

# FEMINISTAS UNIDAS FEMINISTAS UNIDAS

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

APRIL 1995  
VOL. 15, NO. 1

*A veces siento que el Sol sale para mí, y lo único que quiero es tocar su  
luz, abrazar un pedacito, aunque fuera chiquito,  
impenetrable, un pedacito nomás, porque yo  
también quiero ser de luz...*

no. Toledo 15-1-95



Queridas hermanas:

It is hard to believe that in a few weeks, most of us in the academic world - at least, those of us on semester systems - will be finished with another academic year! In the Editor's part of the world, spring has been very erratic; it seems like "anything goes," with temperatures ranging from the 30's to the 70's. In any case, Linda wishes you all oxymoronically a restful and productive summer!

Linda also wishes to thank **Mirta Toledo**, Argentine artist and independent scholar, for the cover of this issue; her collaboration effort for this issue and the last has been remarkable, and her artwork has made this publication so much more attractive! Note also her book and print for sale: flyers follow.

### ANNUAL BUSINESS MEETING AND RECEPTION AT MLA '94



The annual business meeting was held on **Thursday, December 29th at 6 P.M.** in the suite of outgoing President Lou Charnon-Deutsch, SUNY Stony Brook, in the San Diego Hyatt Hotel. Our incoming president for 1995-1996 Amy Katz Kaminsky, University of Minnesota Twin Cities, was welcomed, our outgoing president Lou Charnon Deutsch was thanked, our vice-president for 1995-1996 Mary Jane Treacy, Simmons College, was welcomed, topics and organizers for MLA '95 were decided, and a treasurer, Lynn Talbot, Roanoke College, was chosen to replace Patty Klingenberg, who will be on leave in Spain next year! *Thanks go to both Lou and Patty for their efforts on behalf of Feministas Unidas.*

Also, a new dues structure was instituted in order to cover the costs of producing mailing the Newsletter issues, as well as the Call for Papers each January/February. If you have not renewed, check out the last few pages of this issue, where you will find a form reflecting the new sliding scale. *By the way, the Newsletter can no longer be sent to those who have not renewed in the first four months of each calendar year* because the costs are too great (each issue costs approximately \$3.50 to produce and mail); the message is, **RENEW** promptly each January if you are not attending

the MLA. We are still attempting to have senior members of our professions subsidize to some extent the junior members, but as costs have risen for duplication and postage, this organization, which has not had an increase for many, many years, needed to take this action.

From all accounts both of the Feministas sessions were wonderful; the Sor Juana session was particularly "packed"! We want to thank Electa Arenal, Coll. of Staten Island, City Univ. of New York and Amanda Powell, Univ. of Oregon, for all their hard work in organizing the Sor Juana workshop, and Alda Blanco, Univ. of Wisconsin, Madison, for the great job in putting together the panel on Feministas Unidas Read Visual Culture. Of course, we thank all the participants as well!

On the following pages you will find a letter from our new *presidenta*, Amy Kaminsky, as well as written instructions on the procedures to follow for MLA and Feministas Unidas, in case you may be willing to do the organizing for 1996. The exact dates vary from year to year, but the procedures remain pretty much the same.

You will also find an **application to our scholarship fund** for travel to MLA '95 in Chicago. Read the form carefully, and should you or a student member of Feministas Unidas wish to apply, please send the completed materials to Amy Kaminsky, as indicated on the form. If any member wishes to serve on the committee to help Amy make the selection, please let her know *as soon as possible*, since the deadline for applications is August 1st.

### FEMINISTAS UNIDAS SESSIONS AT MLA (Chicago) 1995

#### Panel: Mapping Nuestras Críticas

**Presider:** Elizabeth Horan, Arizona State U.

1. "(De)Colonizing Latin American Feminism,"  
Melissa Lockhart, Wake Forest University

2. "Navigating Latin American Feminist Theory," Catherine Den Tandt, Tulane Univ.

3. "Crítica cultural entre feminismo y posmodernismo," Hermann Herlinghaus and Nelly Richard, Max Planck Institute, Berlin

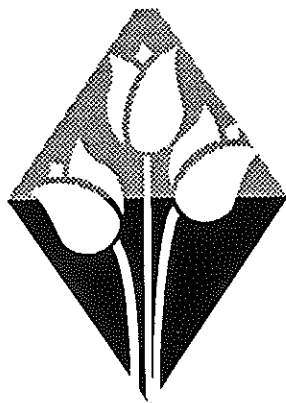
Respondent: Debra Castillo, Cornell Univ.

**Workshop: Teaching the Unknown:  
Feminist Post-canonical Strategies**  
President: M. Victoria García-Serrano, Emory  
University

1. "Regenerating the 'Generation,'" Judith Kirkpatrick, University of Alabama
- 2 "Tropicalizations: Beyond Self and Other in Latin American & U.S. Latino Literature," Suzanne Chavez Silverman, Pomona College
3. "What Difference Does it Make?," María Inés Lagos, Washington University, St. Louis

Watch for more information about specific times and dates in the December issue, plus we will be printing the panel papers in advance (**panelists:** please make sure to send your papers to your organizer so she can forward them for inclusion in the December Newsletter so more time will be able to be devoted to discussion in Chicago! A date of October 1st is recommended; in no case should they be sent later than November 1st. )

**IMPORTANT NOTE:** We have just received notification that allied organizations will only be allowed to organize two sessions at a convention. For us, this will not be a major change, since **normally we have a suite at which the business meeting/reception is held** in lieu of a business meeting whose room MLA arranges. However, should we decide some year, as we did the year we received allied organization status, to celebrate with a social event listed on the formal MLA program, this will count as one session, as does a formal business meeting whose room MLA puts on the program. In addition, any MLA member who is also an allied organization member may, on behalf of the allied organization, submit a proposal for a special session or a special event. *We all need to be aware of these changes.*



**INSTRUCTIONS FOR ORGANIZING  
MLA SESSIONS FOR FEMINISTAS  
UNIDAS**

If there are co-chairs, make sure each person knows her responsibilities.

- 1) Obtain MLA program forms for allied organization. Usually the President receives them and brings them to the December business meeting. Observe dates as listed: on the following page of this Newsletter you will find the approximate dates by which MLA requires action.
- 2) When you send the announcement for the MLA Spring Newsletter of the session topic in early Jan., send a "blurb" to Linda/Newsletter Editor for distribution to FU members. This should be more detailed than the one sent to MLA.
- 3) The "literary" session usually includes 3-4 paper-preparers and one discussant. Papers are normally sent out to FU members (see below). The Workshop has included three or four facilitators to lead small groups. See programs from previous years.
- 4) Always notify the Newsletter Editor as soon as you know the details of your session (in April, send program copy; in August, send time/place of session and final program copy!)
- 5) We no longer need a closed business meeting room, so you don't need to check that on the form for MLA (this is assuming we continue to hold our business meeting/reception in a suite).
- 6) Make sure all participants are members of MLA (by April 1st) **AND** *current* members of Feministas Unidas
- 7) Instruct those who are preparing papers to submit their papers to you by October 1st at the latest. Otherwise, there will not be enough time to get them into the December FU Newsletter.
- 8) Paper must be prepared as follows (let the participants know these details when you accept them into the session).  
  
Typed or word-processed, SINGLE SPACED in a 10 or 12 font. **MAXIMUM 6** pages, inc notes and bibliography. Name on each page. Number pages.

Send copies as soon as you receive them to the

Newsletter Editor.

9) Instruct Workshop participants to bring enough copies of any materials for their group (usually about 15) OR send to you by October 1 to forward to the Newsletter Editor for publication in the December Newsletter.

10) Inform program participants of date, time, place of session when you hear from MLA in Aug.



### UPCOMING CONFERENCES OF NOTE

There are two conferences in October whose deadlines of April 1st and April 15th (revised to April 30th) have passed for submissions, but they are worthy of attention:

The Seventh Annual Purdue University Conference on Romance Languages, Literatures and Film, to be held October 5-7, 1995 in West Lafayette, Indiana. Open topics. Finished papers only by April 1, 1995.

Note(for next year, perhaps!): The conference coordinators will consider requests for special sessions organized around a specific topic, author, or work. Proposals should be submitted by February 1, 1995. Conference coordinators include member **Patricia Hart**. For more information, contact:

Dept. of Foreign Languages and Literatures  
1359 Stanley Coulter Hall  
Purdue University  
West Lafayette, IN 47907-1359  
telephone: (317) 494-7691  
fax: (317) 496-1700

VI Conferencia Internacional de la Asociación de Literatura Femenina Hispánica with the topic of *La representación femenina: Imagen y escritura* will be held 19-21 Oct., 1995 at Barnard College, New York. Deadline for 1-p. abstract and 1-p. c.v. was April 15. Isolina Ballesteros, Alessandra Luiselli, and Licia Fiol-Matta are co-coordinators. For more information, contact:  
Dept. of Spanish and Latin American Cultures  
Barnard College, 3009 Broadway  
New York, NY 10027-3598  
FAX (212) 854-7491

### MEMBERS' NEWS

**Carlota Caulfield**, Mills College, sent notice of Hispanic Studies' Spring Lecture Series, which included Mexican composers, filmmakers and authors. Of special note were Sara Levi Calderón's presentation, "The Lesbian Novel in a Patriarchal World," and Gwen Kirkpatrick's presentation, "The Cultural Politics of NAFTA."

Congratulations are also due to Carlota, who won an honorable mention for her collection of poems titled "Estrofas de Papel, Barro y Tinta" in the international Spanish poetry contest jointly sponsored by the Association of Doctores y Licenciados Españoles en los Estados Unidos (ALDEEU) and the Cultural Office of the Spanish Embassy. The contest awarded a first place and three honorable mentions from among the 447 submissions.

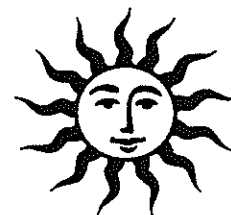
**Linda Fox**, IPFW, brings your attention to the change of address for *Vindicación Feminista* from Barcelona to the Madrid location. The address is:

Vindicación Feminista  
C/Magdalenia 29, 1 A  
28012 Madrid  
España

See flyers in this issue publicizing the magazine and other publications as well.

Linda also wants to pass on this information which calls for volunteers willing to translate essays from the book edited by Rosa Rojas titled *Chiapas: Y las mujeres ¿qué?* published in 1994 by the Centro de Investigación y Capacitación de la Mujer A.C. or those who might let Harry Cleaver know of extant translations of any of the included essays. Harry will send you the list of articles by email if you contact him:

Harry Cleaver  
Department of Economics  
University of Texas at Austin  
Austin TX 78712-1173  
Phone (hm) (512) 442-5036  
(off) (512) 471-3211  
Fax: (512) 471-3510  
E-mail: hmcleave@mun.do.eco.utexas.edu



**Librada Hernández** (Furman Univ.) sends the following call for submissions:

### **Lesbian, Gay, and Queer Topics in Latin American and Spanish Writing**

The editors of a proposed collection of essays on lesbian, gay, and queer topics in Latin American and Spanish writing seek contributions. All critical approaches are welcome, but applications of lesbian, gay or queer theory are particularly encouraged. Send proposals or essays to Robert Ellis, Dept. of Spanish and French Literary Studies, Occidental College, 1600 Campus Road, Los Angeles, CA 90041-3314, or Librada Hernández, Dept. of Classical & Modern Languages, Furman University, 3300 Poinsett Highway, Greenville, SC 29613-0452.

**Magdalena Maiz-Peña** (Davidson College), coeditor for the Asociación de Literatura Femenina Hispánica's newsletter GraFemas, sends news that the Asociación has a new board: Raquel Romeu, presidenta; Debra Castillo, vice-presidenta; Susana Cavallo, secretaria; Judith Richards, tesorera; Elena Sánchez Mora, Asunción Horno-Delgado and Carmen Sotomayor, vocales. Teresa Valdivieso and Adelaida López de Martínez are the other vocales. Please note the conference announcement, located elsewhere in this issue, for the VI Conferencia Internacional of this group, to be held in New York at Barnard College in October. Send membership dues of \$20 to join the Asociación to: Dr. Adelaida Martínez, Editor *Letras femeninas*, 1111 Oldfather Hall, Univ. of Nebraska-Lincoln, Lincoln, NE 68588-0315.

**Nancy Mémbrez** (Univ. of Texas, El Paso) has once again "come through" with interesting material for the Newsletter! Mil gracias, compañera, for the article on Bemberg from *El País*, the essay by Sandra Cisneros from *La Voz de la Esperanza*, published by a local women's organization in San Antonio in March 1995, and the *Llamado urgente* also from *La Voz*. Readers will find them on later pages. Also check out the other articles Linda has provided on Julia Álvarez, Denise Chávez, and Esmeralda Santiago.

Member **Kathleen McNerney** (West Virginia Univ.) gave a lecture titled "Finding the Forgotten Flowers, (Re) Searching Lost Voices: Marginal Writers of Spain" as a recipient of the Benedum Distinguished Scholar Award (in the Humanities and

Performing Arts category) at West Virginia University. The establishment of these awards, designed to honor excellence in creative research and scholarship by the faculty of West Virginia University, was made possible through the efforts of the Distinguished Professors of West Virginia University. Another member, H. Patsy Boyer, of Colorado State University, introduced Kathleen at the lecture. Congratulations, Kathleen! (See listings under publications and flyers following).

That's all this time for members' news! Please don't forget to send word of anything you think might be of interest to your compañeras. We often remember our to send our publications data, but how about other items of interest too? **This is your Newsletter; it is only as interesting as the information sent! AND if you haven't renewed for 1995, please fill out and send the form at the end of the Newsletter to Lynn Talbot.**

## **WORKS IN PROGRESS**

### **Books**

**Caulfield, Carlota** (Mills College) and Miguel Ángel Zapata, eds. *Letters to Aruro Torres Rioseco* (Oakland: Mills College Center for the Book, forthcoming spring 1995). This collection offers us a rare opportunity in Hispanic Letters - the ability to appreciate the intimate literary and personal ties between writers. Among the letters reproduced in this volume are letters from Gabriela Istral, Marta Brunet, and Cecilia Meireles among others.

**Horan, Elizabeth** (Arizona State University) and Patricia Vazquez, co-translators. . Translation: *Sor Juana: El Divino Narciso/The Divine Narcissus*. Bilingual Translation.

### **Articles**

**Fox, Linda C.** (IPFW). "From *Chants to Borders to Communion: Pat Mora's Poetic Journey to Nepantla*," (ASU: *Bilingual Review/Revista bilingüe*, forthcoming, 1996). This article analyzes the borderdweller perspective in Pat Mora's poetry using her 1993 book of essays *Nepantla: Essays from the Land in the Middle* and border theory.

## PUBLICATIONS

### Articles

**Beard, Laura J.** (University of Victoria) "The Mirrored Self: Helena Parente Cunha's *Mulher no Espelho*," *College Literature* (February 1995), special issue on "Third World Women's Inscriptions."

**Caulfield, Carlota** (Mills College) "Exilio, subversión e identidad en la poesía de Magali Alabau," *Latinos in the U.S. Review* (Middlebury College: 1994): 40-43.

**Horan, Elizabeth** (Arizona State University), "Gabriela Mistral (Lucila Godoy Alcayaga 1889-1957)," in David William Foster, ed. *Latin American Writers on Gay and Lesbian Themes: A Bio-Critical Sourcebook* (Greenwood Press, 1994). Examines the rejection of heterosexuality in Gabriela Mistral's work, describes the role of women as emotionally central to her life, draws from Lesbian reading of Mistral by Sylvia Molloy and Raquel Ocea.

**Makris, Mary** (University of Louisville), "Metadrama, Creation, Reception and Interpretation: The Role of Art in Paloma Pedrero's *El color de agosto*," *Estreno* (Primavera 1995): 19-23.

**Sullivan, Constance** (Univ. of Minnesota), "Gender, Text, and Cross-Dressing: The Case of 'Beatriz Cienfuegos' and *La Pensadora Gaditana*, *Dieciocho* 18.1 (Spring 1995). Discusses the textual presence of a male-to-female cross-dressed author in this 1763-1764 periodical, relating its ideology to the socio-historical circumstances of 18th-century Spanish women's lives and suggesting what other "category crimes" (Marjorie Garber's term) or cultural anxieties might be displaced onto this transvestite figure that by itself, already destabilizes gender categories in its presentation of (female) gender as performable artifact.

**Umpierre, Luzma** (SUNY), "Incitaciones Lesbianas en "Milagros, Calle Mercurio" de Carmen Lugo Filippi," *Revista Iberoamericana*, Vol. dedicado a la literatura puertorriqueña (U. of Pittsburgh), 1993. Application of her own "homocritical theory of reading" to an *apparently* "straight" short story.

### Books

**Brown, Joan L.** (Univ. of Delaware) and Carmen Martín Gaité, co-authors. *Conversaciones creadoras* (D.C. Heath: 1994). A conversation textbook based on action learning and interactive role-playing, this book is centered around unfinished mini-dramas by Carmen Martín Gaité, written expressly for the book. Students assume the roles of the mini-drama characters and devise endings to the vignettes. For second-year or third-year students. (see flyer following)

Halsey, Martha (Penn.State Univ.), *From Dictatorship to Democracy: The Recent Plays of Buero Vallejo* (Ottawa, Canada: Dovehouse Editions) 1994. This book offers an analysis of Buero's seven most recent plays: *La Fundación*, *La detonación*, *Jueces en la noche*, *Caimán*, *Diálogo secreto*, *Lázaro en el laberinto* and *Música cercana*. (See flyer following).

**Horan, Elizabeth** (Arizona State Univ.), *Gabriela Mistral: An Artist and Her People* (Washington, D.C.: Organization of American States), 1994. 231 pages plus bibliography and 10 pages of photos. Examines the way that Gabriela Mistral (1889-1957), first Latin American Nobel laureate, used the niches of children's literature and school-based work to expand and address an audience of Latin American women and men, especially educators.

**Marting, Diane** (Columbia Univ.), *Clarice Lispector: A Bio-Bibliography* (Westport, CT: Greenwood Publishing Group), 1993. This reference provides a detailed record of Lispector's life and career, plus critical essays on her major works, as well as extensive bibliography, with an index. (See flyer following).

**McNerney, Kathleen** (West Virginia Univ.) and Cristina Enríquez de Salamanca, *Double Minorities of Spain. A Bio-Bibliographical Guide to Women Writers of the Catalan, Galician, and Basque Countries* (NY: MLA), Jan. 1995. See flyer following.

**McNerney, Kathleen** (West Virginia Univ.) and Nancy Vosburg (Stetson Univ.), *The Garden Across the Border. Mercè Rodoreda's Fiction* (Cranbury, NJ: Associated University Presses - Susquehanna Univ. Press), 1994. 264 pp. This collection presents a wide-

ranging view of Rodoreda's work - and essays by several of our Feministas members. See flyer following.

**Rebolledo, Tey Diana** (Univ. of New Mexico), *Women Singing in the Snow. A Cultural Analysis of Chicana Literature* (Tucson: U. of Arizona Press), spring 1995. 248 pp. \$26.95 paper/\$35 cloth (800) 426-3797. The first book-length analysis of the Chicana literary tradition, this work is a substantial contribution to American feminist literature. Rebolledo traces the development of Chicana literature from 1848 to the present, exploring the struggle Chicana writers have faced in finding their voices and the ways they have broken taboos by transgressing into traditionally male spaces.

**Rodriguez-Lee, María Luisa** (Univ. of Minnesota-Morris), *María Grever: poeta y compositora* (Scripta Humanistica), 1994. ISBN 1-882528-05-0. Este libro es un análisis detallado de la poesía y música de María Grever, la única mujer compositora latinoamericana durante los primeros 35 años del siglo XX, quien con su letra y música ganó fama internacional. El libro estudia su carrera artística y el doble talento de poeta y compositora.

**Umpierre, Luzma** (SUNY), *For Christine. Poems & One Letter* (Chapel Hill, North Carolina: Professional Press), 1995. ISBN 1-57087-117-5. Luzma says in the introduction: "This collection is appropriately set as a collection of poems addressed to people who have died, or to incidents that I have felt almost as a living death. It is also about influences which have made me live." Lourdes Torres has said "These poems, so personal and heart-felt, are an act of courage that unmask the resiliency of the human spirit in the face of unmitigated hate and violence."

## TRANSLATIONS

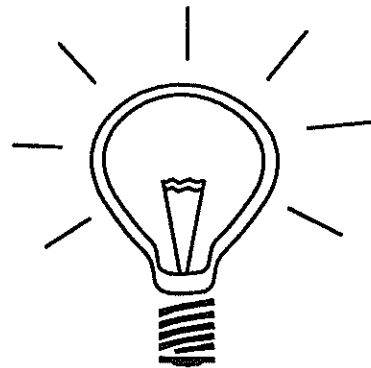
**Horan, Elizabeth**, tr. (Arizona State Univ.), *Happiness: Stories by Marjorie Agosín* (Fredonia, NY: White Pine Press), 1994, 218 pp. Translation of 25 stories and prose poems, plus a critical introduction placing Agosín's work in socio-historical context and discussing the practice of translation.

**O'Connor, Patricia W.** (Univ. of Cincinnati), tr. *Ana Diosdado: Yours for the Asking*

(*Usted también podrá disfrutar de ella*) (University Park, PA: ESTRENO), 1994. See flyer following to order (\$6.00)

**Valis, Noël** (Johns Hopkins Univ.), tr. *Las conjuradoras: Antología bilingüe de seis poetisas norteamericanas de hoy* (Ferrol: Esquíno), 1993. 253 pp. Critical introduction by Valis. Selected poetry of Sharon Olds, Linda Gregg, Maura Stanton, Carolyn Forché, Allane Rollings, and Tess Gallagher.

**Zatlin, Phyllis** (Rutgers Univ.), tr. *Paloma Pedrero: Parting Gestures: Three by Pedrero* (*El color de agosto, La noche dividida, Resguardo personal*) (University Park, PA: ESTRENO), 1994. See flyer following to order (\$6.00).



Please send your bright ideas, contributions, and suggestions to the Newsletter Editor or to the President! We welcome your input! For now, wherever on the face of the globe you may be headed this summer, stay healthy and happy!



Queridas colegas,

As I write this, it is about a week since a bomb in the shape of a rented truck was detonated in Oklahoma City, killing (at current, rising count) 102 people. Horror, mourning and outrage now have begun to dissipate, as they inevitably do, though perhaps at a faster rate than is seemly. The television coverage has diminished: now reporters have caught the scent of a story behind the story. For as we soon learned (despite the early, widespread assumption that this carnage was caused by our other-of-the-decade, Middle Eastern bad guys), the men responsible for killing workers and children and people interacting with the federal government, are home-grown. The early perception of dark foreigners killing heartland (read "white") Americans has shifted in another way as well: Oklahoma City is a multi-ethnic and multi-racial town. Asian-Americans, Indians, Blacks, and Latinos --as well as whites-- were in the Federal Building that day.

The killers represent, ironically enough, a bizarre guerrilla of the right. We learn that the man now under arrest and suspected of the bombing is connected to those packs of men, fascinated by guns and terrified of anyone not like them, that style themselves militias. Loosely banded together by Internet connections, radio shows, homemade videos, a love of weaponry, and an almost classically paranoid political analysis, these militias have now, it seems, begun to take up arms to defend the country against its government. In case you were worrying that the United States was moving inexorably to the right, these guys are telling us that there is a conspiracy of the left--and, no doubt, if they considered us at all, that we --as intellectual feminists concerned with Luso-Brazilian, Spanish, Latino, Caribeño literature and culture-- are part of it, together with the White House, Congress, and the Federal Reserve Board.

I think we cannot forget that, as feminist academics, we occupy a visible and vulnerable, but increasingly important, place in an ever-more polarized society and beleaguered academy, where progressive work is under attack by individuals and groups everywhere on the spectrum from the gentlemanly center to the over-the-edge right. Somewhere between those groups are the governing bodies of many universities and of this nation. Despite the power they may hold over our livelihoods and careers, I believe that we need to continue the work we do with integrity and good cheer. The teaching and research we do reaches to our classes and beyond. Intellectual work makes a difference, and our teaching our students to think critically and to know about the intellectual world we inhabit and about the geographical and linguistic portion of the real world we study and research is our contribution to the struggle against willful ignorance.

Amy Kaminsky



FEMINISTAS UNIDAS

ANNUAL TREASURER'S REPORT 1994

<b>STARTING BALANCE:</b>	<b>\$ 1,000.00</b>
Received from Rosemary April 1994:	\$ 660.39
Dues received as of Oct. '94	\$ 2,198.00
Dues received Oct- Nov. '94	\$ 88.00
Scholarship fund:	650.00
Interest on checking account:	\$ 50.78
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	<b>\$ 4,647.17</b>

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Disbursements:

Newsletter Expenses and Mailings:	\$ 1,750.00
'93 MLA reimbursement (to S. Schlau)	85.00
'94 MLA convention expenses:	\$ 375.82
Scholarship awards:	\$ 900.00
	<hr/>
<b>BALANCE AS OF DEC. 31, 1994:</b>	<b>\$1,536.35</b>

Submitted by Patricia N. Klingenberg, Treasurer

Patricia N. Klingenberg

Date: January 5, 1995

## Calendar of Dates and Deadlines for MLA Allied Organizations

January through December 1995

Items listed below and correspondence concerning divisions should be sent to Karen Susnitzky, Associate Director of Convention Programs. Except where otherwise noted, **THE DEADLINE FOR RECEIPT OF ALL ITEMS IS THE CLOSE OF BUSINESS ON THE DATE INDICATED.** For further information, please consult the guidelines published in the September 1994 PMLA (pp 562).

- 6 Jan. Deadline for receipt of announcements for the Spring MLA Newsletter. Submit announcements only if you wish to solicit speakers for your sessions at the 1995 convention. Please remember that there is a 35-word limit for session title and description. Session notices may be faxed to 212-477-9863.
- 7 Feb. Spring 1995 MLA Newsletter mailed to members.
- 17 Feb. Deadline for receipt of statement of tentative allied organization programs for the 1995 convention including business meetings and social events.
- 1 Apr. Deadline for receipt of requests for waiver of membership requirement (if appropriate) for participants in allied organization programs at the 1995 convention (foreign scholars and persons outside the discipline of languages and literatures).
- 1 Apr. Deadline by which organizers and panelists in 1995 allied organization programs must be listed on the MLA membership rolls.
- 7 Apr. Deadline for receipt of final program copy for November 1995 (Program) issue of PMLA.
- 7 Apr. Deadline for receipt of requests for audiovisual equipment for the 1995 convention. Allied organizations are responsible for the costs of all equipment they order.
- mid-July Program-copy proofs and information on date, time, and place of 1995 allied organization programs sent by the convention office to program organizers.

- 3 Aug. Deadline for receipt of announcements for the Fall MIA Newsletter. Submit announcements only if you wish to solicit speakers for your sessions at the 1996 convention. Please remember that there is a 35-word limit for session title and description. Session notices may be faxed to 212-477-9863.
- 4 Aug. Deadline for receipt of corrections for program copy proofs for November 1995 (Program) issue of FMLA.
- late Aug. Information on date, time, and place of 1995 allied organization programs to be sent by program organizers to participants.
- 25 Sept. Deadline for receipt of announcements for the Winter MIA Newsletter. Submit announcements only if you wish to solicit speakers for your sessions at the 1996 convention. Please remember that there is a 35-word limit for session title and description. Session notices may be faxed to 212-477-9863.
- late Sept. Fall 1995 MIA Newsletter mailed to members.
- late-Nov. Winter 1995 MIA Newsletter mailed to members.
- 27-30 December 1995 MIA convention held in Chicago

FEMINISTAS UNIDAS  
MLA SCHOLARSHIP APPLICATION

Feministas Unidas will be awarding several scholarships to assist in defraying costs to attend the MLA Convention in Chicago, Illinois (December 1995). Return this completed application to the address below by August 1, 1995. You must be participating in a session or seeking employment AND be a current paid-up member to be eligible. Preference will be given to those with the least means and the highest costs. New members (those who have joined for the first time in 1995) are not eligible for this year's scholarships.

Name: \_\_\_\_\_

Rank or position(s): \_\_\_\_\_

Institution(s): \_\_\_\_\_

Year-round mailing address: \_\_\_\_\_

\_\_\_\_\_

On a separate sheet, headed with your name, type the following information in order:

1. Session in which you will participate (title of session; nature of session [MLA division; allied organization; special session, etc.]; title of paper)
2. Nature of job search (seeking entry-level position; seeking a new position, etc.) and your current status (Ph.D., ABD, etc.) If you are currently a full-time or part-time graduate student, indicate sources of income or funding.
3. Give a budget for the '95 MLA. Indicate other sources of funding.
4. List previous conventions, including the MLA, which you have attended in 1993-1995. List funding you have received.

Enclose a short version of your CV (2 pp. max.) and return paperwork by August 1 to:

Amy Kaminsky  
Assoc. Prof. Women's Studies  
University of Minnesota Twin Cities  
Minneapolis MN 55455

## MEMBERSHIP 1995

\*indicates new members

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POSITION ANNOUNCEMENT

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Kathleen McNerney  
*Professor of Spanish*  
Department of Foreign Languages  
Eberly College of Arts and Sciences

Dr. Kathleen McNerney grew up in Albuquerque, New Mexico, and completed her studies at the University of New Mexico with a Ph.D. in Romance Languages and Literatures in 1977. After additional study, she earned a certificate in Catalan in 1983 from the Institut Tomàs de Lorenzana in Girona, Spain.

She has taught a variety of courses, from Humanities and Women's Studies to Spanish, Latin American, and Catalan literatures, at several institutions. She has developed courses on women writers, film, and the marginal literatures of Spain. At West Virginia, she regularly teaches a course on Spanish culture and civilization, for which she co-authored a textbook with her husband, Professor Michael Ugarte. She has worked at the United Nations and as a VISTA volunteer.

Professor McNerney has published nine books, over forty articles, and several translations from the Catalan, including poetry and two detective novels. Her most recent books are *The Garden across the Border: Mercè Rodoreda's Fiction and Double Minorities of Spain: a Bio-bibliographical Guide to Women Writers of the Catalan, Galician and Basque Lands*. The last work was an eight-year project, describing the literary production of nearly 500 Spanish women writers.

Professor McNerney has been invited to give talks in the Catalan capital, Barcelona, several times. She has visited a number of European and Latin American countries, and often returns to her native New Mexico. In 1990, the Institut d'Estudis Catalans awarded her the prestigious Catalonia Prize for diffusion of Catalan culture.

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## CONVOCATORIA

### VI CONFERENCIA INTERNACIONAL DE LA ASOCIACIÓN DE LITERATURA FEMENINA HISPÁNICA

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# FROM DICTATORSHIP TO DEMOCRACY:



the recent plays of Buero Vallejo

by Martha T. Halsey

This study of the recurrent symbol of the prison (jail cell, cayman jaws, labyrinth ...) and the use of the myth of Theseus provides a new perspective on Buero Vallejo's theatre. In her reading of Buero's tragedies, Martha Halsey draws attention to the constant allusions to immurement, entrapment and impasse, but also argues that the symbol of the prison carries within it the idea of reversibility: prison walls imply an exit and the writer's purpose is to show his audience this exit. This dialectic of freedom is central to Buero's work since his tragic vision never excludes hope and the prospect of change. Professor Halsey examines the opposing sets of symbols that often establish the dialectical structure of Buero's plays and reflect his dynamic view of history. The writer emerges not only as the intransigent realist he is usually considered to be, but also as a visionary.

This book offers an analysis of Buero's seven most recent plays: *La Fundación*, *La detonación*, *Jueces en la noche*, *Caimán*, *Diálogo secreto*, *Lázaro en el laberinto* and *Música cercana*.

Ottawa Hispanic Studies  
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**La Semilla Elemental**



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January 1995. 432 pp.  
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**D** *DOUBLE MINORITIES of Spain* contains biographical and bibliographical information on writers doubly marginalized by their gender and by the language—Catalan, Galician, or Basque—in which they write.

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An essential guide for teachers and scholars of Hispanic culture and for research libraries with collections in literature, *Double Minorities* gathers together information on women who have been excluded from or underrepresented in traditional Spanish literary histories and bibliographical resources.

## ABOUT THE EDITORS

**Kathleen McNerney** is professor of Spanish at West Virginia University. She has been the author or editor of several books on Spanish, Catalan, and Latin American literatures, including *On Our Own Behalf: Women's Tales from Catalonia* (U of Nebraska P, 1988), and has translated poems and novels from Catalan.

**Cristina Enríquez de Salamanca** is completing her doctorate at the University of Minnesota. Formerly the coordinator of the Biblioteca de Escritoras Españolas, she has published a number of articles on Spanish women writers.

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# BOOK NEWS

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**Clarice Lispector**

**A Bio-Bibliography**

Edited by Diane E. Marting

Bio-Bibliographies in World Literature, Number 2, ISSN 0894-2323

1993

Clarice Lispector was one of the most important Brazilian writers in Portuguese of the twentieth century, and her work continues to receive critical attention. This reference provides a detailed record of her life and career. The book begins with introductory material on the difficulties of documenting her work, and on her life as a writer. The chapters that follow provide annotated entries for works written by and about her. The first part of the book contains chapters on each of Lispector's major works. Each chapter begins with a brief critical essay, followed by lists of editions and translations, as well as criticism. Also included are chapters on other works by Lispector. The second part of the volume contains chapters on general works about Lispector's writing, such as biographical accounts, bibliographies and other reference works, and general criticism. Appendices provide translations of her Portuguese titles, and an index concludes the volume.

**CONTENTS:** Acknowledgments; Key to the Numbering System, Special Symbols, Abbreviations, and Acronyms; Preface; Documenting Clarice: An Introduction; The Writer in Pen-and-Ink: A Bio-Critical Sketch; "Clarice" by Nélida Piñon; **Works by Clarice Lispector:** Água viva, by Earl E. Fitz; Uma aprendizagem ou o livro dos prazeres, by Diane E. Marting; A cidade sitiada, by Elizabeth Lowe; A descoberta do mundo, by Richard Mazzara; Felicidade clandestina, by Pavla Lidmilová; A hora da estrela, by Marta Peixoto; A imitação da rosa, by Diane E. Marting; Laços de família and Alguns contos, by Diane E. Marting; A legião estrangeira and Para não esquecer, by Maria Angélica Lopes; O lustre, by Ronald Sousa; A maçã no escuro, by Nancy Gray Diaz; Onde estivestes de noite, by K. David Jackson; A paixão segundo G.H., by Luiza Lobo; Perto do coração selvagem, by Ellen H. Douglass; Um sopro de vida: pulsações, by Susan Canty Quinlan; A via crucis do corpo, by Nelson Vieira; Lispector's Children's Literature, by Roy Rosenstein; A bela e a fera, by Diane E. Marting; Visão do esplendor, by Diane E. Marting; Lispector's Translations into Portuguese/Adaptations of Others' Works; Other Major Anthologies in Portuguese; Lispector's Short Writings

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**DIANE E. MARTING** is Assistant Professor of Spanish and Portuguese at Columbia University. Her previous books include Women Writers of Spanish America (1987) and Spanish American Women Writers (1990), both published by Greenwood Press. In addition, she has published articles in Review of Contemporary Fiction, Hispanic Studies, and other journals.

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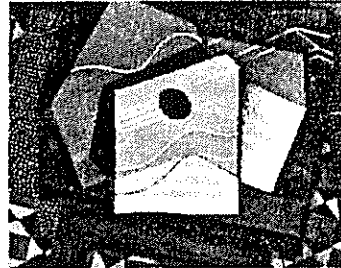
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## HABLEMOS DE «RELATOS»

Después de haber colocado nuestras publicaciones poéticas a un nivel de prestigio e interés, tanto para los suscriptores como para la crítica y demás lectores, con cerca de 300 autoras publicadas, nos hemos «embarcado» en la difícil tarea de impulsar el relato. Sinceramente creemos que tiene un gran futuro y que hasta ahora, los libros de relatos que van saliendo en nuestras diferentes colecciones tienen una calidad estupenda. Naturalmente la mayoría de las autoras son «primerizas», pero sus relatos pueden «batirse» con los de cualquier escritor conocido y el resultado sería sorprendente.

Con el otoño han salido en la Colección «Ellas también cuentan» el VI Premio «Ana María Matute», en el que se incluyen las siguientes autoras:

ISABEL PRIETO. Premio. (Madrid). Es su segundo relato publicado. El primero salió en otro volumen de esta colección.  
SUSANA CORTINA (Bilbao). Primer relato que publica.  
MARÍA GARCÍA (Madrid). Primer relato que publica.  
PAULA IZQUIERDO (Madrid). Primer relato que publica.  
MARUXA JAIME (Huesca). Primer relato que publica.  
KARINA NEGRO (Valladolid). Primer relato que publica.  
M<sup>a</sup>. FERNANDA SANTIAGO. (El Espinar / Madrid). Primer relato que publica.

En cuanto se refiere a los relatos que os hemos solicitado para poder ir preparando publicaciones, tenemos que deciros que vuestra participación ha sido escasa. Aun así ya sale dentro de pocos días la I Antología de Relatos escritos por mujeres. Se han incluido las siguientes autoras:

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### PREMIO «CARMEN CONDE»

Ya ha salido el libro correspondiente a nuestro XI «Premio Carmen Conde»: **NO TEMERÁS**. Su autora JUANA CASTRO, de Villanueva de Córdoba, cuenta ya con una dilatada obra poética y también con importantes premios. Es el número 106 de la Colección Torremozas.

### «VOCES NUEVAS»

La participación en este concurso para nuestras suscriptoras ha sido muy positiva. Se presentaron 72 poetisas y han sido seleccionadas las siguientes autoras:

EVA MARÍA CANAL (Allariz / Orense).  
AMPARO GARCÍA NIEVAS (Albacete).  
SARA GUTIÉRREZ (Jerez de la Frontera).  
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ANA ISABEL PÉREZ FERNÁNDEZ (Madrid).  
GABRIELA PORCEL (Palma de Mallorca).

Este libro será el correspondiente al mes de diciembre. ¡Enhorabuena a todas! y al resto de las presentadas ánimo para la próxima convocatoria.

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- 7<sup>a</sup> El Jurado estará compuesto por especialistas en poesía cuyo nombre se dará a conocer en el momento de hacerse público el fallo, que será inapelable.
- 8<sup>a</sup> El fallo tendrá lugar en el mes de abril de 1995 y será comunicado inmediatamente a la autora premiada.
- 9<sup>a</sup> Ediciones Torremozas no mantendrá correspondencia sobre este concurso ni devolverá los originales no premiados, que serán destruidos tan pronto se haya producido el fallo.
- 10<sup>a</sup> La presentación al Premio «Carmen Conde» implica la total aceptación de sus bases, cuya interpretación, incluso la facultad de declararlo desierto, queda a libre juicio del Jurado.

*NOTICIAS / NOTICIAS / NOTICIAS / NOTICIAS / NOTICIAS / NOTICIAS / NOTICIAS / NOTICIAS*

- \* En la Casa de Cultura de Zamora se presentó el libro *Brisas de Campo y río* (Colección Libros del Jacarandá) de FILI CHILLÓN. Prologado por el también poeta zamorano Octavio Uña, la presentación corrió a cargo de Luciano García Lorenzo, profesor de la Universidad Complutense y directivo del CSIC. Todo un éxito.
  - \* Nuestra suscriptora ROSA RUIZ obtuvo el Accésit del Premio Asociación de la Prensa de Málaga y del X Premio Ayuntamiento de Mijas. ¡Felicidades!
  - \* Nuestra autora TECLA PORTELA ha obtenido el Accésit en el VIII Premio Feliciano Rolán en La Guardia (Pontevedra) con el poema *Tu nombre*. ¡Enhorabuena!
  - \* Nuestra suscriptora M<sup>a</sup>. VICTORIA ANTÓN NARDIZ ha sido galardonada con la 1<sup>a</sup> Mención del III Concurso Internacional de Cuentos de la Sociedad de Poetas y Escritores de Matanzas (Buenos Aires). ¡Felicidades!
  - \* Nuestra autora ANGELES IRISARRI con su novela *Ermessenda, condesa de Barcelona* ha obtenido el Premio Femenino Singular. ¡Enhorabuena!
  - \* Nuestra suscriptora MARÍA ESCUDERO recibió el Premio «Rosalía de Castro» por su libro de poemas *Galería de noche y lluvias*. ¡Felicidades!
  - \* Nuestra autora TERESA NÚÑEZ ha sido galardonada con el Premio «Clarín» por su cuento *El golpe en el hastial*. ¡Felicidades!
  - \* Nuestra suscriptora CARMEN DEL RÍO desde Nueva York, nos pide dediquemos un recuerdo a Lola Luna, fallecida hace unos meses. Era Doctora en Filología Hispánica por la Universidad de Sevilla. Autora de varios ensayos trabajaba en el rescate de escritoras del Barroco, como Ana Caro o Valentina Pinedo. Su estupenda carrera se ha visto truncada por un absurdo accidente de tráfico. ¡Descanse en paz!
- Murió nuestra suscriptora LINA FONT. De la mano de M<sup>a</sup> Carmen Soler nos llegan unos poemas dedicados a Lina por Dora Garsó. De *Tres rosas para Lina* entresacamos los siguientes versos:
- Nada, ni la muerte  
puede alejarnos,  
porque dejaste sembrada  
en el alma de cuantos te amamos,  
la fecunda semilla  
de lírico canto,  
de amor universal  
y calor humano  
en cuya germinación  
crecemos y fructificamos.
- ¡Descanse en paz Lina!
- \* En el *Segon cicle del curs poètic* (1993-1994) de Barcelona, ha participado en diversas ocasiones nuestra autora ANGELES CARDONA. Su intervención *Poesía en llengua gallega i eusquera avui* con la que se cerraba el curso fue de un gran interés. En el Ateneu barcelonés presentó su libro *Una semana en Passau*. ¡Felicidades por todo!
  - \* Nuestra suscriptora EMILIA MARÍN ha participado en una exposición colectiva (cuatro pintoras) patrocinada por la Diputació de Valencia. ¡Felicidades!
  - \* Nuestra suscriptora PILAR SERRANO expuso su *Pintura esotérica / Mitomagia* en la Sala de Exposiciones de la Casa Municipal de Cultura, de Puertollano.
  - \* Nuestra autora MARUXA ORXALES leyó el Pregón de las Fiestas de San Esteban en Perlio (La Coruña) teniendo un gran éxito y repercusión en todos los medios informativos. ¡Felicidades!
- Nuestra suscriptora NATIVIDAD NEBOT, de Valencia, con su novela *La marea del tiempo* ha sido finalista del Premio Planeta. ¡Felicidades!
- \* Nuestra autora RENEE FERRER (Paraguay) ha obtenido Mención Especial del Premio Municipal 1994 por su libro *El acantilado y el mar*.

## LIBROS RECIBIDOS

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Porque es de piedra el corazón de todo. **Juana A. Arancibia.** (USA) / Desde la amistad. **Adelina Pérez Blaya** / Arquitectura de Capitales Europeas. **Beatriz Blanco y otros** / La metamorfosis incesante. **Aurora Luque** / El orden escapado. **Mayra Santos Febres.** (Puerto Rico) / Alegrika **Margalit Matitiahú** (Israel) / Kurtijo **Kemado.** **Margalit Matitiahú** (Israel) / Desde el encendido corazón del monte. **Renée Ferrer** (Paraguay) / Signos de sombra. **Juana Vázquez** / Como puñales. **Loreina Santos Silva.** (Puerto Rico) / El tabor vacío. **Asunción Pérez de Landa** / Encontrando raíces. **Blanca Omar y var.** (Argentina) / La mujer que me habita. **Shirley Cotto** (Uruguay) / Alquimia. **Teresa Duncan** / A hurtadillas vengo. **Mariabelén Utha** (USA) / Hijas de la rueca. **Becky Rubinstein.** (Méjico) / La mirada de los sonámbulos. **Ana María Fagundo** (California) / Perfil de frente. **Martha Padilla** (Cuba) / Chubascos dispersos. **Marisol González Felip** / Y el sueño se hizo voz. **Isabel Diez** / Nostalgias de mi tierra. **Natividad Escudero** / Del barro a la ceniza **Milagros Salvador** / Sucedió en el tiempo. **Concepción R. Matías** / Nos xardíns. **Lourdes Maceiras** / Este fuego que tiembla soy yo. **Lola Wals**

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## *Spanish Women Writers*

EDITED BY MARIA DEL CARMEN SIMÓN PALMER

*Spanish Women Writers* is an important landmark bringing together for the first time in a single microfiche edition books written by women between the sixteenth and nineteenth centuries. It draws on the vast holdings of the Biblioteca Nacional in Madrid. Some of the women whose works are included are well-known writers such as Santa Teresa de Jesús, Emilia Pardo Bazán and Rosalía de Castro. Hundreds more are almost entirely neglected, their works until now difficult to find, and rarely studied.

### *Women writers in Spanish literature*

Traditionally Spanish literature has been seen as a masculine domain with few histories mentioning more than a handful of women writers. *Spanish Women Writers* presents a powerful challenge to the traditional view by showing that Spain has produced a remarkable range of women dramatists, novelists, poets and other writers who deserve to be read and acknowledged.

One of the most widely-read novelists of the seventeenth century was María de Zayas whose stories of love and intrigue exposed the hypocrisy inherent in Spanish attitudes to women. Women's mystical and spiritual writing has been exceptionally strong in Spain while in the world of Spanish theatre women writers such as Angela de Acevedo, Ana Caro and María Rosa Gálvez defied convention to become successful dramatists.

Already in the eighteenth century women were playing a significant role in Spanish intellectual life but it was the nineteenth century that saw the real burgeoning of women's writing. Though works ranged from lyric poetry and richly textured novels to biographies and treatises on education and the natural sciences, many are barely known today.

### *A wealth of topics*

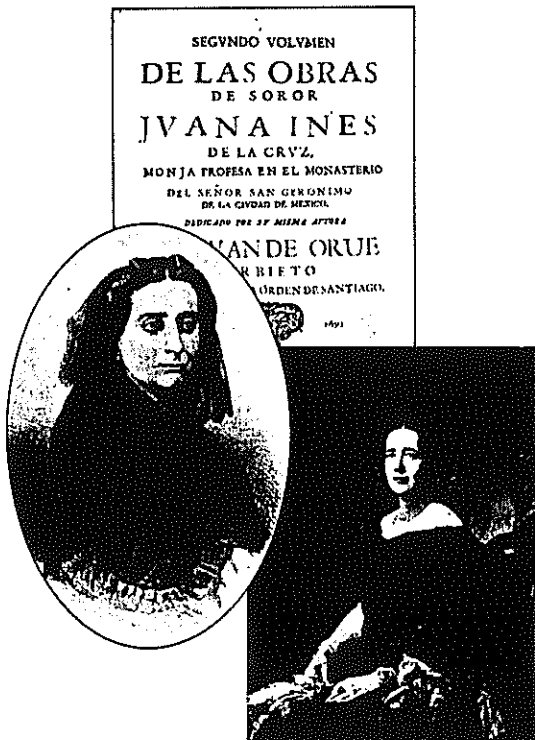
Spanish women writers have been extremely wide-ranging, tackling themes as diverse as mysticism and dressmaking. The microfiche edition reflects this variety by including both traditional literary genres such as novels, poetry and plays and a broad array of other works from prayer books to essays on social issues. Most of the works included have never been republished before.

### *Importance for research*

This broad-based approach makes *Spanish Women Writers* a valuable resource not just for literary scholars but also for researchers in Spanish social history, religious history, education and women's studies. By making scarce editions of works by women available to scholars in their own libraries the microfiche edition opens up hitherto neglected avenues of research.

Using the microfiche edition researchers can:

- carry out specialist research on individual Spanish women writers
- make comparative studies between Spanish and contemporary foreign women writers
- assess women's contribution to particular genres and to Spanish thinking in specific subject areas
- chart the influence of particular writers
- compare the approaches of women writing on the same topics at different periods
- survey the range of topics treated by Spanish women



## Organisation of the microfiche edition

*Spanish Women Writers* is published in two parts:

### Part 1: XVI–XVIII centuries

Part 1 contains 112 titles, almost all the Spanish books in the Biblioteca Nacional written by women between the sixteenth and eighteenth centuries. During the first part of this period in particular women's access to education in Spain was limited. Only nuns and women from the higher social classes had the opportunity to write.

This part of the collection includes an outstanding body of spiritual and religious writing by women, many inspired by the example of Santa Teresa de Jesús whose remarkable writings are also reproduced. More worldly themes are also well-represented in Part 1 by chroniclers such as María de Guevara, dramatists such as Angela de Acevedo and Ana Caro and novelists such as María de Zayas and Mariana de Caravajal.

### Part 2: XIX century

Part 2 is much larger than Part 1 and contains most of the works held in the Biblioteca Nacional written by women in Castilian in the nineteenth century, approximately 500 titles. In the case of a few authors such as Condesa de Espoz y Mina works written in the nineteenth century and published at the beginning of the twentieth are also included.

Starting in the eighteenth century Spanish women had become much more actively involved in learned societies, education and social reform. By the nineteenth century a number of women writers were teachers, their works concerned with wide-ranging themes from reading, arithmetic and home economics to the natural sciences.

This part contains a rich vein of such non-fiction together with a wide variety of literary works by women including poets such as Gertrudis Gómez de Avellaneda, dramatists such as Rosario de Acuña and novelists such as Fernán Caballero, Rosalía de Castro and Emilia Pardo Bazán.

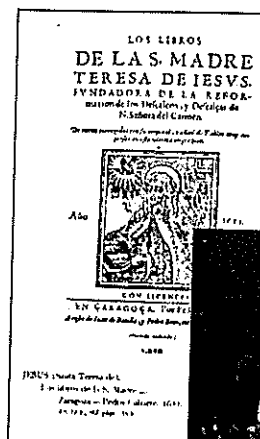
Wherever possible the first edition is the one reproduced.

## Examples of titles

CARAVAJAL Y SAAVEDRA, MARÍANA DE: *Navidades de Madrid y noches entretenidas, en ocho novelas*, Madrid, Domingo García Morrás, a costa de Gregorio Rodríguez, 1663, 6 hs. +192 fols. 19 cms.

JUANA INÉS DE LA CRUZ (Sor): *Poemas de la única poetisa americana, musa dezima, Soror Juana de la Cruz, religiosa professa en el Monasterio de San Geronimo de la Imperial Ciudad de México, que en varios metros, idiomas, y estilos, fertiliza varios assumptos: con elegantes, sutiles, claros, ingeniosos, utiles versos: para enseñanza, recreo y admiración . . .* Los saca a luz D. Jvan Camacho Gayna . . . 2ª ed. corregida y mejorada por su autora, Madrid, Juan García Infancon, 1690, 8 hs. +338 págs. +3 hs., 20,5 cms.

MARÍA DE JESÚS DE AGREDA (Sor): *Mystica Ciudad de Dios, milagro de su omnipotencia y abismo de la gracia. Historia divina, y vida de la Virgen Madre de Dios, Reyna y Señora – Nuestra María Santissima, Restauradora de la Culpa*



*de Eua, y Medianera de la Gracia. Manifestada en estos últimos siglos por la misma Señora a su Esclava Sor María de Jesús, Abadesa de Burgos, de la Regular de la Observancia de N.S.P. San Francisco, para nueva luz de el mundo, alegría de la Iglesia Católica, y confianza de los mortales*, Madrid, Bernardo de Villa Diego, 1670. 4 vols., 29 cms.

TERESA DE JESÚS, SANTA: *Los libros de la Madre — — fundadora de los monasterios de monjas y frayles Carmelitas descalcos de la primera regla*. Salamanca, Guillermo Foquel. 1588. 3 tomos en 1 volúmen. 21 cms.

AMAR Y BORBÓN, JOSEFA: *Discurso sobre la educación física y moral de las mugeres. Por Doña . . .*, Madrid, Benito Cano, MDCCXC (1790), XL+349 págs., 18 cms.

GÁLVEZ DE CABRERA, MARÍA ROSA: *Ali-beck. Tragedia original en cinco actos. Por Doña . . .*, Madrid, Oficina de Benito García y Compañía, 1801, 80 págs., 15 cms. (Teatro Nuevo Español, Tomo V)

JARA DE SOTO, CLARA: *El instruido en la Corte y Aventuras del estremeño. Por Doña . . .*, Madrid, Imp. de D. Joseph Doblado, calle de Barrio-Nuevo, Año de 1789, 2 hs. +74 págs., 15 cms.

ANIORTE Y PAREDES, MANUELA: *El arte del dentista*, Valencia, J.M. Ayoldi, 1873, 199 págs., 22 cms.

SÁENZ DE VINIEGRA DE TORRIJOS, LUISA: *Vida del general don José María de Torrijos y Uriarte*, escrita y publicada por su viuda, Madrid, Manuel Minuesa, 1860, 2 vols. 22 cms.

SERRANO DE TORNEL, EMILIA: *Americanos célebres, Glorias del Nuevo Mundo*. Barcelona. Tipolit. de los Suc. de N. Ramírez y Cª. 1888. Dos tomos. T.I. 383 págs. con un retrato de la autora. T.II. 371 págs con lams. 28 cms.

## The Editors

*Spanish Women Writers* is edited by Maria del Carmen Simón Palmer in collaboration with Pura Fernández Rodríguez.

After gaining her doctorate in Philosophy and Letters from the Universidad Complutense de Madrid, Maria del Carmen Simón Palmer was appointed Research Officer of the Consejo Superior de Investigaciones Científicas. She is responsible for the bibliographical information published in the *Revista de Literatura* and has written a number of bibliographical works, some such as *Escritoras Españolas del siglo XIX. Manual Bibliográfico* specifically concerned with women's writing.

Pura Fernández Rodríguez is a graduate in Philosophy and Letters of the Universidad Complutense de Madrid and also works in the Consejo Superior de Investigaciones Científicas.

## La Biblioteca Nacional

The National Library of Spain contains the largest and most comprehensive collection of Spanish books in the world covering every aspect of the nation's history and culture.

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## Access

The collection is accompanied by a catalogue with index which gives bibliographic records for each work together with dates and details of authors as known. These records will later be made available on CD-ROM.

## Publication in units

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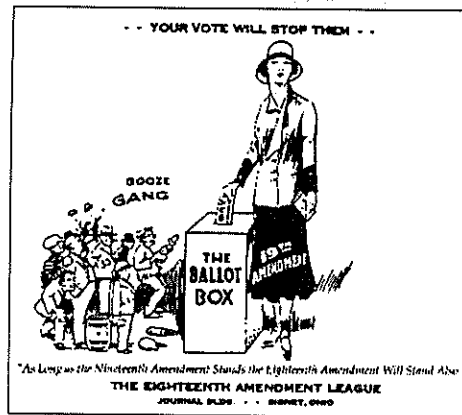
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ANTHROPÓS  
EDITORIAL DEL HOMBRE

Lidia Falcón O'Neill (Madrid, 1935), licenciada en Derecho por la Universidad de Barcelona, posteriormente emprendió estudios de doctorado. En 1961 se licenció en Periodismo en la desaparecida Escuela Oficial de Periodismo, y en Arte Dramático en el Institut del Teatre de Barcelona. Doctora en Filosofía por la Universidad Autónoma de Madrid. Es fundadora y dirigente del Partido Feminista de España. Entre sus libros de ensayo destacan sus trabajos sociológicos y feministas como *Historia del trabajo* (1963), *Los derechos civiles de la mujer* (1963), *Los derechos laborales de la mujer* (1964), *Mujer y sociedad* (1969) y *La razón feminista* (1982). En el terreno literario ha publicado *El largo espacio callado* (1975), *Los hijos de los venidos* (1980) y *Voces II en la calle del Comercio* (1981).

«Para el lector que ha seguido de cerca la literatura latinoamericana de los últimos diez años, sumo aghse en una novela de Argentina o de Chile es alentada se en un mundo lleno de testimonios, gritos callados y ásperos, tortura y culpabilidad. Cabe preguntarnos dentro de este contexto, ¿dónde está la literatura de un pueblo lo cruzan al continente latinoamericano... el pueblo español... que documenta la tortura, social, familiar y golpes psicológicos y físicos experimentados por las víctimas de cada corriente de la mano de la franquista? ¿Dónde están los tribunales que demuestran estos mismos medios de expresión?»

«La última novela de Lidia Falcón, *Camino sin retorno*, nos da una respuesta inequívoca a estas preguntas: no existen. Como observa agudamente una de las protagonistas de la obra:

«Aquí nunca se celebraron juicios contra los torturadores como en Argentina o en Grecia. Nuestra delictura olmo demasado», demasiado para sobrevivir. Indignos. Si hubiesen traído a juicio a unos como en esos países, una palabra nos habría pasado a mentas, pero ¿cuánta? El franquismo se había hecho carne en nosotros».

«*Camino sin retorno* es un juicio tajante dirigido no solo contra los torturadores de la Dirección General de Seguridad sino también contra la uti Ración y subordinación de las mujeres miliares por parte del Partido Comunista, E. J. en el tanto al pueblo español con una problemática que tiene que entender para ser consciente con sígo mismo y para tener conciencia de la historia que ha vivido». Esta es la valoración que sobre esta obra realiza la profesora Emilia Gould Levíe.

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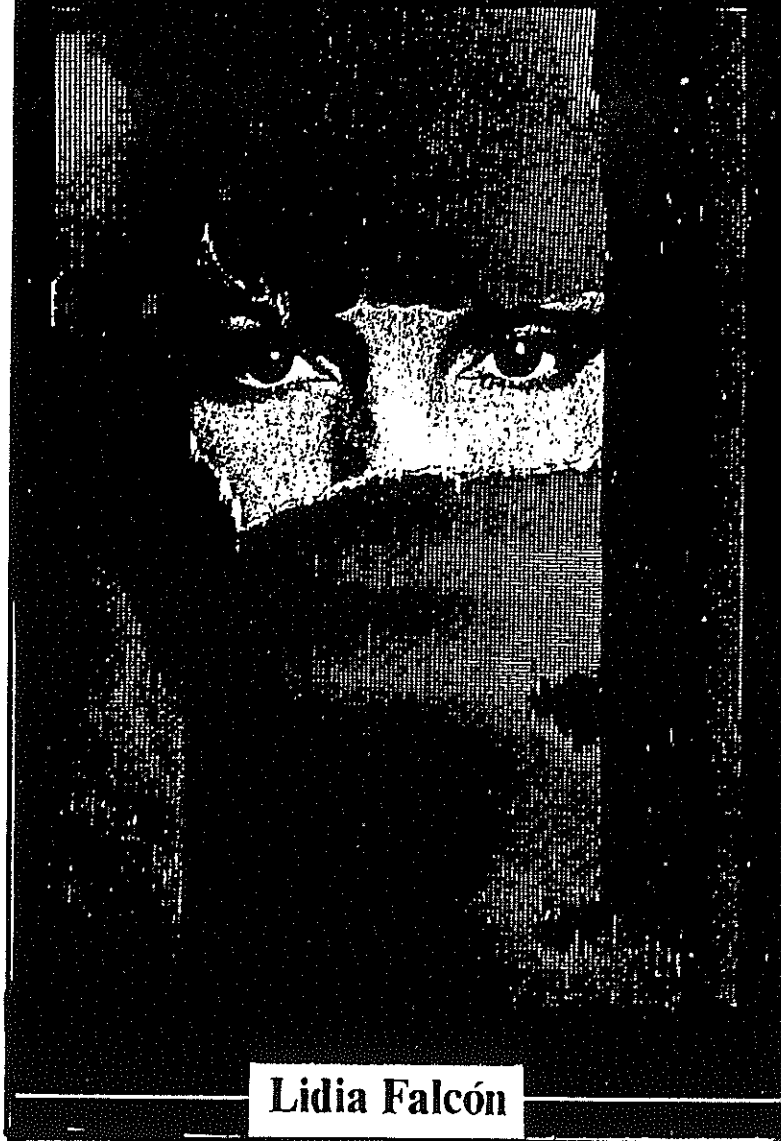
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ISBN 0-87918-076-5: cloth; ISBN 0-87918-077-3: paper. Spanish with English appendix. 1993. 248 pages.

2

*Celsa's World: Conversations with a Mexican Peasant Woman*  
Special Studies 27

Thomas C. Tirado, Millersville University, records oral history of a grandmother and matriarch of a large family and life-long resident of a Mexican pueblo. Social mores, personal relationships, economics and politics are viewed through Celsa's eyes.

[Tirado] presents a remarkable document that joins a growing body of literature in which people speak for themselves. Anyone who is interested in modern Mexico will find Celsa's autobiographical vignettes compelling. *Celsa's World* makes an important contribution to the study of rural women's lives in developing countries. —H. Russell Bernard, University of Florida.

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ISBN 0-87918-073-0: paper.

1991. 127 pages.

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## Forthcoming Books

I

### ***José Martí in the United States: The Florida Experience*** Special Studies 28

Louis A. Pérez edits work on José Martí. Collection of essays (composed by E. Collazo Pérez; N. Hewitt; A. Lugo-Ortiz; N.R. Maribal; A.A. Ronda Varona; C.N. Ronning; I.A. Shulman; L.G. Westfall; J. Yglesias; intro., ed. L.A., Pérez, Jr.; and preface, K.L. Stoner) makes valuable contribution to 1995 commemoration of centennial of death of José Martí, who shaped ideals and political organization for Cuban independence while visiting in Tampa, Florida. *Cuba libre* came to mean democracy, social justice, racial integration and independence from hegemonic powers. Means of achieving independence was the organization of Cuban Revolutionary Party (PRC) that subsumed all other resistance groups until independence was won. This manuscript examines Martí's experience in Tampa where character of Cuban independence was forged by cigar workers' social struggle and Martí's political genius.

Exploring important facets of a critical phase in life of José Martí between 1891 and 1895, these essays concentrate on his exile experience—the greater portion of his adult life—in United States. These years had a defining impact not only on political thought of Martí, but also on political character of Cuban independence movement. This volume examines vital years when Martí incorporated explicitly into separatist movement the rank and file of Cuban workers in exile, specifically cigar workers in emigre communities of Jacksonville, Ocala, Tampa and Key West. These were the years when issues of gender, race and class were discussed openly within the separatist movement and served to give form and content to emerging structures of nationality. Essays of this volume deal with these issues and contribute to growing body of literature on José Martí at a time when he is the focus of world-wide community. ISBN 0-87918-081-1

#### ***About the editor***

Taking his graduate work at University of New Mexico, **Louis A. Pérez, Jr.** has focused his research on late nineteenth and twentieth century and is currently completing social history of relations between people of Cuba and United States, 1850s-1950s. Earlier holding position of Distinguished Research Professor of History at University of South Florida (1985-1994), he is presently J. Carlyle Sitterson Professor at University of North Carolina-Chapel Hill.

A well-published author, Professor Pérez has contributed following major works: *Slaves, Sugar & Colonial Society* (1992); *Guide to Cuban Collections in the United States* (1991); *Cuba & the United States . . .* (1990); *Lords of the Mountain: Banditry & Peasant . . .* (1989); *Cuba: Between Reform & Revolution* (1988); *Cuba: An Annotated Bibliography* (1988); *Cuba under the Platt Amendment, 1902-1934* (1986); *Cuba between Empires, 1878-1902* (1982); *Historiography in the Revolution: A Bibliography* (1982); *Intervention, Revolution, & Politics in Cuba* (1978); *Army Politics in Cuba, 1898-1958* (1976); and *Cuban Revolutionary War, 1953-1958: A Bibliography* (1976).

2

### ***Isaac Unbound: Patriarchal Tradition in the Latin American Jewish Novel***

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#### ***About the author***

**Professor Lois Baer Barr** has taught Spanish language, literature and culture at Northwestern University since 1975. Her scholarly work on Benito Pérez Galdós has appeared in many journals. She now focuses on Latin American Jewish Studies—a relatively new but growing field. Since 1987, she has been on the board of the Latin American Jewish Studies Association. Presently co-editing, *The Jewish Diaspora in Latin America*, a collection of interdisciplinary essays by scholars from around the world, she also has contributed several entries to *A Critical Dictionary of Latin American Jewish Writers*.



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1995 List of Publications

YR PUB	TITLE, AUTHOR	ISBN 0-87918-	BNDNG	PRC (\$s)
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1993	<i>Architecture &amp; Urbanization of Colonial Central America,</i> Vol. I, Sidney David Markman	078-1	paper	35
1993	<i>Vida i sucesos de la Monja Alférez,</i> Rima de Vallbona	076-5 077-3	cloth paper	30 25
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# LLAMADO URGENTE A LAS MUJERES DE MEXICO Y DEL MUNDO

Ante la situación de guerra que ha provocado en Chiapas el Gobierno Federal Mexicano, cambiando el camino del diálogo por el de la confrontación armada, las integrantes de la *CONVENCION ESTATAL DE MUJERES CHIAPANECAS* consideramos:

a. Que esta guerra es una expresión brutal del regimen patriarcal—verticalista, autoritario, discriminador y repressivo— que existe en nuestro país, cuyas consecuencias afectan a todos el pueblo de Mexico, profundizando la crisis económica, social y política que los gobiernos de Salinas y Zedillo han provocado.

b. Que las mujeres, históricamente discriminadas, hemos visto cómo ha aumentado nuestra vulnerabilidad con el hostigamiento sexual y las violaciones que han cometido el Ejército y las guardias blancas contra las mujeres, a partir de que se ordenó la militarización de Chiapas. Ahora, con el rompimiento del diálogo, estos cuerpos represivos aumentan sus agresiones en contra nuestra, de los niños y los ancianos, ya que han adquirido institucionalmente carta blanca del gobierno para su impunidad.

c. Que la guerra y la represión afectan directa e indirectamente a todas las mujeres, como parte del pueblo, pero afectan, especialmente, a las que organizadas en movimientos alternativos e independientes, apoyamos al Gobierno de Transición y nos pronunciamos en favor de la democracia, la justicia y la paz que el movimiento zapatista reivindica para todo el país. Prueba de ello son las ordenes de aprehensión de las y los dirigentes de las organizaciones que integramos la Asamblea Estatal del Pueblo Chiapaneco.

d. Que esto es mucho más grave en las zonas de conflicto en donde nuestras hermanas zapatistas combaten con orgullo

y dignidad, mostrando que las chiapanecas, indígenas y mestizas, no sólo hemos logrado desarrollar nuestra conciencia social y política, sino que ocupamos en este movimiento espacios publicos a todas los niveles, legitimando la participación política que el sistema patriarcal nos había negado durante siglos y siglos, por el solo hecho de ser mujeres. Allí, en la zona zapatista, ciento de mujeres, niños y ancianos están siendo perseguidos, desplazados de sus comunidades y aniquilados con bombas, balas y hambre por el Ejército Mexicano.

e. Que las tácticas de terror contrainsurgente del Ejército, promovidas y manipuladas por Televisa y otras cadenas gubernamentales de difusión, atentan directamente contra las mujeres, considerándonos, junto a los niños y los ancianos, la parte más debil del movimiento, a fin de aterrorizar a todo el pueblo.

f. Que las mujeres, con nuestras acciones organizadas, nos convertimos en fuerza decisiva capaz de detener la guerra y defender la vida que engendramos. Desde esta posición responsabilizamos al gobierno de Zedillo por los cientos de muertos y heridos, saído de dos días de enfrentamientos armados.

Por esto llamamos a todas las mujeres del país y del mundo, a exigir al Gobierno Mexicano que detenga la represión masiva y sus hostilidades belicas en Chiapas, abriendo de inmediato una salida política al conflicto y de pacificación para Chiapas.

**¡MUJERES! HA LLEGADO EL MOMENTO DE DEMONSTRAR NUESTRA FUERZA EN FAVOR DE UNA PAZ, CON JUSTICIA, IGUALDAD, DEMOCRACIA Y LIBERTAD. URGE DETENER LA GUERRA EN CHIAPAS QUE ESTA ANIQUILANDO A MUJERES, NIÑOS Y ANCIANOS.**

Por eso las convocamos a que de inmediato:

- Difundan la información verdadera sobre la guerra del Gobierno contra el Pueblo de Chiapas.
- Expresen públicamente su repudio a la guerra, a la militarización y la muerte que, hoy, está cobrando la vida de cientos de mujeres, niños y ancianos.
- Protesten ante oficinas públicas y embajadas por los enfrentamientos belicos que el gobierno ha desatado en Chiapas.
- Organicen en centros de estudios, de trabajo y en todos los lugares posibles, un paro de labores el 14 de febrero proximo, como una acción de protesta contra el gobierno mexicano y una manifestación de amor a la vida y a la libertad.
- Se sumen a la marcha que partirá de Chiapas el 20 de febrero y llegará a la ciudad de Mexico para exigir la solución al conflicto.
- Organicen todos los actos de protesta posibles, hasta que el gobierno abandone su política de terror y exterminio en contra del Ejército Zapatista de Liberación Nacional y de las y los que nos hemos unido a su justa causa.

San Cristobal de Las Casas, 11 de febrero de 1995.

POR LA CONVENCION ESTATAL DE MUJERES CHIAPANECAS

MARA HERNANDEZ  
LOURDES DE TAVIRA  
MERCEDES OZUNA  
DIANA DAMIAN  
MERCEDES OLIVERA

(Editor's note: Due to time & space constraints, a translation was not possible.)

# I Can Live Sola and I Love to Work

by Sandra Cisneros

(Keynote speech, *Redefining Legacies: Power in Transition*, Women's Caucus for the Arts, 1995 National Conference, January 24th, San Antonio, Texas)

I am forty years old. I am a writer earning her keep by her pen. *I can live alone and I love to work.* And since we are in San Antonio, Texas, I feel it important to add I am not related to Henry Cisneros, the ex-mayor and current Secretary of Housing, although I do have one brother, a cousin, two uncles, had a grandfather and great grandfather, by that name. I

mention this because I want to make it clear I did not grow up with family or political connections that might have opened doors for me. The truth is I am an upholsterer's daughter, and there were a hell of a lot of doors I had to wedge open, not to mention kick down.

My mother is a housewife, her mother was a housewife, and her mother, and before her, who remembers? In my family women are so anonymous their grandchildren don't know their names, and if they are remarked upon at all, it is only to note who they married, who they gave birth to. These women, the so and so's, my ancestors. Who wanted to be like them? Not me, I thought—I wanted to be a who, as in who's who in the *Who's Who Directory*. I wanted something other than somebody's mother, someone's wife.

During my twenties, 1975-1985, I wrote my first book of poetry and my first book of fiction. I was just out of graduate school; teaching high school because I was too afraid to apply for a teaching job at an institution of higher learning even though I had an MFA from the prestigious Iowa Writer's Workshop. Applying for a job at a college or university might confirm my

worst fears—that I didn't belong in the world of letters, that I wasn't smart enough, good enough. In graduate school, I had often felt like an intruder, intimidated by the wealth and sophistication of my classmates. So how could I possibly feel I had anything to offer as an instructor? I took a job teaching high school drop-outs in the barrio and on weekends, when I wasn't too exhausted, I tried my damndest to write.

I remember someone had given me a women's calendar, and I had cut out a Mary Cassatt quote, "I can live alone and I love to work," which I taped to the refrigerator and repeated daily like a mantra. Every month, when the apartment was empty, when there wasn't enough heat, when there was no new love or old to distract me, I would fall into a terrible grief and cry for hours. I couldn't explain where all this sadness came from. Was this the writer's life? The truth was I did not like living alone and to hell with work. I wanted to be happy.

The twenties are a difficult decade for any woman, but especially for a Latina trying to reinvent herself. I was living alone; not unusual for a white woman, but a rare thing for a Mexican-American daughter who had left her father's house with neither

husband not child leading me to that exile. Rather, I had fled the racket of my parents' home with poetry as my excuse; solitude, I claimed, was the necessity of every artist.

*Wanton*—my oldest brother hissed, *We know why you really want to be alone*. Fueled by my brother, father suspected the worse—I had a sexuality. Like all Mexican fathers, father wanted me to remain neuter until a man came to ask him for my hand, and if no one came to ask, neuter I was to remain, destined until death to the old maid's task of dressing saints. I can joke about all this now, but back then it was terrible to receive my father and older brother's condemnation. I was no better than that whore La Malinche. I had betrayed my culture, they said, and I was young enough to half-believe them.

Father blamed my college education for ruining me. After all, I was behaving just like those white women who did evil things like...well, like using tampons. Every Latina knew you couldn't put one of those things inside you until after you were married, unless you wanted to advertise you were deflowered, and what Latina who was looking to marry would admit that?

What began with tampons snowballed from there. You can imagine! Loose white women morals. Loose drawers. Loose ideas, like living alone without the support and protection of *la familia*.  
*¿Vas a vivir sola?*

*Sola*. No one in my family live solo, not even the men. They stayed home until marriage and sometimes did not leave even then.

Back then the crying jags were so much a part of my life, I assumed everyone cried as I did. At night in my drafty Chicago apartment, I prayed burglars wouldn't break in while I slept and hoped mice wouldn't gnaw through the walls and blow my bravery. Maybe Father was right. Where was the writer I had imagined I would be—happily tap-tapping on a typewriter in a house by the sea.

## The Poet Reflects on Her Solitary Fate

She lives alone now.  
Has abandoned the brothers,  
the rooms of fathers  
and many mothers.

They have left her  
to her own device.  
Her nightmares and pianos.  
She owns a lead pipe.

The stray lovers  
have gone home.  
The house is cold.  
There is nothing on TV.  
She must write poems.

I was writing a book called *My Wicked Wicked Ways*, which one male friend found disappointingly unwicked, but he was looking for wicked as defined by a man, or perhaps a white woman. And

neither men nor white women could help me in my route to be an artist. I wouldn't discover the Latina feminists until later. Because there were no models in my culture that would assist me, I had to invent myself, or "reinvent myself" as Mexican feminist Rosario Castellanos so aptly put it.

When Norma Alarcón (then just a graduate student at Indiana University and not the chingona Chicana critic she now is) came to my apartment for the first time, she looked around and didn't see any man's clothes, no children's toys. You live here...*alone?* she asked. Yes, I said matter-of-factly. Then she added something that began my consciousness as a Chicana feminist—*How did you do it?* A pain swelled up in my heart and rose into my eyes, and I knew this woman, this Norma Alarcón, understood how difficult it had been for me to break out of that Bastille, my father's house, and claim the right to a life of letters.

## Preface to My Wicked Wicked Ways

"I can live alone and I love to work." —Mary Cassatt

"Alli está el detalle."\* —Cantinflas  
\*(Roughly translated: There's the rub.)

I Can Live Solo and Love to Work

Gentlemen, ladies. If you please, these are my wicked poems from when the girl grief decade. My wicked nun years, so to speak. I sinned.

Not in the white woman way.  
Not as Simone voyeuring the pretty  
slum city on a golden arm. And no,

not wicked like the captain of the bad  
boy blood, that Hollywood hood-  
lum who boozed and floozed it up,  
hell bent on self-destruction. Not me.  
Well. Not much. Tell me,

how does a woman who.  
A woman like me. Daughter of  
a daddy with a hammer and blistered feet  
he'd dip into a washtub while he ate his dinner.  
A woman with no birthright in the matter.

What does a woman inherit  
that tells her how  
to go?

My first felony—I took up with poetry.  
For this penalty, the rice burned.  
Mother warned I'd never wife.

Wife? A woman like me  
whose choice was rolling pin or factory.  
An absurd vice, this wicked wanton

writer's life.

I chucked the life  
my father'd plucked for me.  
Leapt into the salamander fire.  
A girl who'd never roamed  
beyond her father's rooster eye.  
Winched the door with poetry and fled.  
For good. And grieved I'd gone

when I was so alone.

In my kitchen, in the thin hour,  
a calendar Cassatt chanted:  
Repeat after me—  
I can live alone and I love to...  
What a crock. Each week, the ritual grief.  
That decade of the knuckled knocks.

I took the crooked route and liked by badness.  
Played at mistress.  
Tattooed an ass.  
Lapped up my happiness from a glass  
It was something, at least.

I hadn't a clue.

What does a woman  
willing to invent herself  
at twenty-two or twenty-nine  
do? A woman with no who not how.  
And how was I to know what was unwise.

I wanted to be a writer. I wanted to be happy.  
What's that? At twenty. Or twenty-nine.  
Love. Baby. Husband.  
The works. The big palookas of life.  
Wanting and not wanting.  
Take your hands off me.

I left my father's house  
before the brothers,  
vagabonded the globe  
like a rich white girl.  
Got a flat.  
I paid for it. I kept it clean.  
Sometimes the silence frightened me.  
Sometimes the silence blessed me.

It would come get me.  
Late at night.  
Open like a window,  
hungry for my life.

I wrote when I was sad:  
The flat cold.  
When there was no love—  
new, old—

# I Can Live Sola and I Love To Work

to distract me.  
No six brothers,  
with their Fellini racket.  
No mother, father,  
with their wise I told you.

I tell you,  
these are the pearls  
from that ten-year itch,  
my jewels, my colicky kids  
who fussed and kept  
me up the wicked nights  
when all I wanted was...  
With nothing in the texts to tell me.

But that was then.  
The who-I-was who would become the who-I-am.  
These poems are from that hobbled when.

11th of June, 1992  
Hydra, Greece

The poems from that manuscript, my colicky kids, earned me an NEA, and my escape from the Midwest—at last!—first to Europe, and later to Texas—*sola*. I have to admit moving to Texas was one of my years of terror, worse than travelling to a foreign country where I didn't speak the language. After Europe, Texas was a foreign country to me; when I got here in 1984, I thought I'd landed in Macondo, that sleepy jungle village from Gabriel Garcia Marquez's novel *One Hundred Years of Solitude*. This couldn't be the U.S. It was as magically unreal as Latin America. How, for example, could a city so undeniably Mexican hail itself on taxi placards as "San Antonio, All American City." Or where else would a parrot find its picture on the front page of the newspaper beneath the headlines, *Called to the Witness Stand*. It was wonderful or scary, depending on your point of view.

I had expected the women's community to take me in, for it to be there for me as it had in the Midwest, but the community of women I found in San Antonio was fractured, divided by color and class, and isolated from itself let alone from communities beyond its own region. Like the citizens of Macondo, I found it a community licked in its provinciality, still discovering ice, still discovering the world is round. Surprisingly, it was the gay community that took me in, specifically the Latino visual artists, and they are still, for the most part, the crowd I run with. I reason this is because they too understand about having to reinvent oneself, about taking from tradition that which nurtures and abandoning the element which would mean our self-destruction.

I have a theory—one's most charming trait is also one's fatal flaw; the one thing you like about somebody is usually their worst defect as well. So too with communities. The *Comadre-ismo* has, as I have witnessed it, kept other women out. On the other hand, the opposite extreme of this xenophobia is the overnurturing among the women that created the "That's nice,

# I Can Live Sola and I Love To Work

# I Can Live Sola and I Love To Work

mi'ja" syndrome, which doesn't help anybody in the long run and fosters mediocrity.

Have things improved in ten years? I am glad to say they have. There are organizations and communities working together, and the arts communities, by force or by choice, are more integrated than when I first arrived, that's for sure. I want to single out one woman in particular, filmmaker and political activist Graciela Sánchez, who has kept herself connected to issues at a national and global level and has consistently braved dangerous subject matter, and therefore has avoided the Macondo pitfall of "discovering" ice.

As a Latina, there are certain legacies I don't want to inherit. I do not want to inherit mothers laying down their lives like a Sir Raleigh cloak and asking everyone to step all over them. I do not want to inherit my mother's fear of doing anything alone or her self-destructive anger. I don't want to inherit my paternal grandmother's petty jealousies and possessiveness. I do not want to inherit my maternal grandmother's silence and passivity. I do not want to be nice/*quedar bien* with the men around me at the expense of my own dreams and happiness. I do not want to be the mother of twelve children, seven, five, even one, but I do want to write stories for one child, five, seven, twelve, a million children.

I do want to create art beyond rage. Rage is a place to begin, but not end. I am not as wise as my work, but I know if I take the writing deep enough, something larger and greater than myself will flash forth and illuminate me, heal me. I do want to devour my demons—despair, grief, shame, fear—use them to nourish my art. Otherwise they will devour me.

There are nights like Gethsemanes when I am so overwhelmed by the work, by the loneliness of my life as an artist, I wonder why I didn't take up something more sociable, like becoming a flamenco dancer or an opera diva, but I'm sure flamenco dancers and opera divas have the same complaints.

Most often I feel like the poor miller's daughter in the

Tillie Olsen, "Evil is whatever distracts."

And please do not come out of that workroom, do not show the work until it is finished otherwise you're liable to enter another fairy tale—"The Emperor's New Clothes." Your friends are likely to say, *Isn't it beautiful, Isn't it lovely*, because no one has the nerve to tell you the truth. (Again the "That's nice, mi'ja" syndrome). We can't afford as women to be mediocre, or even good, especially not now. Truth is, we don't have that luxury. Our best weapon in adverse times—excellence.

What grieves me after ten years of living here in Texas is that there are still women spinning straw into straw, or into brass, or into lesser metals, women doing the same art there were doing ten years ago or very little beyond it, which means they haven't given their art the time it deserves. At first I listened sympathetically to their tale of woe, but after ten years the victims are still victims, women carrying their little grey cloud on a stick—the husband who left, or the one they won't leave. And frankly I don't want to hear about your kids. We make choices. I am not going to blame you because I am childless; true there is no one to get in my way, but there is also no one there to hug me when I need to be hugged.

We must spin our own straw, not our neighbor's work. "To tell the truth. Your truth," writer Dorothy Allison, has written. There is power in your work if you come at it from that place that is uniquely yours, that is not your sister's, but yours. Otherwise we risk creating stereotypes. If I see another work of art that glorifies *la abuelita* I'm going to throw a *berrinche*. Aren't our grandmothers worth portraying with all their sins, and frankly women with sins are more interesting than *santas*.

After ten years of wandering I have found the house in the heart, the place where I belong. Ten years have passed since circumstances first brought me here, and though I am self-employed now and could live anywhere, I have chosen San Antonio as my home. I have found finally a place that is all about self-invention, if you will. For me these borderlands match

## I Can Live Sola and I Love To Work

Rumpelstiltskin story, locked in a room and made to spin straw into gold. I am convinced if we are to be artists of any worth we must lock ourselves in a room and work. There are no two ways around this one, no shortcut, no magic word, and no Rumpelstiltskin. Take it as a given you will cry, you will despair, you will think you will die, that you can't possibly do it, that it is a lonely task, especially at night, that you will lose faith in yourself. But when you finish crying and despairing you can wipe your eyes and...the big bale of straw is still there. So you better roll up your sleeves and get to work, girl! Nobody's going to spin that straw for you. If you are serving others other than your art, then it just takes longer. Remember that when you are asked to nurture and succor others, or do anything other than your work. After you come back to your studio after attending to everyone else's business, the bale of hay is still waiting. In the words of

my interior landscape of being both Mexican and 'Merican at the same time.

I am forty. I can live *sola* and, as much as I complain, the truth is I really do love to work. In fact, I am at my healthiest, my happiest when I am working. I didn't know my grandmothers, the so and so's, but I know my task is to invent their lives, or reinvent them as the case may be, to give them names, to name their fears, sins, pettiness, dreams, secrets, shames, lies, pride, and power. Perhaps I am lucky not knowing them. I am not, after all, constricted by the truth and can give my imagination full rein. I like to think I am inventing the truth. I am listening to voices nobody listened to, setting their lives down on paper how many years later? And that writing is a resistance, is an act against forgetting, a war against oblivion, against not counting, as women.

## BOOKS & AUTHORS

# Author spins web to tell story of 'Butterflies'

By Nicole Winfield  
Associated Press

**CORAL GABLES, Fla.** — When Julia Alvarez began researching the deaths of three sisters during a Dominican Republic dictatorship, she found the line between fact and fiction far from clear.

Everyone had his or her own version of how the Mirabal sisters — known as Las Mariposas, or the Butterflies — were killed.

"I heard all kind of things," Alvarez says. "There's the official story, and some people innocently buy into it. . . . And then there are points around this circle, which are human beings, each giving us their perspective of this central event."

In her new book, "In the Time of the Butterflies" (Algonquin Books, \$21.95), Alvarez tells the story of Las Mariposas, as they were known within the 1950s revolutionary group opposed to Gen. Rafael Leonidas Trujillo. But rather than write a biography, Alvarez wrote a novel.

"I talked to all those points around that circle," she said recently while in Miami, a stop of her book tour. "Then I became one of them, creating the fiction around the central event."

Las Mariposas are nearly legendary in the Dominican Republic: three women, all vocal members of Trujillo's opposition, killed and found at the bottom of a cliff near a deep on Nov. 25, 1960.

The official newspaper, controlled by Trujillo, reported their deaths as accidental. It did not mention that Minerva Mirabal, the most vocal of the three, had caught Trujillo's eye some years earlier and had slapped him in the face when he got too friendly.

Today, Dede Mirabal is the only sister alive. Unlike her three sisters, Minerva, Maria T. and Patria,



Julia Alvarez signs a copy of her new book, "In the Time of the Butterflies," which chronicles the lives and deaths of three sisters killed by Dominican Republic dictator Rafael Trujillo in 1961. Behind Alvarez is Dede Mirabal, left, another of the sisters, and Minou Rodriguez de Tavaréz, the daughter of one of the slain sisters.

Associated Press

Dede chose not to get involved in the underground opposition. By having her life spared, Dede ensured herself the job of telling Las Mariposas' story over and over.

But she is not the only one. As is the case with legends, others have versions of what happened.

"I heard so many different stories about how the girls died," says Alvarez. "The general thing is that they were put inside the Deep and taken over the side of the mountain. But one legend has it that the breasts of Minerva were sliced off

by Trujillo, as a vengeance for her sexual rebuke. . . . So much of history is the fictions we create."

It is Dede, however, who opens and closes the novel, recounting to a visiting journalist the tale of the murders. In between are chapters written in the voices of each sister,

describing their childhoods, fights with Papa, and the Trujillo regime. The reader indirectly learns of the climax in the epilogue.

"I have had so many opportunities to tell the story, and it is up to me to tell the truth, what is real"

the truth," Dede says, sitting in the lobby of the Biltmore Hotel, with Alvarez and Minou Rodriguez de Tavaréz, Minerva's daughter. They flew in from the Dominican Republic for the Miami end of the book tour.

"Sometimes I talk with Minou about Las Muchachas — because they are my muchachas — and it's like nothing at all, as if it were natural, with happiness and joy," Dede says.

"Then there are times when I touch their dresses and I gasp," she



This collage contains remembrances, diaries and photos of the Mirabal sisters.

says clutching her blouse. She fingers a jeweled pin of a butterfly on her lapel and continues.

"But now, with time, it has another dimension."

That dimension is Alvarez's novel, which Dede has not yet finished reading. Because she doesn't understand English, Rodriguez must translate it for her.

Both approve of how Alvarez created a novel.

"There are many liberties," says Rodriguez, a professor of literature in the Dominican Republic. "These people who appear in the book are in some way, my beloved. But they're also the beloved inventions of Julia."

"It's clear it's fiction, and fiction allows these liberties," she says. "It's a story that you can take many lessons from. It's very important that they be known, and that if it weren't for Julia's book, they wouldn't be here."

Alvarez, whose first novel, "How the Garcia Girls Lost Their Accents," was published in 1991, said at times she worried she was taking too many liberties with the Mirabal story. She even considered

using fictional names.

"But I told Minou about it, that's what I planned to do, and she was adamant about it. 'No, no, you have to use the Mirabal name,'" Alvarez quoted Rodriguez as saying. "We understand what you're trying to do, that it's a fiction."

"I'm sure there's going to be some criticism when I tell the story to North Americans who don't know the history, who didn't live intimately," says Alvarez, who fled the Dominican Republic with her family when she was 10 because of her father's anti-Trujillo activities. But she thought that telling the Mirabal story in novel form would stick with readers more.

"I think fiction is truth," she says. "It uses strategies of storytelling to get you involved, to weave you into the narrative web, in order to tell you some truth of the human heart."

"When you're inside the characters and you start to feel what they're feeling — when they're murdered — you feel the loss." Alvarez says. "And that changes you because it's gotten inside your skin which is the way a novel works."

# Life along the border

Denise Chavez tells a feminist coming-of-age story set in the Southwest

## Face of an Angel

By Denise Chavez  
Farrar Straus Giroux, 467 pages, \$22  
Reviewed by Melitta Marie Garza  
A Tribune staff writer

In Denise Chavez's fictional New Mexico town of Agua Oscura, the cockroaches swarm, the men are unfaithful and the women persevere (with God's help). Agua Oscura (Dark Water) is misnamed. In this novel of multigenerational dysfunction, life is not murky but brutally delightful and, at times, pathfully clear.

Chavez's protagonist, Soveida Dosamantes, grows up like many Mexican-American young women in the Southwest. At age 6 she is marching off to church at 6:30 a.m., hand-in-hand with her grandmother, Mama Lupita, a wise lady who has painted her house blue in honor of the Blessed Virgin Mary.

Mama Lupita tries to persuade Soveida to become a nun, telling her marriage is not what it's cracked up to be:

"Men cannot be trained. They're wild bulls or changos; monkeys, I don't know which... I know what Father Escandido thinks marriage is, but remember, mija, all priests are men, just men, what do they know? I'd like to see el padrecito take three rounds con mi viejo, let's see what he says."

This is the first novel for Chavez,

a performance artist who is one of "Las Girlfriends," a group of cutting-edge Latina writers that includes Chicagoans Sandara Cisneros and Ana Castillo. A feminist coming-of-age tale, "Face of an Angel" spares nothing and no one but keeps the Catholic faith—which is, in all its provincial richness, central to the lives of the women in Agua Oscura, no matter how much their men let them down. Indeed, each chapter features a sketch of a distinctive "millero" or prayer annulet the kind Mexican Catholics commonly pin to statues of saints as they make their prayer requests.

In this village of secrets, Soveida learns quickly that even her very pious grandmother does not hold all the tenets of her Roman Catholic faith to be gospel. It seems Mama Lupita always had aspired to be a priest, "but when her mother looked at her she'd seen the invisible words written on her forehead: Woman. Wife. Mother. Martyr."

In Agua Oscura, the men use and misuse the women, and the women show love and mercy. If not forgiveness. When Soveida's father is near death, he is brought back into the family and cared for around-the-clock by some of those he hurt the most.

As a high school freshman trying to come to terms with her father's incestuous relationship with her own cousin, Soveida falls into what Mama Lupita calls "unrest." The

Traveling Prayer Team, a group of gargantuan evangelists who speak in tongues, are called on to pray over her. They implore Soveida to ask the Father for help. But Soveida refuses and she thinks:

"I can't pray to your father, to anyone's father. I don't have a father... Not Father. Not Father. Mother. Mother. God the Mother. Praise her."

Chavez could be accused of "doing a number" on Mexican-American men. There is little that is redemptive about her main male characters, including the alcoholic adulterous father who takes his children, including Soveida, to peep shows on the border. Or Soveida's brother, who has an affair two weeks before his marriage to his already pregnant fiancée. Or Soveida's unfaithful husbands and lovers.

The book is a celebration of people who work hard at labor-intensive jobs: cooking, cleaning, serving. Soveida's sustenance is her career at the El Farol Mexican restaurant, where she is writing "The Book of Service," a handbook on the art of serving others, intended for the young women who come up the waitress ranks behind her. It is filled with admonitions against "Carmen Miranda gone-to-seed feminisms," big hair and blitrations with customers.

"Face of an Angel" is also a book of liberation, where women speak about things they are taught not to speak about. Soveida complains to

her mother about the term "sanitary napkin," which she believes was made up by a man, who else? Says Soveida: "If had to have been a man, because no woman in her right mind would refer to them as 'sanitary.' They aren't a bandage to swab up something dirty. The blood that comes out of me is beautiful!"

Her mother finds such talk "escandaloso" (scandalous). Likewise there is talk of binding bras, vaginal infections and male anatomy.

The book is not afraid to take on some of the characters' cultural hypocrisies, like the Mexican-American grandmothers with prominently displayed images of the black St. Martin de Porres in their bedrooms. St. Martin "is a saint for all Latinos, a get-ahead saint, who is loved and accepted by all viejitas [little old ladies], who would never allow their daughters (¡Ni to mande Dios!) to marry black," Soveida explains. It's a view supported by Soveida's father. He wants Soveida to marry an Italian. "They're real men."

That may be the one thing her parents agree on. Her mother advises: "Whatever you do don't marry a Mexican... I don't have anything against our own except they don't make good husbands... they're still macho at heart."

A ribald bilingual tale, "Face of an Angel" transports readers to the sometimes seamy but never dull border culture.





## BOOKS

# Author torn between two peoples

By ALY COLON  
of *The Seattle Times*

**E**smeralda Santiago often feels ambivalence about who she is and where she belongs.

She is an American citizen treated like a foreigner in the United States. She is a Puerto Rican who feels rejected by those on the Caribbean island where she was born.

"It's a constant struggle," says the 46-year-old author, who lives in upstate New York. Santiago says she can identify with the many immigrants who come to the United States; their desire to assimilate clashes with their cultural identities.

Dealing with discomfort became a personal challenge for Santiago when her mother moved her at the age of 13 from the tropical village of Macun in Puerto Rico to the concrete city of Brooklyn.

Her life on the island she loved and her harsh transition to a new culture frames her book, "When I Was Puerto Rican" (Vintage Books, \$11). The title's past tense suggests the duality she felt straddling two languages and two cultures.

It's something she ultimately did successfully, attending the New York High School of the Performing Arts, graduating from Harvard with honors, and owning her own film production company with her husband in Boston. Her book grew out of an interest by an editor in publishing a collection of her newspaper and magazine essays about her Puerto Rican background, especially one she wrote about her mother. The essay collection gave way to a book about herself.



BRUCE MCKIM of *The Seattle Times*

**INNER STRUGGLE:** Esmeralda Santiago writes about what it feels like to be treated like a foreigner in both the United States and Puerto Rico in her book, "When I was Puerto Rican."

"The English version is sprinkled with Spanish words and sayings that act like seasoning, bringing out the flavor of Puerto Rican life: "sinverguenza" (shameless person) and "hijas de la gran puta" (daughters of a great whore).

She uses certain Spanish words because they came to her naturally, and so that her U.S.-born children will know their mother had another language and culture.

"And it was to keep reminding the reader that you are looking at a

foreign culture," she said.

Feeling foreign is significant to Santiago. She believes Puerto Ricans in the United States are treated as third-class citizens. Worse, though Puerto Ricans have been American citizens since 1917, she says they are viewed as immigrants.

"I resent it," she said emphatically. "I don't want to be treated like a foreigner, because I'm an American citizen. And I didn't have a choice about being an American citizen. So it stings even more that I'm viewed

as a foreigner."

There was new poignancy when Santiago returned to Puerto Rico after eight years on the mainland.

"What I was not prepared for was being told that I wasn't Puerto Rican because I had lived in the United States for so long. It wasn't anything I did. It was what I didn't do. And that was stay there."

Her dress, her accent, her assertiveness all marked her as an American to Puerto Ricans, who saw her departure from the island as a betrayal. On the island, she said, they have degrees of "Puerto Ricanness." Those who have never left the island are 100 percent Puerto Rican. The longer you are away, the less Puerto Rican you become.

For Santiago, who identified so much with the island — the food, the culture, the language and the music — "to have to defend my Puerto Ricanness in my own country was devastating."

Her defense seemed even odder to her because of the frequent travel that takes place between the two places. Puerto Ricans have easy flight access to the United States. In fact, there are about 2.7 million Puerto Ricans living in the United States and 3.6 million people on the island. Currently there's a net migration out of the island of 30,000 to 40,000 white-collar workers a year seeking to settle in the Southeast.

"The Puerto Ricans need to forgive the Puerto Ricans in the United States for being in the United States. And we who are here need to forgive ourselves. Because there is a lot of pain because we abandoned ship." □



From Knight-Ridder Tribune

Sylvia Munoz has advanced to human resource director for PepsiCo's office in Orange County, California.

## Hispanic executive belies stereotypes

By EDWARD IWATA  
of Knight-Ridder Newspapers

When Sylvia Munoz was a high school student, a job counselor told her and her siblings to go to trade school. The Munoz kids ignored that advice.

Today, Sylvia Munoz is a human-resource manager at PepsiCo's Buena Park, Calif., office. Her siblings are either in law or graduate schools.

After studying psychology at the University of California, Los Angeles, Munoz was hired by Hughes Aircraft as a management trainee. Ten years later, Munoz, 33, has just finished her master's thesis on industrial organization.

Her research focused on Hispanic professional women — a group mostly ignored by scholars. Most studies portray Hispanic cultural traits and language skills in a negative light, rather than as business assets, Munoz said.

"We're invisible in the literature," Munoz said. "But hopefully things are changing. We're hearing more and more about 'luppies' (Latino urban professionals)."

Here are answers to questions posed in a recent interview:

**Q.** Tell us about your research.

**A.** I surveyed 100 women who break a lot of stereotypes.

These are accomplished, well-educated professionals. ... They have single incomes of over \$50,000 and joint incomes of over \$100,000. They have a strong work ethic. But there were still obstacles for them.

Many came from immigrant families, so there were economic and language barriers. There was race and gender bias, exclusionary curriculums, and lower expectations from teachers and counselors. They also lacked mentors.

In 1985, Mexican-American women were the most poorly educated women in the United States. Mexican-American women 25 and older had attained a median of 10.2 years of schooling, compared with 12.4 years for all women.

But the gap has slowly been closing. Through the 1980s, census records have shown clear gains.

**Q.** What did you learn about the management and leadership styles of Hispanic women?

**A.** The Hispanic culture is very communal. The team-building skills in corporations are inherent to our culture. ... We don't have to spend as much time changing our management behavior to create that workplace environment.

But the business world is still a very different culture. You can get frustrated if you don't have anybody to guide you past the pitfalls.

I had a great learning experience at Hughes. My mentors ... were like big brothers and fathers to me. At Pepsi-Cola, women managers take golf lessons so we can socialize with clients.

**Q.** Are Hispanic role models important?

**A.** Definitely. The population of Hispanics is exploding, and we'll continue to be underemployed and unemployed unless corporations see us as a resource.

I speak on careers and job hunting for Hermanitas (little sisters), a mentoring program of the Mexican American Women's National Association of Orange County. You should see the sparks in their eyes when they meet professional women who come from the same cultural background as they do. You can hear their brains clicking. "Hey, if these women can achieve their big dreams, then so can we."

El 8 de marzo se celebra el Día Internacional de la Mujer

## El feminismo latino sigue en pie

Por Ana Mendieta

El feminismo es un concepto desconocido para muchas mujeres latinas de clase media y baja en Chicago.

Silvia Serrano, de 36 años y residente de Brighton Park, no conoce el movimiento feminista ni la celebración del 8 de marzo como Día Internacional de la Mujer. Pero cuando se le dice que el feminismo defiende la igualdad de los derechos del hombre y la mujer, Serrano está de acuerdo: "Sí, el hombre y la mujer somos iguales. Los dos tenemos inteligencia y podemos hacer las mismas cosas". Ella lo ha demostrado en el programa de liderazgo de Mujeres Latinas en Acción, donde nunca imaginó que "encontraría la sorpresa de realizarme como mujer".

Vicenta Domínguez, de 55 años, vecina de La Villita y también participante del programa de liderazgo, es otro ejemplo de "acción" femenina. "Antes de salir a la comunidad mi único mundo era mi casa, mis hijos y mi esposo. Pero ahora he descubierto talentos que tenía dormidos".

Ejemplos como éstos muestran que la lucha por los derechos de la mujer sigue vigente, casi 140 años después de la masiva manifestación de empleadas de la industria textil que tuvo lugar en Nueva York en 1857. El Día Internacional de la Mujer Trabajadora surgió precisamente

de esta manifestación y fue proclamado oficialmente en Helsinki en 1910.

### Tradicional y modernas

Según Virginia Martínez, directora ejecutiva de Mujeres Latinas en Acción, tanto las mujeres que se quedan en casa como las profesionales tienen similitudes que justifican la validez del feminismo. "La mujer latina que es ama de casa tiene que enfrentar el reto de criar a sus hijos en un ambiente completamente diferente al de su país natal, mientras que la latina profesional tiene el reto de ser aceptada en el ambiente corporativo", dijo Martínez.

Hablando de retos, Gloria Bonilla-Santiago, de 41 años, profesora y directora del Centro de Liderazgo Urbano en la Universidad de Rutgers, Nueva Jersey, habló sobre las dificultades del feminismo latino durante la cena de aniversario de Mujeres Latinas en Acción, el pasado 23 de febrero.

Según Bonilla, cuyas teorías feministas se hicieron famosas en el libro *Breaking Ground and Barriers: Hispanic Women Developing Effective Leadership*, existen varios obstáculos que evitan la total integración de la mujer latina en el movimiento feminista tradicional. "En primer lugar, somos percibidas como personas débiles. En segundo lugar, no sabemos replanificar nuestros objetivos profesionales y carecemos del conoci-

miento de la cultura corporativa, por lo que también tenemos problemas para equilibrar el tiempo dedicado al trabajo y a la familia".

Las latinas que quieren integrarse en el movimiento feminista, tradicionalmente dominado por las mujeres anglosajonas, no lo tienen fácil. "Históricamente, las latinas hemos sido tratadas desde la periferia del movimiento, no desde el centro de la discusión", dijo Bonilla, que hizo una referencia cómica a lo que significa para las latinas "superar los límites profesionales" (en inglés, *breaking the glass ceiling*): "Para las latinas esto significa coger una roca y dar una pedrada, porque ni siquiera hemos roto los moldes básicos para entrar en el campo profesional".

La misma Bonilla es un vivo ejemplo de que la roca dio en el blanco, ya que fue la primera de su familia que terminó sus estudios universitarios y la primera latina con plaza permanente de profesora en la Universidad de Rutgers.

La clave para conservar el feminismo es, en opinión de Bonilla, transmitir su importancia dentro de las mujeres latinas. "No verlo como algo negativo sino como un instrumento para analizar el derecho de la mujer a tener control sobre su descendencia, su papel en la familia y la pervivencia del sistema tradicional de valores".



Gloria Bonilla-Santiago habló sobre el feminismo y la mujer latina durante su intervención en la cena de aniversario de Mujeres Latinas en Acción.

Sin embargo, con la última amenaza de los republicanos sobre las leyes de Acción Afirmativa, "todo está en entredicho: de la reforma del sistema de salud y el ayudo público hasta el Acta de Educación Vocacional. Es una lucha para llevar el país a las teorías conservadoras de años veinte. Pero por lo que a las latinas se refiere, no van a poder sacarnos de Estados Unidos". ■



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## International Spanish Poetry Contest Winners Announced

Aurora, New York... *Pilar Greenwood*, Associate Professor of Spanish at Wells College, recently served as the general coordinator for an international Spanish poetry contest, jointly sponsored by the Association of Doctores and Licenciados Españoles en los Estados Unidos (ALDEEU) and the Cultural Office of the Spanish Embassy.

The contest received 447 submissions and awarded a first prize and three honorable mentions to poets from the United States, Cuba and Puerto Rico. The prizes included cash, silver medals, and a diploma awarded by the Cultural Attaché of the Spanish Embassy in Washington.

The first place winner was *Gladys M. Ilarregi*, a graduate student resident of Alexandria, Virginia for her poem, "*Oficios y personas*" ("Persons and Tasks"). Honorable mentions went to *Marino Wilson Jay*, a resident in Santiago, Cuba, for his poem "Prohibiciones" ("Prohibitions"); *Carlota Caulfield*, a Cuban-born Irish-Spanish professor of Spanish at Mills College in Oakland, California, for her collection of poems titled "*Estrofas de Papel, Barro y Tinta*" ("Stanzas of Paper, Clay and Ink"); and *Rafael Escribano* and *Antonio Bou*, two residents of Dorado, Puerto Rico, for their co-authored poem "*Frentes al Arcángel*" ("Facing the Archangel").

Initiated in December 1993 and concluding in September 1994, the purpose of the contest was to promote the Spanish language and Hispanic culture everywhere. Greenwood wrote the terms of reference for the contest, recruited the 21 campus coordinators, appointed the jury and oversaw its work, received the submissions, and announced the winners of the outcome of the deliberations. Some FLLC and Spanish majors at Wells assisted Greenwood with the logistics and organization of the contest.

Wells College is a private, four-year liberal arts college dedicated to the education of women for leadership roles in the 21st century. Established in 1868 by Henry Wells, founder of the Wells Fargo and American Express companies, Wells is located on the Eastern shore of Cayuga Lake in New York State's scenic Finger Lakes Region.

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*For more information on this release, please call Pilar Greenwood, Associate Professor of Spanish at Wells College, (315) 364- 3306.*