
2. "Beyond the Postmodern City Limits: Carme Riera's Touristic Parady," Jaume Marti-Olivella, Reed College
3. "Textual and Gender Transgressions in Riera: The Epistolary Fiction," Janet Pérez, Texas Tech. Univ.

5:15 - 6:30 p.m.

MLA No. 546 A Reading by Chicano
Author Luis Rodríguez
and Chicana Author
Erlinda Gonzales-Berry
(Columbus Hall K and
L, Hyatt Regency
Chicago)

Program arranged by the Committee on the
Literatures and Languages of America

Presiding: María Herrera-Sobek, Univ. of
California, Irvine

Speakers: Luis Rodríguez, Chicago, IL.;
Erlinda Gonzales-Berry, Univ. of New
Mexico

MLA No. 547 A Screening of Barbara
Probst Solomon's Film
When the War Was
Over (Regency
Ballroom A, Hyatt
Regency Chicago)

Presiding: Susan Kirkpatrick, Univ. of
California, San Diego

Speaker: Barbara Probst Solomon, New York,
NY

When the War Was Over features footage
Solomon filmed in Spain during the late
1940s when she became involved in clandes-
tine anti-Franco activities with a group of
young Spanish intellectuals.

7:15 - 8:30 p.m.

MLA No. 568 Searching for the
Amerindian Voice in
Colonial Spanish
America (Erie, Chicago
Marriott)

Program arranged by the Division on
Literature of Colonial Spanish America

1. "Hacia una edición de *Primavera Indiana* de Sigüenza y Góngora," Georgina Sabat-Rivers, State Univ. of New York, Stony Brook
3. "Indigenous Voice and Indigenous Memory in the Discourse of Discovery," Margarita Zamora, Univ. of Wisconsin, Madison

MLA No. 591

Repensando a Octavio Paz desde la posmodernidad (Chicago Ballroom H, Chicago Marriott)

Session Leader: Juan Bruce-Novoa, Univ. of California, Irvine

2. "Chicana Contestations to Octavio Paz as Cross-Cultural Dialogue," Anne Storm, Univ. of Michigan, Ann Arbor

9:00 - 10:15 p.m.

MLA No. 609

Making Canons: 1900-2000 (Chicago Ballroom H, Chicago Marriott)

Program arranged by the Division on Twentieth-Century Latin American Literature

Presiding: Debra Ann Castillo, Cornell Univ.

1. "Constructing the Gaucho: Lugones's *Martín Fierro*," Diana Sorensen Goodrich, Wesleyan Univ.
2. "Letters from Rosario: On Power, Gender, and Canon Formation in Mexico," Cynthia Steele, Univ. of Washington
3. "Canon (Re)Formation in Afro-Hispanic Studies: Histories, Theories, Prospects," Rosemary Geisdorfer Feal, Univ. of Rochester
4. Political Shifts and Decanonizations/Recanonizations in Contemporary Latin American Literatures," Yin Mimi Yang, Illinois Wesleyan Univ.



Saturday, December 30

8:30 - 9:45 a.m.

MLA No. 640

Of the Deviant, the Deformed, the Monstruous, and the Like (Purdue-Wisconsin, Chicago Marriott)

Program arranged by the Division on Eighteenth- and Nineteenth-Century Spanish Literature

Presiding: James Mandrell, Brandeis Univ.

1. "The Monstruous in Angel Guerra," Catherine Jagoe, Northern Illinois Univ.
2. "Naturalist Deviance," Noël Valis, Johns Hopkins Univ.

10:30 - 11:45 a.m.

MLA No. 670

Heterodoxies: Counterdiscourse in the Golden Age (Great America I and II, Chicago Marriott)

Program arranged by the Division on Sixteenth- and Seventeenth-Century Spanish Poetry and Prose

Presiding: Alison Parks Weber, Univ. of Virginia

3. "Investigating Nuns: Defending Women in Early Modern Spain," Sherry Velasco, Univ. of Kansas

MLA No. 701

Uses of the Past in Twentieth-Century Spanish Narrative (Water Tower, Chicago Marriott)

Program arranged by the Twentieth-Century Spanish Association of America

Presiding: Nina Molinaro, Univ. of Colorado, Boulder

1. "'Tras su H mayúscula': Carmen Riera and the Exploration of History," Geraldine Cleary

Nichols, Univ. of Florida

2. "Passions of Resistance: Rewriting Anti-Francoist Activism," James D. Fernández, Yale Univ.

12:00 - 1:15 p.m.

MLA No. 703 The Politics of the Body (Illinois, Chicago Marriott)

Program arranged by the Division on Luso-Brazilian Literature

Presiding: Paulo de Medeiros, Bryant Coll.

1. "Configurations of Womanhood and Femininity during the Thirties and Forties," Ana Paula Ferreira, Univ. of California, Irvine

2. "Possessing the Racialized Body: *Candomble*'s from Amado to dos Santos," Barbara Browning, Princeton Univ.

3. "Writing Mariana's Body Politic: Gender and Nationality in the Interpretations of the *Portuguese Letters*," Anna Klobucka, Univ. of Georgia

4. "Women and Exile," María Consuelo Cunha Campos, Universidade Estadual do Rio de Janeiro

MLA No. 705 Concepts of the Nation in Twentieth-Century Spanish Literature and Film III: Post-Francoist Spain (Chicago Ballroom H, Chicago Marriott)

Program arranged by the Division on Twentieth-Century Spanish Literature

Presiding: Geraldine Cleary Nichols, Univ. of Florida

1. "Hamming It Up with Plenty of Bull: Spain's Changing Image in Bigas Luna's *Jamón, Jamón*," Michael Mudrovic, Washington Univ.

2. "Where Is Obaba?" Joseba Gabilondo, Bryn Mawr Coll.

3. "Gender and National Identity in Montserrat Roig's *L'hora violeta*," Akiko Tsuchiya, Washington Univ.

MLA No. 714

Translation: Crossing Linguistic, Cultural, and Disciplinary Boundaries (Great America I and II, Chicago Marriott)

Respondent: Carol Maier, Kent State Univ.

MLA No. 722

Contemporary Latin American Women Poets (Chicago Ballroom C, Chicago Marriott)

Session Leader: Elizabeth Báez, Univ. of California, Irvine

1. "Dislocated Identity: 'Evohe' by Cristina Pua Rosi and 'Pequeñas canciones' by Alejandra Pizarnik, " Enrique Yepes, Rutgers Univ., New Brunswick

2. "Lezama's Concept of 'Poetic Assimilation' in Excilia Saldaña's Poetry," Flora González, Emerson Coll.

3. "Taking Back: The Poetry of Alicia Yañez Cossío," Margaret Saine, Chapman Univ.

4. "The Topology of Desire in the Poetry of Coral Bracho," Elizabeth Báez

MLA No. 733

Feminine Voices in Hispanic Literature (O'Hare, Chicago Marriott)

Program arranged by Phi Sigma Iota (International Foreign Language Honor Society)

Presiding: Catherine G. Bellver, Univ. of Nevada, Las Vegas

Speakers: Marketta Laurila, Louisiana State Univ., Baton Rouge; Jean Troy Smith, State Univ. of New York, Oswego



Catherine Den Tandt
Tulane University
November 1995

Negotiating Metropolitan Theory: Latin American Feminist Criticism

Debra Castillo has described Sara Castro-Klarén's essay "La crítica literaria feminista y la escritora en América Latina" as "one of the best-known and most frequently cited essays in the Latin American feminist corpus" (6). In her 1984 essay, Castro-Klarén states that there exist a good number of writings by Latin American women writers "pero todavía no hemos elaborado posiciones teóricas derivadas de la lectura de *esos* textos" (43; emphasis hers). In Latin America, she seemed to say, there is no feminist theory, only women's texts.

In the eleven years since its publication, Castro-Klarén's pronouncement has resonated throughout the field of Latin American feminist criticism. Subsequent work by Castillo, Amy Kaminsky, Jean Franco, and others has had to address, in some way or another, the consequences of her observation. This is no easy task since it involves negotiating the overdetermined relationship of First World theory to Third World production, dismantling the ensuing stereotypes of cultural and intellectual superiority, as well as acknowledging that Castro-Klarén's comment was not entirely misplaced. Castillo, for example, begins her book, Talking Back: Toward a Latin American Feminist Literary Criticism with a statement that echoes Castro-Klarén: "although many works of a Latin American feminist bent have appeared in the United States and in the various countries of Latin America in recent years, no particularized, clearly innovative theory has as yet emerged" (1). I want to go back to Castro-Klarén's essay because I am still fascinated by the way in which it so dramatically performs the tensions that continue to subtend much recent feminist criticism of Latin American literature, especially critical endeavours undertaken here in the United States.

As Castillo has also pointed out, the title of Castro-Klarén's article signals a radical break between feminist theory/criticism and the Latin American woman writer (6). This break is further dramatized by the very structure of the essay. Castro-Klarén divides her article into two parts; the first provides the theoretical grounding for a feminist approach to the study of literature and society while the second addresses the specificities of a Latin American context. She forcefully insists in the legitimacy of an overriding feminist vision: "Para mí no hay duda de que el feminismo – si por él entendemos la salva inicial de Beauvoir, Friedan, Millet; y de muchos otros estudios empíricos y teóricos . . . – de hecho constituye un cuerpo descriptivo de conocimiento sobre la mujer y su posición universal en relación con los hombres" (28). We can juxtapose Castro-Klarén's claims regarding the "universal" condition of women with the very specific body of Western feminist thought the essay invokes to define this "universal" condition (Cixous, Beauvoir, Friedan, Millet, Woolf etc.). Castro-Klarén's points of reference as she sets up her theoretical position in these first pages, as well as throughout Part I of the essay, are entirely metropolitan. Her text begins in the West and it is Western theory that provides the conditions of possibility for her project.

When Castro-Klarén begins to question some of the assumptions of metropolitan theory, we catch a first glimpse of "Latin America." She indicates that it would be a mistake to assume that the writings of "Jane Austen, las Brontë, George Eliot y otras menos conocidas" can provide us with the definitive characteristics of female identity (32). She invokes Latin American women writers for the first time when she explains why this would be so: "Más aún, si oponemos 'otros' textos femeninos, textos femeninos de 'otra tradición' . . . dudo mucho que la 'imaginación femenina' . . . pueda producir una coincidencia entre las escritoras inglesas de los siglos XVIII y XIX y mujeres como Elena Poniatowska, Rosario Castellanos, Rosario Ferré, Sylvia Molloy o Clarice Lispector" (32). Eight pages into the essay, Castro-Klarén finally confronts the question of different subject positions within a Latin American context versus that of metropolitan feminism. She identifies one of U.S. feminism's canonical texts, The Mad Woman in the Attic, as one of the "libros capitales del feminismo norteamericano" and points out that a Latin American feminist approach would have to take into account the "loca *criolla* en el ático" (34-5; emphasis hers). Moving from there to a discussion of "identity" as it is theorized in the work of the French feminists Luce Irigaray and Julia Kristeva, Castro-Klarén indicates that Irigaray's critique of

identity along with Kristeva's poststructuralist negation of fixed identities (female or any other) are useful for her purposes because they point to the search for *a space from which to speak* rather than the search for a *coherent identity* (37).

When Castro-Klarén begins to address Latin America, when we would expect her to finally engage the specific problematics of Latin American women writers and Latin American feminist thought, she does the opposite. The bulk of Part II is devoted to a discussion of the Latin American writer as an *ungendered* colonized subject. Breaking radically with the tone of Part I, Castro-Klarén makes few references to "women's" experiences here. Rather she focuses on a community of Latin American writers, and the category of oppression at issue is not gender but rather colonialism/neo-colonialism. By interrupting her feminist presentation to consider the colonized and racialized Latin American subject, Castro-Klarén effectively dismantles the homogeneous construction of the female subject exposed in Part I. She points both to differences of race and class among women as well as to the weakness of "single issue feminism" that theorizes oppression purely along gendered terms. In this sense, her call in Part I to Kristeva and Irigaray's critiques of fixed identities effectively lays the groundwork for the theoretical position she takes in Part II vis-à-vis Latin American female subjectivity (that is, a notion of subjectivity that takes into account struggles other than gender).

Both the structure of her article as well as the critical move it enacts are significant within the context of postcolonial feminism. They speak to the gesture described here by Gayatri Spivak:

the most urgent political claims in decolonized space are tacitly recognized as coded within the legacy of imperialism: nationhood, constitutionality, citizenship, democracy, socialism, even culturalism. "Feminism," the named movement, is also part of this so-called heritage of the European Enlightenment, although within the enclosure of the heritage it is often inscribed in a contestatory role. The agenda is to wrench these regulative political signifiers out of their represented field of reference. ("French Feminism Revisited" 144)

Spivak's premise that feminism, "the named movement," is coded within the legacy of imperialism along with other "urgent political claims in decolonized space" provides us with an important interpretive tool in the context of Castro-Klarén's essay. It makes it possible to avoid either categorical acceptance or rejection of Castro-Klarén's statement on the status of Latin American feminist theory. Rather than forcing us to decide that she is "correct" in her assessment (there is no "theory" in Latin America) or, alternatively, that she violently reproduces First World dismissals of Latin America as incapable of theoretical production, Spivak's articulation provides a third approach to the problematic Castro-Klarén sets up. If we recognize feminism, "the named movement" to be coded in the West, we need not be quite so startled by the essay's abrupt division between First World feminist theory and "Latin America." For Castro-Klarén does effectively "wrench" the "signifiers" of feminist theory "out of their represented field of reference," laying the grounds for their re-definition in a new context.

After having devoted the greatest portion of Part II to a discussion of a Latin American subject whose identity is determined by race, class, and imperialism, Castro-Klarén recuperates the category of "woman" at the end of her exposition by concluding with a poem by the Mexican writer Rosario Castellanos (44). Ironically, by plunking down a "woman's" text as her conclusion, Castro-Klarén reproduces the very conditions she herself decries — many women's texts but no theory. Do we then conclude that Castro-Klarén's text ultimately re-inscribes the "failure" of Latin American feminist theory, that she has no theoretical position once she moves into Part II, once she moves into Latin America? Clearly, a more nuanced response is in order here, one which forces our attention away from a binary division between "First World theory" and "Third World theory." To do away with this division entirely would be to ignore the critical force of its very specific and revisionary global vision, something we cannot afford to do. Nonetheless, such a division, very useful in certain stages of epistemological decolonization, must be further complicated if we are to address the theoretical "callejón sin salida" dramatized in Castro-Klarén's essay.

Again, I find Spivak's work particularly helpful in attempting to map out this cumbersome line of inquiry. Certainly, the tensions evidenced in "La crítica feminista" are not the manifestation

of a peculiar Latin American theoretical "backwardness." Spivak's essay from which I quoted above, "French Feminism Revisited," takes up the very issue that appears so central to Castro-Klarén's exposition. In "French Feminism Revisited," Spivak does in fact "revisit" her earlier and well known article "French Feminism in an International Frame." According to her introduction, the earlier piece was driven by her conviction that "no Europeanist should ignore the once and future global production of 'Europe'" (145). In other words, her "take" on French feminism in the first article was primarily determined by her project, as a postcolonial critic, to signal the ways in which French feminist thought reproduces the hegemonic "worlding" we have come to identify with European and First World appropriations of meaning and knowledge vis-à-vis constructions of the Third World. Ten years later, she has "come to think that in the face of patriarchal reappropriation of decolonization, isolationist nationalisms, and internalized gendering, there can be exchange between metropolitan and decolonized feminisms" (144). Her later essay thus maps out a potential terrain for dialogue between French feminists such as Hélène Cixous and Luce Irigaray, the Algerian feminist activist Marie-Aimée Hélie-Lucas, and herself, a postcolonial Indian critic.

Spivak's paper is not, however, the scene of a happy reconciliation.¹ She insists that her goal is still to engage the issues at hand "in such a way that this postcolonial feminist will no longer need to revisit French feminism as a way in, although it might remain an exigency in academic Cultural Studies" (141). "Revisited" plots a fragile course as it begins to formulate the parameters of an envisioned dialogue, responding to a passage by Chafika Marouf who indicates that feminist research in Algeria and in the Maghreb must recognize, if briefly and retrospectively, its ties to Western feminism:

This intelligent passage [Marouf] defines my charge: to see that the view is retrospective, and that the requirements are of academic intelligibility, in the service of which we write for publication. I must first show how the frame and the point of genesis are themselves contested, and then remind myself that within the frame, and after the genesis, is a patchwork of which I have not yet learned to speak (for ethnography/sociology must be unlearned here) without the legitimation-by-reversal of mere admiration. (142)

I would argue that Castro-Klarén sets up her project along the line described above by Spivak. She conceives of her project within the contours of an "academic intelligibility" shaped in the West, and it seems to me that this is a legitimate way of proceeding, one that does not necessarily cancel itself out by re-inscribing the colonial movement of thought from Europe to Latin America. Castro-Klarén's essay makes it clear that once we engage the Latin American context (or the Algerian context in Spivak's case), the "framework" and the "genesis" of metropolitan feminist thought are contestable and contested. If we begin here, we confront what Spivak describes as "a patchwork of which I have not yet learned to speak"; we begin to theorize female subjectivity in the Latin American sphere.

Where I differ from Spivak, and this is also the moment where I think Castro-Klarén's essay fails to acknowledge the power of its own insight, is in the assumptions she makes about the project of "theorizing." There is a certain somber fatalism about the way Spivak presents the relationship of postcolonial feminist theory to metropolitan theory, one which perhaps conflates *all* theoretical activity with specific manifestations of particular theoretical practices. Spivak juggles her position by looking to a utopian future where she will not need "French feminism as a way in" and by reducing her charge to that of "retrospection." It might also be useful to formulate other models of theoretical activity, that is, to recognize as "theoretical" certain activities which take place outside the confines of what Spivak terms "academic intelligibility."

¹In the foreword to her translation of Mahasweta Devi's short story "Draupadi," Spivak takes the character of Senanayak, an army officer who captures, tortures and oversees the multiple rape of the main character Draupadi, and approximates him to the "First-World [feminist] scholar in search of the Third World [woman]" (179). Later on, Spivak tempers the violence of her analogy, but we should not underestimate the force of her conviction.

I am thinking here specifically of the poem with which Castro-Klarén terminates her article. Because of the way Castro-Klarén sets up her "search" for a Latin American feminist theory, and because of her pronouncement on the availability of women's texts and the absence of theoretical models based on those texts, I could read the positioning of this poem as a testimony to the failure of her own project. This is not an unreasonable reading, particularly in light of the content of the poem itself. In "Meditación en el umbral," taken from the collection *Poesía no eres tú*, Castellanos traces the ways in which well-known women writers and historical figures, fictional and real, have reacted to the violence of patriarchy. Referring to figures such as Ana Tolstoy, Madame Bovary, Teresa of Avila, Sor Juana Inés de la Cruz, Jane Austen, Sappho and others, Castellanos recounts a long line of suicides and self-induced isolation and internment, the ways in which these figures attempted to "escape." She indicates that these are not adequate solutions, and finishes the poem by calling out for another "way": "Debe haber otro modo . . . / Otro modo de ser humano y libre/ Otro modo de ser" (qtd. in Castro-Klarén 44). What is striking about Castellanos' conclusion is the complete absence of any formulation of what that "other way of being" might be, as if the poet can only look with anxious hope towards a future wherein a woman might be able to define herself without falling prey to suicide or madness.

This look towards the future recalls that of Spivak who seems equally incapable of providing the contours of a postcolonial feminist practice that does not hark back to a legacy of imperialism and epistemic violence. It also doubly re-inscribes the theoretical impasse that seems to conclude Castro-Klarén's essay. She leaves us with the statement that a theory of Latin American feminism is still to be formulated after, like Castellanos' poem, tracing an evolution of responses to patriarchy largely determined by figures from times and spaces that are not Latin American.

At the same time, however, Castro-Klarén's use of Castellanos' poem effectively breaks down the barriers she herself has constructed between "theory" and "text." Ironically, the poem actually incorporates the theoretical drive of the article, something we should not overlook. Lucille Kerr, for one, has called for readings that "demonstrate how . . . the poetics of Latin American fiction presents suggestive theoretical questions and critical responses otherwise thought to emerge from the more foreign writings of literary theorists and critics, especially from the European and Anglo-American traditions" (55). Kerr notes that to read Latin American fiction this way is to disturb hierarchical relations predicated on a notion of literary production as secondary to theoretical elaboration, a significant move in the context of Castro-Klarén's statement about the status of feminist theory in Latin America. Considering fictional or poetic texts as theoretical elaborations does not resolve the question of the relationship of First World theory to the Third World, but it does allow us to veer around it, making it possible to function in the "present" rather than endlessly turning in circles with only a vague call to the future to keep us going.

By highlighting the multiple and intersecting struggles that engage Latin American women, the second half of Castro-Klarén's article calls for a "poetics of movement" already in evidence in many Latin American texts written by women, texts which already recognize the unstable and constructed nature of identities -- nationalist, gendered or otherwise, that take for granted what Castro-Klarén must come to laboriously, using metropolitan theory as her "way in." I would even argue that fictional or poetic texts could provide the confident performance of a textual/theoretical proposition that Castro-Klarén merely orchestrates, and hesitantly at that.

Finally, and this is perhaps where I should have begun my paper, I would like to turn briefly to two of the more recent book-length studies published on Latin American feminist literary criticism — Debra Castillo's *Talking Back* (1992) and Amy Kaminsky's *Reading the Body Politic* (1993). As I suggested earlier, both of these respond in some way to the problematic that Castro-Klarén's article consciously and unconsciously performs. That is to say, the tension between theory and writing, especially Western theory and Latin American writing, is prominently displayed in both. This is especially obvious in Castillo's first chapter, "Toward a Latin American Feminist Literary Practice," where she painstakingly lays out the rocky theoretical terrain she must travel throughout her study. Castillo openly rejects Castro-Klarén's binary representation of First World theory and Third World production (6). Indeed, her critique provided the basis for my own

reading of Castro-Klarén's article. At the same time, while recognizing that there exists no "particularized, clearly innovative [indigenous] theory," Castillo wants to avoid simply "[recuperating] works by women for the Latin American literary canon with theoretical tools borrowed mostly from the Anglo-American or French varieties of feminist thought (2)." Instead she will "borrow advisedly from both first-world and Latin American(ist) criticism . . . while trying to avoid the pitfalls of adhering too closely to the unsatisfactory recipe of combining Anglo-American and French theory in equal parts and seasoning with a dash of latin American fiction" (2).

I think it fair to say that Castillo's discussion in this first part of her book, which I only superficially describe here, effectively confronts and problematizes many of the absences of Castro-Klarén's article. And although the book physically reproduces the theory/practice-fiction divide (with an introductory "theory" chapter followed by chapters on individual writers), Castillo does engage in a kind of hybrid critical practice throughout the book, carefully mixing her ingredients to allow for readings of Latin American women's writing that become themselves theoretical elaborations of feminist strategies. She concludes her first chapter by referring specifically to this hybrid practice: "We must, in such circumstances, abandon the specious security of our rooms for the precarious existence of the itinerant storyteller, with no theoretical room of our own but only a series of temporary situations, a repertoire of useful strategies, our meager handful of weapons" (70).

Here I think Castillo unnecessarily reproduces some of the pessimism of Spivak's formulation. We have, it seems to me, a veritable arsenal at our disposal, and Talking Back testifies to the power of that arsenal. So too does Kaminsky's Reading the Body Politic, a book that also identifies itself as a hybrid critical endeavour, arguing for the possibility of a conscientious international feminism that can be both local and specific. In her chapter entitled "The Uses and Limits of Foreign Feminist Theory: Elena Garro's Los recuerdos del porvenir," Kaminsky makes the move that Spivak only postulates. In this chapter, Julia Kristeva's essay "Women's Time" serves as a "way in" for a discussion of gendered time in a Latin American context. Kaminsky notes that the temptation to read Garro's novel in light of Kristeva's work is "virtually irresistible" (78). She adds, however, that "the Eurocentricity of 'Women's Time,' and of Kristeva's thought in general, puts clear bounds on her usefulness in discussing Los recuerdos del porvenir, and . . . other Latin American texts. *The limit lies precisely where Kristeva's abstract notions (here of history) become the concrete material circumstances of Garro's novel*" (78; emphasis mine). The reading that Kaminsky, the feminist critic, engineers becomes a fascinating conversation, as opposed to an application, between the Kristeva text and the Garro novel. Traditional barriers between fiction and theory become blurred and the Garro novel operates in conjunction with the Kristeva essay, effectively taking over the space of "theoretical discourse" precisely where Kristeva's essay is no longer useful. Neither Kristeva's essay nor Elena Garro's novel are exactly what they were before this encounter occurred, and that is precisely what makes such encounters so powerful.

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(De)colonizing Latin American Feminist Literary Criticism
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Oppression is not a self-contained system that either confronts individuals as a theoretical object or generates them as its cultural pawns. It is a dialectical force that requires individual participation on a large scale in order to maintain its malignant life. (Judith Butler "Variations" 132).

A fundamental problem that surfaces when a first-world scholar attempts to approach the Latin American text is that of applying the theories already sanctioned by mainstream U.S., British or French feminist literary criticism without taking into consideration social, ethnic, and historical differences of each country. Such was the consensus at a pioneering conference on Latin American feminist literary criticism held at the University of Minnesota in 1988. Investigations "se reducen a la mera aplicación instrumental de teorías ya consagradas..., sin que trasluzcan las pautas culturales que motivaron al estudioso para la selección del texto estudiado ni la posible contribución de tal ejercicio a la causa feminista" (Vidal 8). Applying such theories indiscriminately is an academic imperialism that we reject and refute. Yet another problem surfaces in the application of first-world models to texts originating in the developing-world, as Amy Kaminsky has stated, "The emphasis on being embodied, and even 'writing the body,' can be liberating for women writers and readers, but what can happen to women's bodies in politically repressive regimes is hardly the *jouissance* Hélène Cixous had in mind" (Kaminsky, 23).

Have feminist critics of Latin American texts been pursuing programs of research that do not depend on first-world models? Is this even a necessary or realistic goal? How can we, as feminist critics of Latin American literature, provide analysis that is contestatory, context related, nonimperialist, that provides new theoretical postulations from the particular countries, and yet still fits within the parameters of U.S. academic consumer society in order to be regarded as "serious" criticism? What are the material and extra-literary conditions that affect our critical production? This study examines some of the critical texts published in the field of Latin American feminist literary criticism since 1988 in order to explore how feminist Hispanists have been addressing the issues raised above, as we map "nuestra(s) críticas."

Many women of the developing world have been suspicious of, and often antagonistic toward first-world versions of feminism. The issue is a very sensitive one for scholars, both those born in the U.S. and Latin Americans living here or in Europe, whose research engages Third-world cultural manifestations, and who are anxious to avoid the exploiter/exploitee model. The matter is complex, since many Latin American women writers and critics are themselves trained in European theory and use their knowledge as a springboard for their writing. To transcend binary models of here/there, colonizer/colonized, native/foreign, hetero/homo sexual it is my contention here that we must work towards a more inclusive, cohesive practice of feminist literary interpretation. This approach acknowledges and accepts the reality of internal colonization instead of viewing

it as something that may be remedied with the help of a strong laxative and a guilty conscience.

Splintering Darkness: Latin American Women Writers in Search of Themselves (1990), a critical anthology published three years after the Minnesota conference, raises a number of these issues that are crucial to our understanding of feminist literary criticism. Although many of the critics, including the editor, participated in the earlier conference, the majority of these critics three years later used as a point of departure the French theorists Julia Kristeva, Luce Irigaray, Monique Wittig, Michel Foucault and Hélène Cixous for their literary investigations. It is not, therefore, a question of feminist literary critical imperialism as a strictly Anglo phenomenon but rather that of the internalization of these theories by many Latin American born, U.S. based feminist critics. There is nothing inherently wrong with using French, British or U.S. theories and applying them to the Latin American text, as Debra Castillo explains:

To appropriate theories foreign to Latin America for a Latin American feminist practice is not in and of itself a negative act; too often, nevertheless, the indiscriminate or weakly motivated French or American or British theory can continue the kind of destructive stereotype ... (3)

One can argue that the studies demonstrate the ability of many French feminist ideas to transcend borders. There is no clear consensus on this, however, as Eliana Rivero has pointed out:

Si bien en trabajo intelectual de algunas críticas hispanoamericanas- entre ellas Lucía Guerra-Cunningham y Helena Araújo- se demuestra lo iluminadora que puede resultar la adaptación de ciertos modelos angloamericanos y franceses a nuestras realidades de mujeres y textos femeninos, a la vez que se complejiza el estudio de la tradición femenina-feminista en las literaturas de América hispana, otras críticas como Gabriela Mora, Sara Castro-Klarén y Luz Aurora Pimentel señalan persistentemente las fallas ideológicas de un conceptualismo femenino/feminista que no sólo ignora diferencias sino que a la vez neocoloniza el discurso crítico hispanoamericano con modelos provenientes de las Culturas hegemónicas. (27)

While a theorist may actively reject the use of neocolonial domination and, in the case of Amy Kaminsky, consciously insist on a critical approach that is antihierarchal, it is still difficult to keep from subconsciously allowing into one's work certain ingrained cultural notions. After all, it is impossible to step outside of one's own condition. Theory is, in and of itself, political, the only recourse being to acknowledge the inevitable limitations and to focus on the interplay of international relations that is the result of the critical undertaking (Costantino). There is another dimension to this discussion: a "foreigner" is able to provide a different optic and possibly reveal aspects hidden to the native, something that happens irrespective of whether the "foreigner" is from the developing world or the developed or what origins the object of study might have. It is more illuminating many times to critique from the outside looking in. As Rosemary Geisdorfer Feal has demonstrated with respect to Kaminsky's *Reading the Body Politic* "her cultural distance from the material affords her some space from which to open up the texts to startling critiques that may not have been possible in an autochthonous context" (151). Thus the "condition" of being a first-world critic approaching a Latin American text is not

necessarily a handicap and may actually serve to expand, rather than limit, interpretation.

Returning to the issue of the use of French models to analyze the literary text, I would like to suggest, rather cynically, I realize, the possibility that their incorporation is not merely due to their universality but also to the economic necessity of our profession and the need to be at the forefront of literary trends, as Gayle Greene affirms:

The issue is legitimization, validation - personal, intellectual, institutional power - with theory as the means, in a set of moves that reinscribes traditionally gendered relations. Since only those who do theory are invited to speak in prominent places, get offered glitzy jobs, high salaries and other perks, is it any wonder that everybody's doin' it... as fast as they can?...The problem is not with 'theory' per se or with theory at all, but with the enlistment of theory in this scramble for power and position. (18)

To use French theories in textual studies has in the past carried with it a certain legitimacy, a prestige that in turn has brought with it very real material benefits in the academic world such a job with the prospect of tenure and promotion. Any cursory look at the *PMLA* demonstrates the extent to which critical endeavors are circumscribed by the prevailing preferred mode of approach, the "flavor of the day."

A final issue raised by *Splintering Darkness*, is that of marking the line between the first world and the third world feminist critic. This is a thorny issue when so many Latin American feminist literary critics reside in the U.S. and operate within the dominant modes of feminist literary criticism. How can U.S. Latin American critics, that is to say women who are part of the academic system, many whom have spent their entire adult lives here, still be said to represent in any way the women of their respective countries, or to share common cultural attributes? Obviously there is quite a gap between the Latin American "subaltern" academic critics living comfortably in the suburban United States and the women in the streets of Bogotá, Buenos Aires o Tegucigalpa. And yet even to establish the binarism of critics "here" versus "there" is deceptive, as is the case of the Argentine journal *Feminaria*.

Can a journal dedicated to the promulgation of feminist ideas coming from Latin America be perceived to provide an inherently more "authentic" view of Latin American feminism? The journal *Feminaria* was founded in 1988 by a transplanted U.S. critic and has been published in Buenos Aires twice yearly under her editorship. Its title, according to the inside cover, is taken "del título del libro de cultura y sabiduría de mujeres que leen y escriben las protagonistas de la novela *Les guèrrillères*, de Monique Wittig." Its funding, interestingly enough, also comes primarily from the U.S. Looking at the indices of the last fourteen issues reveals that the journal itself has often included (though in no way exclusively) essays by U.S. Latin American critics as well as translated French and U.S. theorists (This of course brings up yet another polemic issue, can a magazine originating in Buenos Aires be thought of to even represent Argentine feminism as a whole, given the traditional dynamics between *civilización y barbarie*). As is often the case, there is danger in seeing Buenos Aires intellectual trends as representative of the country as a whole, or for that matter, for taking such phenomena as in any way indicative of patterns of thought that are employed in the other eighteen countries considered to make up Latin America.

The practice of Latin American feminist literary criticism, like the understanding of identity, has become more dynamic and fluid, as is probably best evidenced by the critical work of Kaminsky and Castillo. Castillo opts for a more theoretically dense approach to examining the Latin American text; Kaminsky is concerned with the political dimensions involved in its study. Kaminsky's approach takes into account the material effects of economic and political dependency. She addresses gender oppression and highlights the theme of resistance to hegemonic models, those which regulate sexuality and gender roles, those related to class and political oppression, and those which circumscribe discourse. For Kaminsky, literature is inextricably tied to issues of human rights and social change. Castillo, on the other hand, forms her model for literary interpretation by using a combination of theories that is exceptionally wide and international in its scope and includes those postulated by such heavyweights as Jacques Derrida and Julia Kristeva, as well as a host of non-Western voices such as Gayatri Chakravorty Spivak and Minh-ha Trinh T. and a number of Latin American writers and critics including Elena Poniatowska and Rosario Castellanos. Both authors approach the objects of their research in the flexible manner discussed above and proceed nonetheless deftly through the minefield involved in defining one's own relation to the text. What Rosemary Geisdorfer Feal contends regarding Castillo extends to both authors "a self aware literary critic who knows where she does and does not stand, knows from where she does and does not speak" (154). Castillo explains her own approach as based on "an infrastructure of evolved and evolving Latin American theory, while taking from first-world feminist theory that which seems pertinent and complimentary. A pinch of this, a smidgeon of that" (36).

It is in keeping with Castillo's recipe motif, however, that I must offer what I have found to be the one flawed dimension to this approach that has emerged. That is, for some critics the recipe has remained focused on the first-world ingredients, but with one final instruction, "Add Hispanic critic and mix well" (Boyle, Chavez Tesser). Often the need not to rely exclusively on first-world models (and to meet the new demands of the academic market) has led to academic tokenism. Studies are appropriated not necessarily for their intrinsic merit but rather for the safety net they provide for one who does not want to be considered an academic colonialist. This is a simplistic solution that has some interesting effects. The first is that it enables the scholar to be safe from reproach without having to reevaluate his/her own practice of theory; the second is that it objectifies the lone Latin American voice and turns it into one that is considered representative of the beliefs of all those in their country, irrespective of race and/or class differences. The token voice is seen as an envoy, sort of a literary diplomat, and serves as the legitimizing factor in the article allowing the critic to lay claims to her or his own multicultural, anticolonialist critical practices. Thus, the inclusion ironically becomes an exclusion. What critic Lynet Uttal explains regarding the tokenism of women of color in the U.S. is of value here: "In other words, business goes on as usual with the only change being the inclusion of a token woman of color to the feminist group, a token women of color issue in an anthology, or a token woman of color in research samples" (42-43). As Uttal says, we must continue working on issues of inclusion, but we must realize that diverse inclusion is not enough if these token voices have no impact and influence on all our ways of thinking" (45).

The tensions at hand are numerous and will always remain complex as we work towards mapping feminist critiques of literary production. There is no black and white, us versus them schema that can be utilized because it needs to be recognized that we are all oppressors as we try not to oppress, unaware of the subtle mechanisms that are constantly in process and determine our own perspective. Probably the most significant realization of the past eight years in the realm of Latin American feminist literary criticism is that when it comes to questions of identity, be it ethnic, national or sexual, it is virtually impossible to ascribe a stable, static concept to either critic or writer.

This pluralistic nature of identity is best understood in relation to U.S. Hispanic women writers. The ambivalent situation of living in two worlds, that of the colonizers and the colonized, has led to some of the most radical and innovative writing in this country. U.S. Hispanic critics have demonstrated the need for theories that transcend borders. Their many worlds that overlap have served to empower rather than impoverish their writing (an example would be the use of both Spanish and English in texts, with the concurrent wealth of interpretations that such a discourse brings with it). Gloria Anzaldúa, María Herrera-Sobek, Helen Viramontes and Cherie Moraga, to mention just a few, have been able to work towards precisely this question of inclusion in which a wide spectrum of writing, creative, critical and theoretical, has been allowed into the fold.

The challenge as I see it is that we, as critics, follow their lead and take part in this same kind of dynamic conversation. Given the hierarchal nature of the academic institution, it is the responsibility of those women (and few men) who have established themselves in the field of Latin American feminist literary criticism and who serve as powerbrokers of institutionally sanctioned knowledge in the form of journal editors, manuscript reviewers, and compilers of anthologies to direct themselves to a greater variety of critical perspectives that foreground this diversity. Critics might be more inclined to pursue exploratory lines of thought if they were to see the gradual shift towards more inclusionary practices. A second component, closely related to the first as I see it, is to enable views to be expressed that are not necessarily articulated through the language of the field. We can challenge authoritarian and elitist institutionalized academic discourse by making our own theoretical approach more easily understood and accessible to a wider audience. Those who are in positions of power should work toward the publication and promotion of ideas that do not adhere to a single prescribed academic model, whether in form or content.

There is no one solution, for the attempt to find some elusive key to feminist theory leads us back into the binary trap. I have wanted to highlight here the need for a greater consciousness and interrogation of one's own motivations in embarking upon the literary adventure, an awareness of one's own "condition" and the blind spots this will necessarily cultivate. It is through conversation, both with one's self and with others, that we can revitalize theory. Ultimately, the orientation we take in our work, the clarity of purpose with which we proceed, and the comprehensibility with which we convey our ideas will determine the validity of our endeavor.

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Hermann Herlinghaus

Nelly Richard (Chile): Crítica cultural entre feminismo y posmodernismo

El asombro entre varios autores de la posmodernidad (Owens, Huyssen y otros) por la poca incursión de teóricas feministas en el referente posmoderno, vinculado al gesto de situar los trabajos de feministas 'más eficazmente' en el debate, fue comentado por Meaghan Morris de la manera siguiente: „[...] since feminism has acted as one of the enabling conditions of discourse about postmodernism, it is therefore appropriate to use feminist work to frame discussions of postmodernism, and not the other way around“. (Morris 1988, 23) El compromiso práctico e investigativo de la chilena Nelly Richard se mueve precisamente en tal camino.

Los referentes de sistematización son necesariamente provisorios si se sigue tomando en serio el cuestionamiento de las teleologías. Pero el fenómeno es más complejo todavía cuando se encuentra relacionado a la reformulación de los mapas internacionales de pensamiento. Es aquí que Nelly Richard, junto a un grupo de nuevos teóricos culturales en América Latina, lleva el potencial epistemológicamente subversivo de un discurso posmoderno (la matriz de la diferencia, Foucault) a las experiencias de una constelación histórica tan concreta como viva. Se trata de una situación „donde las tradiciones aún no se han ido y la modernidad no acaba de llegar“ (García Canclini 1990, 13): la modernidad periférica de América Latina. Si en medio de los debates actuales la noción de „periferia“ se ha cargado de múltiples sentidos, las condiciones latinoamericanas de un pensamiento articulador de la diferencia se han estudiado todavía poco. Las tramas de 'feminismo' y 'posmodernismo', en el subcontinente, se presentan como algo secretas en la medida en que *lo otro* del pensamiento de la periferia no habla necesariamente de 'otras' categorías; la conversión de las 'mismas' categorías en metáforas oblicuas y nítidas a la vez obedece a nada menos que a un conjunto de necesidades propias.

El caso del Chile de los años ochenta interna de lleno en el debate sobre una 'modernidad sin ilusiones' (la nueva „desidentidad latinoamericana“, Richard) cuyas dramáticas coordenadas en un paisaje 'tectónicamente' alterado llevaron a la dilución de toda una serie de modelos de pensamiento anteriores. Este debate está marcado por varios focos de rearticulación teórica y cultural. Está, por un lado, el trabajo de la sección chilena de la Facultad Latinoamericana de Ciencias Sociales (FLACSO) que establece, fuera de la universidad (controlada), una sociología de la cultura como 'transdisciplina' a fin de tematizar la modernidad sobre el suelo inseguro del presente. Esta sociología alternativa se enfrenta a la ofensiva neoliberal en contra de la política como creación democrática de estructuras de orden. Asume la tarea de describir los nuevos espacios desde los que, bajo el régimen militar en crisis (a partir de 1982/83), tanto politización como democratización comienzan a hacerse palpables. Eso lleva a José Joaquín Brunner, Norbert Lechner y otros investigadores a una amplia problematización del paisaje macrocultural, de la cotidianidad masiva, de nuevas 'alianzas' sociocomunicativas.

El foco de pensamiento cultural vinculado a la labor de Nelly Richard tiene contornos diferentes. FLACSO, apoyada por fundaciones internacionales estuvo trabajando en un marco extraoficial, ligado a los empeños críticos de reformular los presupuestos de la sociología a nivel mundial. El ámbito de Richard se constituyó desde una marginalidad científica todavía mayor, situándose además

dentro de las experiencias de aquel grupo de artistas que más radicalmente incorporó los virajes de (una noción de) un arte contestatario y utópico de 'representación' hacia prácticas alternativas de desconstrucción y transversalidad: el grupo de la *nueva escena / escena de avanzada* (protagonizado por las escritoras y escritores, artistas y críticas Diamela Eltit, Raúl Zurita, Lotty Rosenfeld, Gonzalo Muñoz, Eugenio Dittborn, Carlos Leppe, Carmen Berenguer, Soledad Fariña, Carlos Altamirano, Adriana Valdés, Eugenia Brito y otros).

Uno de los fenómenos más interesantes de la historia chilena consiste en lo amplio y lo intenso de una revitalización cultural de la sociedad bajo plena dictadura militar, desde comienzos de los ochenta, en donde las esferas cultural-comunicativas generan prefiguraciones de un cambio político. Los cruces e interferencias entre procesos supuestamente incompatibles que se manifiestan en estos años, cruces constitutivos de una modernidad culturalmente heterogénea y éticamente muy precaria, han llevado a conceptos de „modernidad periférica“ latinoamericana como 'otra posmodernidad' o sea, una „posmodernidad *avant la lettre*“. (Brunner 1987, 35-37) Escribe Nelly Richard: „Se trataba, para las nuevas estéticas, de superar el modelo coyunturalista de »una crítica restringida al orden autoritario«, para traspasar esa crítica al resto de los órdenes discursivos complejamente imbricados en las problemáticas de la dominación cultural y de la violencia simbólica. Se trataba de que hicieran pasar la pasión de la »nueva escena« por el desmontaje del sentido, de la crítica del *poder en representación* (el totalitarismo del poder oficial) a la crítica de las *representaciones de poder*, es decir, a una crítica de las figuras-de-sistema que reiteran la violencia de la intimidación discursiva en cada serie de enunciado, cadena gramatical, subordinación de frases. El tránsito de un modelo de crítica social a otro era decisivo para ir armando el camino de la transición, es decir, para ir sabiendo cómo reubicar las estrategias de resistencia cultural en un campo de fuerzas mucho más plural y diversificado que el regido por el autoritarismo.“ (Richard 1994, 66) Es, en el fondo, el problema de la democracia que moldea el debate latinoamericano de los años ochenta y que afila nuevas sensibilidades hacia múltiples „composiciones de poder“ que contrastan o se combinan con el poder central. El discurso feminista de Nelly Richard se articula desde la experiencia de esta multiplicidad que dimensiona su crítica cultural, crítica que tematiza los problemas de „cultura alternativa“ (en contraste a „cultura de resistencia“) en Chile y, en particular, las prácticas de la *nueva escena*. Hay una indudable presencia del postestructuralismo aquí que es más bien un diálogo latente, ya que „no se trata de aplicar la de(s)construcción al feminismo. En cierto modo, toda crítica del falogocentrismo es de(s)constructiva y feminista, toda de(s)construcción comporta un elemento feminista“. (Derrida 1991, 26) Más específicamente, es la noción del *margen* que es desprendida de las premisas sociológicas tradicionales, es 'culturizada' y convertida en metáfora de búsqueda en medio de una incesante tematización de lo contrahegemónico. Como supuestos básicos de una doble figura del margen aparecen *mujer y periferia*. El nexo entre lo *femenino* y lo *latinoamericano* comenzó a cobrar dimensión pública en Chile con el primer „Congreso Internacional de Literatura Femenina Latinoamericana“ realizado en 1987. (Richard 1994, 67)

Un intento de mapear, en el contexto chileno postgolpe y de la transición democrática, las fuerzas críticas de feminismo debería considerar, según Richard, tanto los movimientos de mujeres como plataforma de reivindicación y movilización como los nexos de problemas prácticos en donde se condensó este potencial para generar nuevos modos de pensar y de hacer política (una

reapropiación de la política desde lo privado y lo cotidiano, por ejemplo). Pero al mismo tiempo se hace necesario revisar las perspectivas prevalecientes desde las que se asumió la problemática de la mujer. Se alude aquí, ante todo, a una sociología o antropología críticas de la condición de la mujer las que, aún habiendo abierto la brecha de la reflexión, solían subestimar la relevancia de los problemas de significación/representación/discurso para diagramar nuevas (des)identidades. „Ese pensamiento elaborado desde las ciencias sociales con un marcado énfasis en el análisis político-feminista (orientado hacia el fortalecimiento del feminismo como movimiento social) nunca se cruzó, o muy escasamente, con la reflexión crítica que paralelamente desarrollaba la temática de lo »femenino« - de lo »minoritario« - alrededor de los discursos simbólicos y de los imaginarios culturales desplegados por el arte y la literatura no oficiales del período militar. El campo de la investigación social tendió más bien a reeditar la división entre lo racional-productivo (la ciencia) y lo irracional-suntuario (el arte) mediante gestos que ornamentalizaban la producción estética, desvinculándola de las preguntas sobre cómo representaciones y símbolos artísticos traman y destraman el volumen de las ideologías culturales con sus *formas y estilos*." (Richard 1993, 18)

Vale agregar, al dimensionar el papel de Richard, que ha sido básicamente la sociología cultural la que - a diferencia de Europa y EEUU - en Chile y en otros países latinoamericanos se preocupó por renovar las metodologías en favor de un discurso crítico frente al 'proyecto de la modernidad'. Tal camino epistemológico muestra una visible libertad de los nuevos conceptos de cultura frente a los conocidos cánones humanístico-tradicionales (el peso epistemológico de la filosofía y las letras). Richard, al criticar la sociología, no argumenta en contra de eso. Le preocupa ir más allá lo que no equivale, precisamente, a un retorno a los paradigmas de la cultura escrita para interpretar el mundo moderno. Su reformulación de la carga cultural de la escritura se relaciona a dos premisas: 1) El papel de las letras como instancia y como paradigma se encuentra, bajo los signos de una modernidad periférica heterogénea, irremediablemente alterado (su descentramiento en América Latina ha sido particularmente doloroso); 2) lejos de rendirse a la atrofia, las letras (unas más que otras) experimentan, en creciente grado, condiciones de intertextualidad e interculturalidad, contribuyendo a crear espacios de interacción (negociada estéticamente) entre diversos formatos y medios, niveles culturales y actores simbólicos. Por ahí va un replanteo de las médulas de la escritura.

¿Cómo se relaciona el análisis de las experiencias de la *nueva escena* a un determinado concepto de lo femenino como categoría integrativa de crítica cultural? Volvemos sobre la figura del *margen* que llegó a constituir una especie de estrategia para aquel grupo heterogéneo de artistas e intelectuales. Este grupo asume, desde fines de los setenta, la situación del país bajo el autoritarismo militar - „país difuso que no tenía cuerpo ni »masa«" (Eltit 1991, 233) - desde unas prácticas radicalmente descentradoras. Sometió las categorías más desposeídas por el poder - lo público, las letras, la institucionalidad, la identidad colectiva, la memoria, la resistencia - a una inversión experimental que permitiera enfocarlas no desde el 'centro' de una referencialidad convencional (que había perdido su vigencia), sino desde esferas laterales o precarias de significación (lo público-minoritario, la memoria como lo Otro, la literatura-espectáculo etc.). Importantes voces de la sociología cultural especializadas que iban a articular objetivos parecidos no disponían, sin embargo, de la misma libertad de experimentación.

Se trataba, para la *nueva escena*, de una reocupación de espacios (por ejemplo, la ciudad) con „modos de producción (artística) distintos“ a lo habitual del país. Sus poéticas-acción, videos, performances públicas, y sus textos literarios se entienden como viajes metonímicos entre una marginalidad del quehacer literario artístico y determinadas figuras de relegación social (el travesti pobre, la prostituta, el vagabundo pobre). Comenta Diamela Eltit con respecto a la afinidad del grupo hacia una gama de nuevos enfoques (postestructuralistas, psicoanalíticos y feministas): „Si bien es cierto que hay muchos antecedentes internacionales de esto, hacerlo en Chile en esa situación daba otra perspectiva, porque el lugar todo lo modificaba.“ (Eltit 1991, 233) Ese lugar - un Chile como trauma - es dibujado y reapropiado a través de la extracción de la metáfora de *zona-margen* de un territorio minado por el poder. Las novelas de Diamela Eltit, por ejemplo, son 'textos gestuales' o 'textos escenarios' en lo limítrofe del género. Se presentan como 'periferia lingüística', operaciones literarias en los bordes de las normas oficiales de la lengua. Lo transgresivo del lenguaje se dispara hacia „la corporalidad, la biografía sexual, el tramado suburbano, las estéticas callejeras, la domesticidad femenina, la simbología histórica, como planos y secuencias que debían ser reformuladas“ (Richard 1994,66) y traspasadas por la *visión de las vencidas*. La violación de reglas lingüísticas, en vista de una doble colonización del lenguaje (histórica y actual), se da como un acto subversivo, un acto de apropiación de lenguaje por las vencidas.

Lo característico del concepto feminista de Nelly Richard tiene que ver con un desborde mismo de esta categoría, abarcando varias escalas de contrahegemonía que oscilan entre las figuras 'mujer' y 'Latinoamérica'. El nexo entre estas se da, en particular, a nivel desconstruccionista lo que lleva la crítica a una especie de condición *táctica* de insubordinación múltiple. La manera en que esta crítica integra problemas de modernidad/posmodernidad en el tema femenino, se ve en una interpretación del arte visual de Juan Dávila: „En toda su última obra, Dávila refuerza la metáfora travesti pintando el travesti como parodia de la parodia de una parodia: Latinoamérica. La hiperalegorización de *la identidad como máscara* que realiza el travesti pintado desenmascara la vocación latinoamericana del *retoque*. Retoque de la falta de lo 'propio' [...] mediante la sobremarca cosmética - extranjerizante - del disfrazarse con lo 'ajeno'. Vista desde el centro, la copia periférica es el doble rebajado, la imitación desvalorizada de un original que goza de la plusvalía de ser referencia metropolitana. Pero vista desde sí misma, esa copia es también una sátira postcolonial de cómo el fetichismo primermundista proyecta en la imagen latinoamericana representaciones falsas de originariedad y autenticidad [...] que Latinoamérica vuelve a falsificar en una caricatura de sí misma como Otro para complacer la demanda del otro. Es la sobreactuación burlona del travesti pintado de Dávila - su rito plagario de una femineidad trucada y de mal gusto - la que denuncia el exotismo de bazar de la pacotilla latinoamericana vendida en el mercado de los íconos postindustriales. Y es esta misma sobreactuación femineizante del *posar de lo que no se es* (ni femenina, ni original) la que resignifica también la copia y sus mecanismos de doblaje y simulación como crítica periférica al dogma eurocentrista (paterno) de la sacralidad del modelo fundante, único y verdadero, de significación metropolitana.“ (Richard 1993, 68) Este comentario es altamente alusivo de cómo una *autoironización* de la condición misma de la perspectiva latinoamericana es considerada necesaria para *tomar en serio* los potenciales críticos de la periferia. La propia empresa crítica revela su intensidad tanto en el rigor de cuestionamiento de paradigmas establecidos como en la persistencia desdramatizante en la doble precariedad de

„no ser parte histórica ni geográfica del perímetro discursivo en el que la crisis postmoderna se diagnostica y se comenta". (78)

Con la entrada en la década de la 'postdictadura' de los noventa han cambiado otra vez las configuraciones del trabajo cultural e intelectual. Los proyectos feministas enfrentan tiempos en donde, según Jean Franco, „the separation of the private from the public sphere - which had been the basis for the subordination of women by historic capitalism - has never seemed so arbitrary or fragile". (Franco 1992, 65) La consideración de un determinado pluralismo dificulta indudablemente la conceptualización de los *márgenes*: „Estos márgenes [...] corren ahora peligro de ser recuperados por un pluralismo contemplativo que llama a las »diferencias« a coexistir pasivamente bajo un régimen neutral, alineadas todas por igual bajo la moral reconciliadora - y conciliatoria - de la suma: fórmula necesaria para el ejercicio de la tolerancia hacia la máxima diversidad de opiniones, pero no suficiente para que esta diversidad articule una competencia de lecturas que libere alternativas de sentidos." (Richard 1992, 7) Pasando a una lucha más continua a nivel profesional y de expresión pública, Richard fundó en 1990 la *Revista de Crítica Cultural*. Esta revista de la cual se han publicado, hasta hoy, diez números, se convirtió en un foro imprescindible del debate feminista desde Latinoamérica. El pensamiento de Richard en que prevalece una *hermenéutica feminista de desconstrucción* argumenta, al mismo tiempo, en favor de una diferenciación del aspecto reivindicativo. Si en Latinoamérica las lógicas de la dominación se multiplican heterogéneamente - la modernidad periférica 'sin ilusiones' -, ¿cómo tejer *en diagonal* las asimetrías que condicionan la labor de las feministas en el subcontinente? ¿Y cómo negociar conexiones entre sus diversos gestos: - el gesto de la lucha por la igualdad, - el gesto de no sacrificar en nombre de la igualdad hombre/mujer la diferencialidad de lo femenino, - el gesto de evitar el „separatismo de la diferencia"? Estas interrogaciones marcan el suelo resbaloso de un 'heterotópico feminismo' en los intersticios latinoamericanos de modernidad/posmodernidad. Su búsqueda de identidad transgresiva parece ser, en medio de los discursos de la crisis, un empeño tan difícil como alentador.

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- Herlinghaus, Hermann y Walter, Monika (eds.), *Posmodernidad en la periferia. Enfoques latinoamericanos de la nueva teoría cultural*, Berlin 1994.
- Morris, Meaghan, *The Pirate's Fiancée*, London, 1988.

Announcement of Open Position Feministas Unidas Newsletter Editor

Qualifications:

- Word-processing knowledge
- Email accessibility
- University/College support (this entails permission to use a university account - funds supplied by Feministas Unidas - for such expenses as duplication of Newsletter and Call for Papers announcements, postage (both first-class and bulk permit, if possible))

Helpful to Have:

- Pool of graduate students or work-study student access to help prepare Newsletter for mailing

Responsibilities:

- For April and early December issues: Writing and compiling of information pertaining to Hispanic/Luso-Brazilian feminist concerns (including items sent by members)
- Compiling information about the Feministas sessions at MLA (tentative announcement of sessions in the April issue, final copy for the December issue, including information about the Business Meeting/Reception held at MLA annually; a list of other MLA sessions in which Feministas members are involved (December only))
- Publication of the papers for the non-workshop session at MLA so that members may read them in advance (December only)
- January: Mailing of Call for Papers for the following year's MLA to all Feministas Unidas members
- General service as "clearinghouse" of information about Feministas Unidas

Expressions of Interest:

If you are interested in assuming this national position, please contact the current Editor, Linda C. Fox, at:

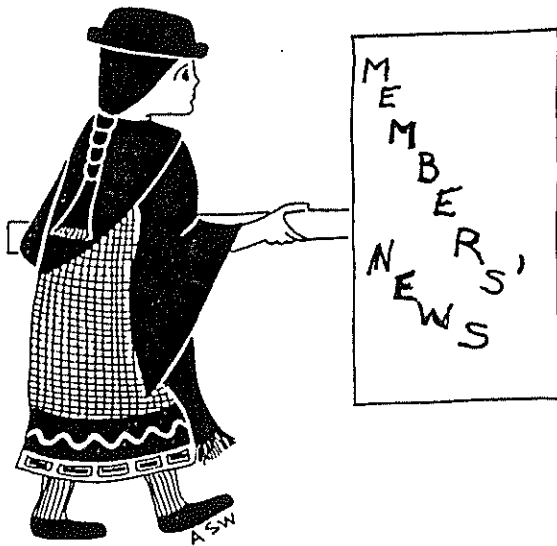
IPFW, Department of Modern Foreign Languages, 2101 Coliseum Blvd.
East, Fort Wayne IN 46805. email: fox@smtplink.ipfw.indiana.edu

OR

219 481-6836 (O)

219 485-2134 (H) FAX: 219 481-6985

Linda will be glad to serve as resource/ support person during the transition and first few issues compiled by the new Editor.



Members, remember that this is **YOUR** publication! It is only as useful and as interesting as the material/information you submit to your Editor! Don't forget to write or email when you have news of **ANY** kind that might interest *Feministas Unidas* (not **JUST** your publications, but also interesting conferences, films, articles you have come across!)

ATTENTION! ATTENTION! Renewal time is upon us! If you're not going to MLA in Chicago, where you can renew by paying one of the officers present at the Business Meeting, please use the form in the back of this issue to renew for 1996! Remember that we operate on a calendar year basis, so if you do **NOT** renew now, you will not receive the April issue of the *Newsletter*! Costs to produce the *Newsletter* continue to rise, yet considering that your dues also pay for the Jan. call for papers and the reception at MLA in addition to the two issues, you really have a bargain! So... do it now - **RENEW!**

A request has come from Gudrun Holtsmanns, a doctoral student in Germany working on her dissertation on the novels of Carmen Martín Gaité. She would like to hear from any of our members who have worked or are working on this author, or on a topic similar to hers which she describes thus:

“ Me interesa sobre todo cómo los personajes femeninos en las novelas hablan de si mismos y cómo se habla con ellas. Por eso pongo un énfasis especial en los diálogos entre los personajes. Los resultados de este análisis los quiero relacionar con teorías del 'sujeto femenino' y también con teorías que muestran cómo el lenguaje crea identidades (y vice versa). El último paso será comparar la manera de hablar de las mujeres ficticias con

la de las españolas 'de verdad.' ”

Gudrun would like also any bibliography (books, articles, book reviews) that would be helpful. Her address is:

Gudrun Holtsmanns
Schumannstr. 34
35415 Pohlheim
Germany

Laura J. Beard is now at **Texas Tech University** and has submitted the Call for Papers for Texas Tech's conference on women writers of the Spanish Golden Age and the Latin American colonial period. Note deadline of May 1, 1996 (see Upcoming Conferences section).

Carlota Caulfield, Mills College, received a Quigley Fellowship from the Women's Studies Program at Mills College to develop a multimedia software of her poetry. The title of the hyperbook for the MacIntosh is *Book of the XXXIX Steps*. She also received an Irvine grant to do research in Spain. She spent part of her summer in Barcelona and Madrid studying Sephardic history and culture. The Catalan avant-garde publishing house Cafe Central of Barcelona published a plaquette of her poetry: *Estrofas de papel, barro y tinta*. She presented it in Barcelona. Her book of erotic poetry *Tríptico de furias* will be published in Spain next January 1996.

Elaine Dorough Johnson of University of Wisconsin-Whitewater spent time this summer in Natal and in Recife, Brazil and visited with colleagues at the UFRN (Natal) and the UFPE (Recife), a number of whom expressed an interest in *Feministas Unidas* (they liked our name especially since it represents both Spanish and Portuguese language communities). One of these is **Constancia Lima Duarte**, of NEPAM, or “Nucleo 'Nisia Floresta' de Estudos e Pesquisas sobre a Mulher e Relações Sociais de Genero,” who is the current coordinator and author of the recently published biography of Nisia Floresta. Elaine has given her a gift subscription/membership and so we say ¡bienvenida Constancia!

Elaine also made a very good suggestion: “It would be wonderful if we could find a way to sponsor visits of Brazilian scholars to make presentations at MLA and other conferences. They are involved in so many interesting projects which feminists here would enjoy

hearing about. (Editor's note: this could be a topic for discussion at the business meeting). For example, there is Nadia Battella Gotlib's book on Clarice Lispector, which has just been published. The title: *Clarice: Uma vida que se conta*. The publisher: Editora Atica S.A., Rua Barão de Iguape, 110, São Paulo, 01507-900. The p.o. box number is 8656, and the FAX number is (011) 277-4146. Susan Canty Quinlan has a Fulbright to spend the spring semester at the UFPE in Recife, which should help bring about more "intercambio" between the Brazilian and U.S. feminist communities.

Amy Kaminsky, Univ. of Minnesota, reminds us: If you've given a paper at the last few MLA's in a Feministas Unidas session, and you haven't sent your paper to the Archive, it's not too late! Send it to:
Amy Kaminsky
Dept. of Women's Studies
224 Church Street S.E.
University of Minnesota
Minneapolis MN 55455

Magdalena Maíz-Peña, of Davidson College, who did such a wonderful job along with her husband Luis Peña and Mari Pino del Rosario of organizing hosting the 1994 Asociación de Literatura Femenina Hispánica conference, has been honored as one of the 1995 recipients of the Thomas Jefferson Award for Outstanding Teaching at Davidson College. Described as "a magnificent teacher and prolific scholar who is admired by all, adored by many, and always available to encourage students to do their very best," is the first Hispanic, first non-tenured faculty - and second female - to receive this honor. ¡Felicitaciones, Magdalena, y un abrazo de todas tus colegas feministas! (See story elsewhere in this issue).

Amalia Pereira is a new member who is ABD in comparative literature at the **University of California at Berkeley**. Currently Amalia is living in Santiago, Chile, and is writing her dissertation on four Chilean novelists writing since 1989. Amalia is presenting a paper on "Ana María del Río and Chile's 'Nueva Narrativa,'" Session #165 at MLA.

Rhina Toruño, University of Texas of the Permian Basin, this summer became a member of the Academy of Sciences of El Salvador (Ateneo Nacional de El Salvador) and in the same ceremony she became the

first woman in the history of the Academy of Salvadoran Language to become a member of the Real Academia de la Lengua Española. On that occasion she delivered a lecture on "The intertextuality between Anglo-Saxon Literature (*Tender is the Night* by F. Scott Fitzgerald, *Brideshead Revisited* by Evelyn Waugh) and Mexican Literature (*Reencuentro de personajes* by Elena Garro)," which will be published by the Journal of the Academy of Sciences. Look for news of Rhina's publications and works in progress in those sections, as well as a call for participation on a panel dedicated to the work of her late father, Juan Felipe Toruño, as part of the Congreso Internacional de Literatura Centroamericana in February 1996 in San Salvador, in the section for upcoming conferences. In addition, there is a nice interview of Rhina Toruño which you will find at the back of this issue.

Luz María Umpierre has been invited to belong to the organization International Platform that has had as members Mark Twain and John F. Kennedy among many other individuals with progressive political and creative ideas. President Clinton has invited her to be a part of the Organizational Committee for his re-election. Two of her poems have won Honorary Mention in a poetry contest in California. Her article on Carmen Lugo Filippi has appeared, in its English version, in the prestigious collection of essays *¿Entiendes? Queer Readings, Hispanic Writings*. (Editor's note: more on this volume under publication section) Umpierre, who received her Ph.D. from Bryn Mawr College in 1978, has also been nominated to the Women's Hall of Fame in Seneca Falls, New York.

María Elena de Valdés sends from Toronto the following news:

La novela de Lourdes Ortiz (Madrid 1943) *La fuente de la vida* resultó la obra finalista del Premio Planeta 1995. La trama se centra en un tema actual, el tráfico de niños, en América del Sur y en Rumanía. Otras obras de Ortiz: *Luz de la memoria* (1976), *Picadura mortal* (1979), *En días como éstos* (1980), *Urraca* (1982), *Arcángeles* (1986), *Los motivos de Circe* (1988). El Premio Planeta lo ganó Fernando G, Delgado con su novela *La mirada del otro*.

Falleció en la Coruña la novelista Elena Quiroga (Santander 1921). Ganó en 1951 el

Premio Nadal por su novela *Viento del Norte*.

Otras obras suyas: *La sangre* (1952), *Algo pasa en la calle* (1954), *La enferma* (1955), *La careta* (1955), *Plácida, la joven y otras narraciones* (1956), *La última corrida* (1958), *Tristura* (1960), *Escribo tu nombre* (1965), *Presente profundo* (1973). Fue la segunda mujer de ingresar a la Real Academia Española en 1983 (la primera fue Carmen Conde).

En 1995 se han celebrado muchos homenajes a Sor Juana Inés de la Cruz con motivo del tercer centenario de su muerte y otros tantos a Gabriela Mistral con ocasión del 50 aniversario de su nombramiento como Premio Nobel de Literatura, primero de América Latina. De seguro que en los próximos dos años veremos varios volúmenes de dichos actos.

Para información sobre el libro revisado por María Elena y su esposo Mario, *Latin America as Its Literature*, véase la sección sobre publicaciones. También gracias a María Elena hay información allí también sobre las recientes publicaciones de El Programa Interdisciplinario de Estudios de la Mujer de El Colegio de México.

Laura Beard, Texas Tech University, also participated in an NEH summer seminar on "Issues in the The Rhetorical Theory of Narrative: Form, Ideology, Ethics, and Audiences" at Ohio State University.

CONFERENCES OF NOTE

The First International Conference on "The Spanish and Latin-American Woman: International Challenges and Successes" (**I Congreso Internacional :La mujer española y latinoamericana en el mundo: Historia, éxitos y retos**) sponsored by the Hispanic Association for the Humanities took place July 31-Aug. 6, 1995 in Madrid. Were any of our members in attendance?

The Mid-America Conference on Hispanic Literature was held in Boulder on October 12-14, 1995. A good many of our members participated. Would someone like to submit a brief report of the sessions they attended?

The MMLA, which met Nov. 2-4 in St. Louis this year, had as a forum topic Contemporary

Spanish Women Writers and specifically "**Women into the Future: Fantasies, Imaginations, Dreams, Utopian Spaces, (Re) Elaboration of Fairy Tales,**" which was organized by Eva Legido-Quigley of University of Iowa. Perhaps Eva would give us a report of the session, as well as topics of interest for 1996 if she has this information. The problem is that the deadline for submissions occurred March 25, long before the *April Newsletter* saw the light. Perhaps if we can get the information about M/MLA quickly (before mid-January) it can be included in the Feministas Call for Papers which goes out in January.

Also, although this is not a conference but a competition, don't forget the **Letras de Oro** competition for creative writing in Spanish. The deadline for 1995 competition has passed, but the rules remain the same, so in the back of this issue you'll find an informational flyer, although it is for 1995 and not 1996. I know we have some members who are creative writers, and others of us who have published essays. So check it out!

UPCOMING CONFERENCES AND CALLS FOR PAPERS

At the **Congreso Internacional de Literatura Centroamericana** in San Salvador, Feb. 21-23, 1996, there will be a panel on the works of Nicaraguan writer Juan Felipe Toruño. **Rhina Toruño** invites responses (immediate) if someone wishes to participate; she can send copies of his poems and one of his novels, *El silencio*. The panel will pay homage to this writer who published 39 books. U. Texas Austin has many of his books, and U.C. Berkeley has the complete works. *See the flyer following this section* (I think Rhina means Jan. 15, 1996 as the date for proposals. However, since the Congreso is in late February, I would contact her immediately if you are interested.)

Unfortunately, the following notices arrived after the April issue and therefore the submission deadline has passed for them, but they are included because they are upcoming and of interest. See flyers after this section.

"Women in Action: Facing the Challenges of the 21st Century," a national women's

conference sponsored by The President's Commission on the Status of Women, California State University, Long Beach, March 28-30, 1996.

Sixteenth Annual Cincinnati Conference on Romance Languages and Literatures, University of Cincinnati, May 9-11, 1996. Be advised that the dates for submission of abstracts and for completed papers are early November and late March, respectively. For Spanish and Portuguese, M. Alison Garrad is the Conference Chair.

Also of interest is the **Conference on Iberoamerican Culture and Society and Simposio Internacional de Crítica Literaria y Escritura de Mujeres de América Latina**, being held Feb. 8-10, 1996 at the University of New Mexico.

The next group has submissions set for January or thereafter, so check the flyers that follow:

"The State of the University / The University and the State," 10th Annual Conference sponsored by the Graduate Group in Marxist Studies at SUNY Buffalo, March 8, 1996. (3 copies of abstract or paper, January 15, 1996)

The Second Annual Conference on Intellectual Freedom, Montana State University-Northern, April 18-20, 1996. (1-page abstract by February 1, 1996)

Texas Tech University's Conference on Women Writers of the Spanish Golden Age and Latin American Colonial Period, to be held October 10-12, 1996. (deadline for one-page abstracts is May 1, 1996)

The Eighth Annual Purdue University Conference on Romance Languages, Literatures, and Film, Purdue University, West Lafayette. Open topic. October 10-12, 1996 (deadline for two blind copies of your paper March 15, 1996)

CALLS FOR SUBMISSIONS (FOR PUBLICATIONS)

Siglo XX/ 20th Century calls for papers on "Cultural Studies and Hispanisms." See flyer for details. Deadline: February 1, 1996. Papers between 20-30 pp.

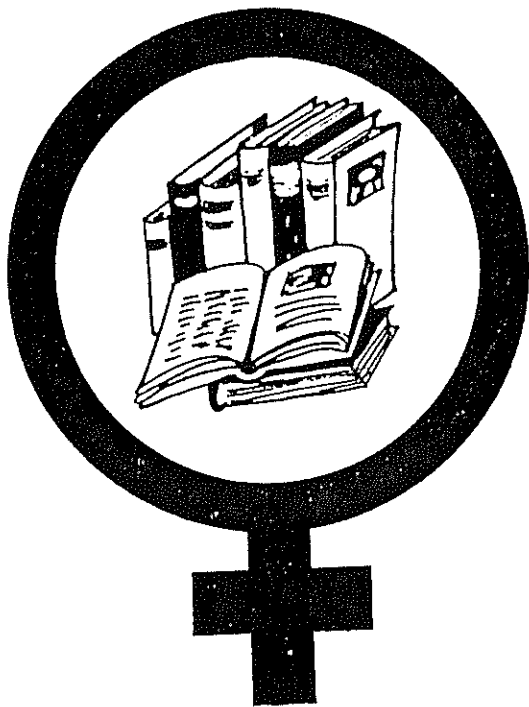
Monographic Review / Revista Monográfica calls for papers on "Hispanic Travel Literature" for Vol. XII (1996). Submissions of 12-15 pp. before August 31, 1996.

Janet Pérez of Texas Tech is editing a volume for Greenwood Press called *Feminist Encyclopedia of Spanish Literature*. She is in the process of making assignments and completing the final list of topics to be covered. She requests potential contributors to contact her as soon as possible; see following flyer for more information.

The **Bilingual Press / Editorial Bilingüe** has created a new series, Latin American Literature in Translation. The Press is seeking manuscripts in this new series that are compatible with its primary commitment to writing by Hispanics in the United States. That is, we are seeking English translations of works either written in Spanish either by U.S. Hispanics or by authors of other nationalities whose subject content touches upon issues of concern to U.S. Hispanics. The Press has already published in English translation six novels, including Emilio Díaz Valcárcel, *Schemes in the Month of March* (original title *Figuraciones en el mes de marzo*); Miguel Méndez, *Pilgrims in Aztlán* (*Peregrinos de Aztlán*); and Aristeo Brito, *The Devil in Texas* (*El diablo en Texas*), as well as poetry in English translation by Sor Juana Inés de la Cruz and Rosario Castellanos. Inquiries and proposals should be directed to the series editor, David William Foster, Regents' Professor of Spanish, Department of Foreign Languages, Arizona State University, Tempe, AZ 85281-0202 (FAX: 602-965-0135).

Garland Publishing Inc. of New York is seeking manuscripts for its monograph series on Latin American Studies. The monographs will deal with significant aspects of literary writing, defined broadly and including general topics, groups of works, or treatments of specific authors and movements. Titles published have been selected on the basis of the originality of scholarship and the coherency of the theoretical underpinnings of the critical discourse. Cognizant of the fact that literary study is an ongoing dialogue between multiple voices, established topics and approaches complement attempts to revise the canon of Latin American literature and to propose new agendas for their analysis. Studies will also focus on interdisciplinary approaches, the bridging of national and linguistic divisions, subaltern studies, feminism, queer theory, popular culture, and minority topics. The

series includes only studies written in English. The series has scheduled for publication in spring 1996 Elena Martínez's groundbreaking examination of Lesbian writing in Latin America. Contact Garland Publishing.



WORKS IN PROGRESS

Herrera-Sobek, María and Helena María Viramontes, eds. (Univ. of California, Irvine). New, revised edition of *Chicana Creativity and Criticism: New Frontiers in American Literature* (Albuquerque: Univ. of New Mexico Press), Spring 1996. New poems by Lorna Dee Cervantes and Naomi Quiñónez. In addition, there is a short story by Sheila Ortiz Taylor. Critical articles by renown critics such as Norma Alarcón and Tey Diana Rebolledo are included.

Herrera-Sobek, María and María Helena Viramontes, eds. *Chicana Writes: On Word and Film* (Berkeley, CA: Third Woman Press, 1996 forthcoming). It is a collection of creative works by Bernice Zamora, Sandra Cisneros, Ana Castillo and others. The book includes critical articles by Héctor Torres, Erlinda Gonzáles-Berry, Juan Bruce-Novoa and others.

By the way, **María Herrera-Sobek** is the Director of the Chicano / Latino Studies

Program at University of California, Irvine.

Toruño, Rhina (University of Texas at Permian Basin) has the following in press:

"El ante-juicio de la Revolución Mexicana: *Felipe Angeles*." Puebla, México: University Press of Puebla, México, 1996-1997.

"La crítica novelada a líderes socialistas en *Y Matarazo no llamó...* in *Homenaje a Elena Garro*. México: U. Autónoma de Nuevo León Fac. de Filo. Lit., 1995-1996.

"La cenicienta en una fiesta de medianoche en el país de la sonrisa." Rev. of *Después de medianoche* by David Escobar Galindo, in *Obras teatrales de un solo acto de dramaturgos latinoamericanos*. U. de Antioquia, 1996. Co-authored with Carlos Amaya of Indiana University.

PUBLICATIONS BY MEMBERS

Articles

Toruño, Rhina (University of Texas at Permian Basin). "La opresión como categoría medular en la obra de Elena Garro," "Conversación con Elena Garro alrededor de sus personajes de ficción," and "*Y Matarazo no llamó...* Novela política y la última escrita por Elena Garro," *LETRAS INFORMA*, Año II, No. 6 (Sept.-Dec. 1994), 9-14. Dept. of Literature, School of Humanities, U. San Carlos, Guatemala.

Toruño, Rhina. "Distintos referentes y afines significantes en *La muerte de Artemio Cruz* y El siglo de las luces," *Arts 3* (San Salvador, 1993): 29-33.

Books

Bergmann, Emilie L. (Univ. of California, Berkeley) and **Paul Julian Smith, eds.** *¿Entiendes?: Queer Readings, Hispanic Writings* (Durham, North Carolina: Duke University Press, 1995). ISBN 0-8223-1615-3, paper \$18.95. ISBN 0-8223-1600-5, library cloth edition \$52.95.

"¿Entiendes?" is literally translated as "Do you understand? Do you get it?" But those who do "get it" will also hear within this question a subtler meaning: "Are you queer? Are you one of us?" The issues of gay and lesbian identity represented by this question are explored for the first time in the context of Spanish and Hispanic literature in this groundbreaking anthology. Combining intimate knowledge of Spanish-speaking cultures with contemporary queer theory, these essays address texts that share both a common language and a concern with lesbian, gay, and bisexual identities. Contributors include several Feministas members.

Feal, Rosemary Geisdorfer (Univ. of Rochester) and **Carlos Feal**. *Painting on the Page. Interartistic Approaches to Modern Hispanic Texts*. (Albany, NY: State University of New York Press, 1995). ISBN 0-791402604-1 paper \$19.95. ISBN 0-7914-2603-3 hardcover \$59.50. *Painting on the Page* devises critical strategies that combine psychoanalysis, feminism, semiotics, and philosophy to examine late 19th- and 20th-century Spanish and Spanish-American literature in relation to painting and to larger questions of art and literary history. The authors widen the theoretical lines to Hispanism, where approaches of this kind are rare. The book raises crucial concerns that relocate the art works and texts in question beyond the historical or aesthetic framework in which they have been traditionally placed. See order sheet following this section.

Ganelin, Charles (Purdue Univ.). *Rewriting Theatre. The Comedia and the Nineteenth-Century Refundición*. (Cranbury, NJ: Bucknell Univ. Press - Associated Univ. Presses, 1995). ISBN 0-8387-5259-4. \$42.50. *Rewriting Theatre* undertakes a study of the refundición or "recast" of the Spanish Golden Age *comedia* in the late eighteenth and nineteenth centuries. The Reception Theory orientation discusses how the recast was received in its time; performance reviews contemporary with the new versions of old plays indicate the controversy elicited between those who believed, on the one hand, that the "classics" should be preserved as they have been handed down, and on the other, that a work of art is never "finished" and is always open to new stagings and interpretations. See flyer following this section.

Jehenson, Myriam Yvonne (Univ. of Hartford). *Latin - American Women Writers*.

Class, Race, and Gender (Albany, NY: State University of New York Press, 1995). ISBN 0-7914-2560-6 paperback \$18.95 ISBN 0-7914-2559-2 hardback \$57.50. This book provides a much needed grouping of Latin-American women, emphasizing their differences - the diversity of their cultural backgrounds, socio-economic conditions, and literary strategies - as well as their commonalities. Humble writers of the Spanish and Portuguese testimonio and sophisticated postmodernist authors alike are contextualized within a "matriheritage of founding discourses." See order sheet following this section.

Kaminsky, Amy Katz (Univ. of Minnesota). *Water Lilies. An Anthology of Spanish Women Writers from the Fifteenth Century through the Nineteenth Century* (Minneapolis: U. Minnesota Press, 1995). \$21.95 paper. \$54.95 cloth. 592 pp. Poetry and prose by Spanish women, here both in English and Spanish.

Lima Duarte, Constancia. *Nisia Floresta: Vida e obra* (Natal, Brasil: Universidade Federal Do Rio Grande Do Norte. Ed. Universitaria, 1995). See flyer following this section.

Mangini, Shirley (California State Univ., Long Beach). *Memories of Resistance: Women's Voices from the Spanish Civil War* (New Haven: Yale Univ. Press, 1995). ISBN 05816-0 \$25.00. Study of testimonies and autobiographies of Spanish women who participated in the war effort and who suffered imprisonment and exile afterwards. See full description on flyer following this section.

Rubio, Patricia (Skidmore College). *Gabriela Mistral ante la crítica: Bibliografía anotada* (Santiago, Chile: Dirección de Bibliotecas, Archivos y Museos, 1995, 440 pp.) An annotated bibliography of initial work on Gabriela Mistral's poetry, prose, biography, etc. 3898 annotated entries; it includes indexes of poems and articles of Gabriela Mistral, with references and a list of authors and periodicals.

Valdés, María Elena de y Mario J. (University of Toronto). *Latin America As Its Literature* (Smyrna DE: CNL/Griffon House Press, 1995). ISBN 0-918680-55-7. 128 pp. \$15 handling included. See order form following this section.

OTHER PUBLICATIONS OF INTEREST

El Program Interdisciplinario de Estudios de la Mujer de El Colegio de México anuncia sus nuevas publicaciones:

Aralia López (coord.) *Sin imágenes falsas, sin falsos espejos. Narradoras mexicanas en el siglo XX* (628 pp)

Soledad González (comp.) *Las mujeres y la salud* (258 pp)

Soledad González Montes y Vania Salles (comps.) *Relaciones de género y transformaciones agrarias. Estudios sobre el campo mexicano* (358 pp)

Ana María Fernández Poncela (comp.) *Participación política: las mujeres en México al final del milenio* (254 pp)

Soledad González, Olivia Ruiz, Laura Velasco y Ofelia Woo (comps.) *Mujeres, migración y maquila en la frontera norte* (270 pp)

Pedidos/información:

David William Foster has edited *Latin American Writers on Gay and Lesbian Themes. A Bio-Critical Sourcebook*. Published a year ago, price \$85. (Westport Ct: Greenwood Publishing). See flyer following this section.

Arte Público Press has published several new items of interest to our members:

Alma Albert, *A Perfect Silence* (Arte Público Press, \$19.95)- novel by the author of four books of poetry, and like the protagonist of her novel, born into poverty in Puerto Rico.

Lucha Corpi, *Cactus Blood* (Arte Público Press, 18.95) - a mystery novel.

María Espinosa, *Longing* (Arte Público, \$9.95). A psychological first novel by Bay Area writer about a woman who struggles to build her own strength.

Roberta Fernández, ed. In Other Words. (Arte Público, 1994, \$19.95). This is a collection of the voices of 45 Latina writers.

See selected reviews of these publications following this section.

Our friends at Bilingual Review/Press also just printed their new catalog. Among their "recent and forthcoming" items is a new book by Judith Ortiz Cofer, *Reaching for the Mainland & Selected New Poems*, \$9.00. ISBN 0-927534-55-X. Don't miss the listings in this catalog, including *Three Times A Woman: Chicana Poetry* (includes María Herrera-Sobek's poetry), several novels and a collection of short stories by Alma Villanueva, a collection of stories by Alicia Gaspar de Alba, poetry by Diana Rivera, Marjorie Agosín, etc. The catalog can be acquired by writing Bilingual Review /Press, Hispanic Research Center, Arizona State University, P.O. Box 872702, Tempe, AZ. 85287-2702.

One last notice: *The Archivo Popular de la Mujer: Primera Antología* is a collection of materials by and for grassroots women's movements in Latin America, published by the Archivo % Spanish and Portuguese, Stanford University, Stanford, CA 94305-2014. The Anthology, which contains very interesting printed materials, is available as described on the flyer included after this section. (For U.S. \$5.00 plus \$2.50 postage and handling).

Whew! That's all, folks! Please remember to renew NOW - and since this will be my last Newsletter in most likelihood, let me say that although this work is a labor of love, I have gained so very much from doing it for 15 years - friends and colleagues most of all, but also the "keeping current" which is so necessary for us all. ¡Adelante! ¡En la unidad hay fuerza!



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Jehenson/ *Latin-American Women Writers*
___\$18.95 pb 2560-6/___\$57.50 hc 2559-2
Huescar/ *Jose Ortega y Gasset's Metaphysical...*
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About the Author: Charles Ganelin received his B.A. at Dennison University, and his M.A. and Ph.D. at the University of Chicago. He is presently on the faculty at Purdue University. He has published a critical edition of Andres de Claramonte's *La infelice Dorotea* and is co-editor with Howard Maning of *Studies in "Comedia" Theory, Text, and Performance* (forthcoming). He has written as well on Tirso de Molina and other Golden Age writers.

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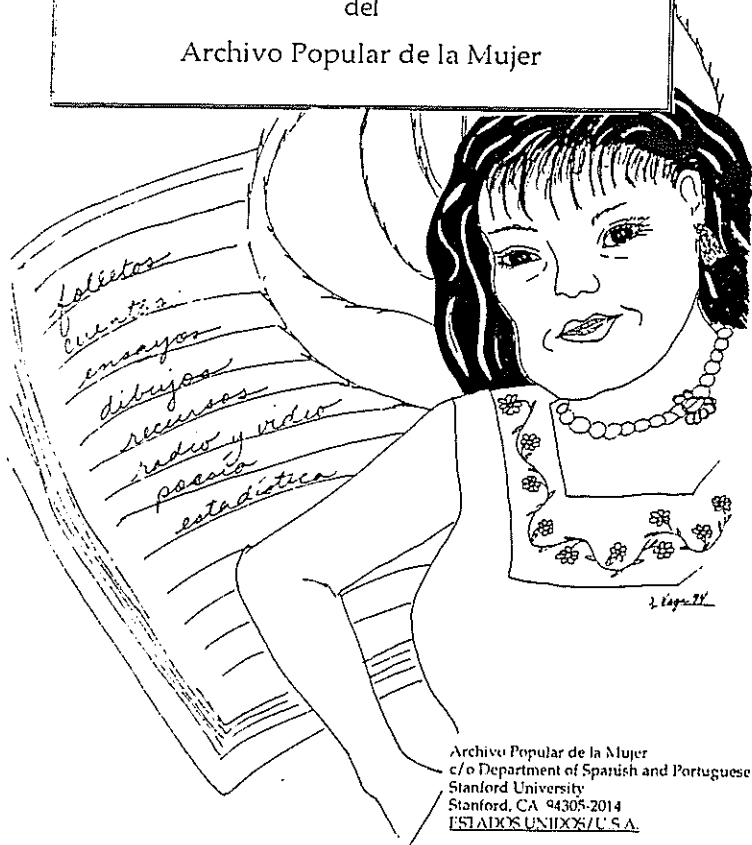
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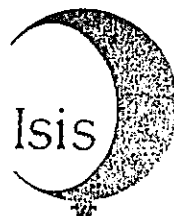
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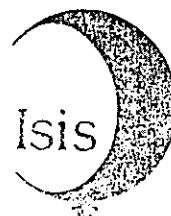
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