

FEMINISTAS UNIDAS

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



Dreams
Christa Torres

APRIL 1996
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Queridas hermanas:

Mejor tarde que nunca... this issue is woefully a month overdue. Your editor hopes that wherever you may be spending your summer, you will eventually receive this issue either forwarded or when you return. Several factors were obstacles in getting this issue out on time, but since it will be my last one - yes, it's true, we DO have a new Newsletter Editor/Secretary - I do want to say how much I have appreciated the contacts I have made via this position, the wonderful women and men I have met because of Feministas Unidas. I know that these relationships will continue without a doubt, since I will most certainly continue attending MLA and our annual meetings as long as my health and energy allow. I also know that everyone will welcome **CYNTHIA TOMPKINS** (Arizona State University West Campus - Phoenix) as new Editor, and will be as supportive of her work for Feministas Unidas as everyone has been of mine. I have pledged to serve as a resource to her as she learns this job; 31 issues have taught me alot. Please send any announcements, members' news, publication information, etc. to Cynthia beginning **NOW!** (If you should send it to me by force of habit I will gladly forward it).
Cynthia's school address is:

Cynthia Tompkins
Arizona State University West Campus
Women's Studies
4701 West Thunderbird Road
P.O. Box 37100
Phoenix Arizona 85069-7100
Tel. 602/543-3316
Fax. 602/543-3312
Email: idcmt@asuvm.inre.asu.edu

¡Bienvenida al puesto, Cynthia!

Again I must thank our socia **Mirta Toledo**, Argentine (like Cynthia) and living in Fort Worth, Texas, for yet another great cover for the Newsletter! Mirta is once again enjoying good health and the desire to create beauty in what she does. Although her collaboration has come late in my tenure as Editor (it began with the April 1995 issue after that wonderful Asociación de Literatura Femenina Hispánica conference at Davidson the previous October), it has not only freed me from figuring out a cover, it has made the latter a really striking and eye-catching thing of beauty.

Mil gracias, Mirta, and I hope you will continue to support Feministas in this fashion, in collaboration with Cynthia. We all anticipate a future filled with artistic success for you.

Now one more additional editorializing note: please work to elect *women-friendly* candidates in November in this country. The current Congress and the concurrent backlash are doing ugly things to women and children's lives. The old saying "it's a man's world... unless women vote" is more important than ever, not only in the U.S. but all over the world.

Amy Kaminsky, our current presidenta, has another significant message in her words to us, which follow these pages dealing with the MLA.

ANNUAL BUSINESS MEETING AND RECEPTION AT MLA '95



The annual business meeting was held on Thursday, December 28 from 5:15 -6:30 at the Omni Hotel suite of Vice-President Mary Jane Treacy. Although we missed President Amy Kaminsky who was/is in Sweden until late summer, Mary Jane did a *stupendous* job in creating the agenda and running the meeting! Approximately 30 members were in attendance to hear the following topics discussed:

--updates on the syllabi project (Linda says that she needs approximately one month to finish it up, and intends to get it done before the end of this summer, between mid-July and mid-August)

--proposal for a prize for best essay (I am unclear from my notes if this is among those accepted for panels or by all Feministas members, but Amy Kaminsky, who proposed this, will surely have more information about this in the next Newsletter, ¿verdad, Amy? In the meantime, write to Amy for clarification, or email her).

--discussion of our relationship with Asociación de Literatura Femenina Hispánica

(too little time was available for this topic, but the consensus was that we should seek rapprochement, since many of us are members of both organizations, taking into consideration the strong points of each organization). Rosemary Geisdorfer Feal and Debra Castillo will form a task force.

--announcement of search for a new editor (Ed.'s note: we now have one!)

Nominations for vice-president for 1997 were accepted from the floor. The ballot will be printed in the April / May issue. Two candidates were nominated at the meeting: M. Victoria García Serrano of Emory University and Elizabeth Horan of Arizona State University. Other nominations will be accepted through March 1st (Ed.'s note: there were none, despite including it on the Call for Papers flyer in late January). It was asked that each nominee provide a bio/position statement for inclusion on the ballot, which you will find at the end of this issue. **PLEASE** vote and mail **NOW** to **Cynthia Tompkins**, who will tabulate the results and announce the winner in the December issue. **DEADLINE: September 15, 1996.**

In other business, topics for the pedagogy workshop and the panel for MLA '96 were decided. The workshop will be "**TEACHING TABOOS**," with co-coordinators **Joanne Saltz** and **Luz María Umpierre**. The panel session will be "**Women Writers and the Construction of Masculinity**" and will be co-coordinated by **Lou Charnon-Deutsch** and **Rosemary Geisdorfer Feal**. In connection with the workshop format, it was suggested that in the April/May issue materials used in the previous December's workshop be published. Although it didn't happen this time, the suggestion is a great one, and those who are in charge of the '96 workshop might want their presenters to be aware of this and to send such materials to **CYNTHIA**, shortly after the MLA.

By the way, our two sessions in Chicago were excellent: well-attended, well-presented. Feministas Unidas wants to thank all those associated: **Elizabeth Horan** (ASU), who presided over the panel "Mapping Nuestra(s) Crítica(s)," with presenters **Catherine Den Tandt** (Tulane Univ.), **Melissa Lockhart** (Wake Forest Univ.), **Hermann Herlinghaus** (Max Planck Society, Berlin), with respondent **Debra A. Castillo**

(Cornell Univ.), and **M. Victoria García Serrano**, who presided over the workshop "Teaching the Unknown: Feminist Postcanonical Strategies," with presenters **Judith Kirkpatrick** (Univ. of Alabama, Tuscaloosa), **María Inés Lagos** (Washington Univ., St. Louis), and **Suzanne Chávez Silverman** (Pomona College).

A column called "Nurevas Voces" was suggested for the Newsletter. Please, if you are working on / teaching about new writers or know of others we should feature, send information for inclusion in the December Newsletter - and then the column can become a regular feature. **Luzma Umpierre** reminded us of the recent publication of *Five Lesbian Voices from Latin America* by **Elena Martínez**.

Our scholarship winner for MLA '95 was introduced: **Jane Tar**. If you have not yet renewed for '96, please consider adding a little something for the scholarship fund. It is very worthwhile to help support our members, particularly our graduate students. In the back of this issue you will find an application to our scholarship fund for MLA '96 in Washington D.C. Please send the completed materials to **Amy Kaminsky**, as indicated on the form, since Amy will be back at the Univ. of Minnesota in August and will take charge again until she turns the presidency over to **Mary Jane Treacy** in December 1996.

Linda Fox, retiring Newsletter Editor, and **Rosemary Geisdorfer Feal**, retired Treasurer, were given gifts of an elegant desk clock/paperweight by which to remember their colleagues in **Feministas Unidas**.

MLA '96 FEMINISTAS UNIDAS SESSIONS

Panel Discussion: "Women Writers and Constructions of Masculinity"

Presiding: Lou Charnon-Deutsch (SUNY Stony Brook) and Rosemary Geisdorfer Feal (Univ. of Rochester)

1. "*El derecho de los débiles*": **Mercedes Cabello de Carbonera** and the Construction of

Masculinity as Politicized Cultural Practice,"
Catherine M. Bryan, Washington University

2. "Masculine Acts: *Entre Villa y una mujer desnuda* by Sabina Berman," Sharon Magnarelli, Quinnipiac College

3. "Canonical Men by Women in the Contemporary Spanish Novel," Joan Lipman Brown, Univ. of Delaware

4. "Projections of Masculinity in Margarita Alexandre's *La gata*," Susan Martin-Márquez, Tulane University

Respondent: Amy K. Kaminsky, Univ. of Minnesota, Twin Cities

Lou and Rosemary have also proposed a special session for Feministas Unidas, "Circumventions of Virility in Latin American Women Writers," and if approved, it will appear in the MLA program.

The papers for the session(s) will be available by e-mail. Contact Rosemary at RSFL@troi.cc.rochester.edu after Nov. 1st for information on how to get them.

Workshop: Teaching Taboos"
Presiders: Joanne Saltz, St. Cloud State Univ. and Luz María Umpierre

1. "Erotic Narrative by Latin American Women Writers, M. Victoria García-Serrano, Emory Univ.

2. "La representación del sexo y la sexualidad en la novela española y el cine," Marie Barbieri, Bowdoin College

Watch for more information about specific times and dates in the December issue (organizers, make sure Cynthia receives this information; Lou and Rosemary, if papers are to be printed in the December Newsletter as well as made available on e-mail, please send them to Cynthia also.)

Periodically we print the following set of instructions for organizing sessions at MLA for Feministas Unidas. Keep these handy if you should decide to volunteer to organize a session in the future.

INSTRUCTIONS FOR ORGANIZING MLA SESSIONS FOR FEMINISTAS UNIDAS

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

1) Obtain MLA program forms for allied organizations. Usually the President receives them and brings them to the December meeting. Observe dates as listed (you will find approximate dates by which MLA requires action, since these are for 1996).

2) When you send the announcement for the MLA Spring Newsletter of the session or workshop topic in early Jan. (this year it was due by Jan. 5 faxed to 212-477-9863 or email to michael.clancy@mla.org), send a copy to Cynthia Tompkins (ASU West), because she will need to send out a Call for Contributions to the Feministas membership by late January or early February.

3) The "literary" session usually includes 3-4 paper-preparers and one discussant. Papers are normally sent out to FU members - this year Rosemary will make them available by email as well. The workshop has included two to four facilitators to lead small groups. Those facilitators should forward their materials prepared for the workshop in time for publication in the April Newsletter.

4) The organizers should follow the deadline given on the form for the preliminary and final program submission (final program copy due this year April 6). Always notify the Newsletter Editor as soon as you know the details of your session/workshop; in August, send time/place of session and any changes in personnel.

5) Since our business meeting is always held in the officers' suite, we do not need a closed business meeting room, so you don't need to check that on the form for MLA.

6) Make sure all participants are members of MLA by April 1st (or ask for waiver for foreign scholars) **AND current members of Feministas Unidas** (we have trouble with this part occasionally!)

7) For the literature session, have the panelists get you the papers by October 1, certainly no later than late October, so that they can be printed in the November issue of Feministas and read in advance.

8) Instruct those preparing papers to:
-type or word-process, single spaces in a 10 or 12 font. Maximum 6 pages, including notes

and bibliography. Name on each page.
Number pages. Send copies as soon as you
receive them to Newsletter Editor.

9) Instruct workshop facilitators to bring
enough copies of lany materials for their
group (usually about 15-20) AND to forward
to the Newsletter Editor as soon as possible
after the MLA so that they can be included in
the April issue.

10) Inform program participants of date,
time, place of session when you hear from
MLA (July or August)

One other item related to MLA, and
please, look for Amy Kaminsky's letter to our
membership on the next page:

*The Women's Caucus of the Modern
Language Association announces a new grant
program to begin in 1996. WCML will offer
a \$500.00 grant for one graduate student each
year who has had a paper accepted for presen-
tation at the MLA, and who is a member of
the WCML.*

Graduate students interested in apply-
ing for the Women's Caucus for the Modern
Languages Travel Grant should submit an
application by June 1st of the year in which
the grant will be awarded (in this case, 1996).
The application will consist of 1) a copy of
the proposal, abstract or paper accepted for
presentation 2/ an explanation of no more
than one page of the significance of the paper
in relation to the individual's research
program. Applicants must be members of the
WCML. Send applications by June 1, 1996 to
Debra Popkin, Dept. of Modern Languages
and Comparative Literature, Baruch College,
17 Lexington Ave., New York NY 10010.
Fax: (212) 387 - 1591.

CONFERENCES OF NOTE

There are several conferences and calls for
papers with deadlines which have passed.
However, on the chance that someone would
want to pursue participation and/or atten-
dance, I am reporting on them here, by order
of deadline, as well as publishing flyers fol-
lowing this section and Amy's letter.
Furthermore, you will also find a report by
member Eva Legido Quigley (U. of Iowa) on
the session she organized for M / MLA in St.
Louis this past November.

1. **The Powers of Poetry in Spanish, Latin
American and Latino/a Cultures**, October
24-26, 1996, University of Oregon, Eugene
OR.

Guest speakers: Susan Kirkpatrick (UC San
Diego), Gwen Kirkpatrick (UC Berkeley),
María Mercedes Carranza (Casa de Poesía
"Silva," Bogotá). Deadline for submission:
March 29, 1996. (See flyer for full infor-
mation)

2. **Forum: Contemporary Spanish
Literature at Midwest Modern Language
Association**, November 7-9, 1996, with topic
"Eroticism in Literary Works," to be held
at Minneapolis Marriott City Center,,
Minneapolis, MN. Papers requested on con-
temporary Spanish writers - from the 70's to
the 90's - by Eva Legido Quigley. (See flyer
for Eva's email - perhaps she is still recruit-
ing). Also see the flyer for solicitation of
Creative Work for Readings by Writers from
Spain in the United States.

3. **Asociación de Literatura Femenina
Hispanica** 7th Annual Conference, October 3-
5, 1996. Topic: "Hispanic Women's
Integration in History: Writing and
Historicity," with keynote speaker Francine
Masiello (UC Berkeley). 1-page abstract due
April 1, 1996. Contact: Asunción Horno-
Delgado, Conference Director. (See flyer for
more information).

4. **Mid-America Conference on Hispanic
Literature**, September 19-21, 1996,
University of Nebraska-Lincoln. Abstract by
March 1, 1996 (see flyer).

5. Session for SAMLA, to be held in
Savannah, Georgia, November 8-9, 1996.
Organizer of special session "Into the Public
Sphere: The Authoring of Feminine
Identity in Spain's Golden Age Discourse"
is our member Joan Cammarata.
Deadline: May 1, 1996. Contact her at Box
589, Dept. of Modern Foreign Languages,
Manhattan College, Riverdale, New York
10471; FAX 914-637-8856 or 135 Lawrence
Place, New Rochelle, NY 10471.

6. "Notions of Self and Nation in Writings
by Latina and Latin-American Women,"
Isabel Allende, keynote speaker, February 20-
21, 1997 at Agnes Scott College, organizers
Gisela Norat and Rafael Osorio (See flyer for
more information). Deadline: May 20, 1996
(300-word abstract)

Queridas compañeras:

Only an ocean could keep me away from our annual sessions at MLA and the chance to get together with old and new friends and colleagues in *Feministas Unidas*. And this year an ocean did it. Like everybody else in the organization, I keep up with what's going on in *Feministas* via the newsletter, and my favorite issue is always the pre-MLA number, with the *Feministas* panel papers there to read.

Over the years we have developed a pedagogy together and worked on creating not only a space for feminist criticism in our fields, but on creating that criticism ourselves. The earliest work on women testimonial writers came out of our meetings, and our readings of texts by women writers have opened a field. Now the path has been broken, and it has been cleared in large part by the members of this organization. One of the things we learned by doing this work is precisely how much had been covered over--Not only literary texts by women writers like Carolina Coronado and Soledad Acosta de Samper, once consigned to oblivion but now edging their way into a much-altered canon, but the work of women critics who came before us. It is far too easy for the brush to grow over wonderful work. Now that more and more of us are writing and publishing, it seems to me that we must make sure that the hard work we have done does not go unnoticed. So this is a call to action. It is a call for us all to make sure that when we are writing our own articles and books that we pay attention to each other's work. (And by this I do not mean only those of us who are members of this organization, but rather the work of women Hispanists, Luso-Brazilianists, and who do U.S. Latina criticism.)

In the last several years, the scholarly apparatus of footnotes and bibliography has shifted from being an acknowledgment of the work that came before, a way of entering into a scholarly conversation, and become a sign of our own erudition. This has happened for a reason: the publish-or-perish stakes are high, and the right set of footnotes can mean the difference between getting into print or not. Nevertheless, if we want our collective effort to make a difference, not to be relegated to the dusty stacks in the stacks, to make sure that the work we do and the texts we work on do not suffer the fate of the women's writing and criticism that has come before, we need to make very sure that we acknowledge each other in visible ways, creating of our own work a body to be contended with. This is not merely self-serving. It is a means of assuring that the labor of the women of this generation is preserved for the women of the next.

Many of us have lamented and accused, even in print, that feminist work is appropriated but not acknowledged by other, mostly male, critics. But the fact is that we are often guilty of the same behavior. And if we ourselves do not acknowledge the work of our immediate colleagues, we can hardly expect critics, even feminist critics, from other fields to do so.

Amy Kaminsky

UPCOMING CONFERENCES / CALLS FOR PAPERS

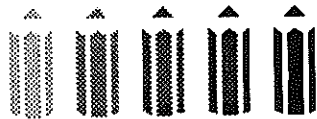
Genders in the Early Modern Period, November 14-17, 1996, on the campuses of Mt. Holyoke College, Smith College and UMass-Amherst. Nina M. Scott, Co-Chair. (See flyer for more information)

Letras Peninsulares is devoting the Spring issue 1997 to Reconfigurations of Spanish Romanticism. Deadline for submission: June 15, 1996. See flyer for more information, as well as the new address of the journal and its editor, Mary Vásquez; both will be moving to Davidson College.

First International and Eleventh National MELUS Conference, "Multi-Ethnic Literatures Across the Americas and the Pacific: Exchanges, Contestations, and Alliances," University of Hawai'i at Manoa, April 18-20, 1997. See flyer for possible topics. Deadline for proposals: October 15, 1996.

"Entre Actos: Diálogos sobre teatro español entre siglos," a Symposium sponsored by *ESTRENO*, September 18-20, 1997 at Pennsylvania State University, University Park, Pa. 1-page proposals by January 1, 1997 to either Martha Halsey (Penn State) or Phyllis Zatlin (Rutgers). See flyer for more specifics.

MEMBERS' NEWS



Electa Arenal (CUNY, College of Staten Island) and **Stacey Schlau** (West Chester University) ask for our support in getting their wonderful book *Untold Sisters: Hispanic Nuns in Their Own Works* reprinted, in an accessible paperback edition. See the letter which follows this section for specific information about where to write and to whom, and a sample of how to voice support.

Carlota Caulfield (Mills College, Oakland) was a guest at the Catalan radio program **MOLT LLUNY DE MANHATTAN** of Radio 4 / Barcelona on January 15, 1996, when she talked about Hyperpoetry for the Macintosh, the Avant-

Garde and John Cage with Pilar Sampietro. On February 15-17, she presented her *Book of XXXIX Steps*, a poetry game for discovery and imagination (Hyperpoems for the Macintosh) and read her poetry at the Louisiana Conference on Hispanic Languages and Literatures "el escritor y su público" at LSU. She participated in a presentation about her poetry at the Annual Meeting of the Southwest Council of Latin American Studies, Oaxaca, March 6-9; chaired by Ana María Hernández de López, the panelists were Rafael E. Saumell (Sam Houston State Univ.), Fernando Operé (Univ. of Virginia) and María Jesús Natal (The University of the South). Carlota also presented at SCOLAS the paper "*Moneda de tres caras de Francisco Hernández o diálogos con la locura: Schumann, Hölderlin y Trakl.*" See additional information in the article about Carlota which follows this section, as well as information about her publications in the Research /Publications section.

Linda Fox (Indiana Purdue Fort Wayne) has been notified that she is the 1996 winner of the IPFW Friends' Outstanding Teacher Award, which will be given to her in October (a plaque and \$1000). She also recently was promoted.

Other news items from Linda:

Nicolás Kanellos and Claudio Esteva-Fabregat are the 1996 recipients of the Denali Press Award administered by the Reference and Adult Services Division (RASD), of the American Library Association (ALA). The award, \$500 and a plaque, recognizes reference works of outstanding quality and significance that provide information specifically about ethnic and minority groups in the United States. In this case, the award was given for the four-volume set *The Handbook of Hispanic Cultures in the United States*, published by Arte Público Press.

A source of information about Cuba is the women's studies program at the University of Havana, established in 1991 and directed by a psychologist, Norma Vasallo Barrueta. Her address is:

Dra. Norma Vasallo Barrueta
Cátedra de la Mujer, Univ. de la Habana
San Rafael #1168 esquina Mazon
Ciudad de la Habana
Zona 4, Código postal 10400
Cuba

Fax: (537) 33-5774
Email: psico@comuh.uh.cu

From the WMST-List Linda also gleaned the following from JLStrout: "Our feminist group HERMANAS had a meeting with the director of this women's studies program during our delegation on Jan. 30, 1996. Most of our matgerial aid focused on women's studies, books, videos and \$100, went to this program. They are very familiar with HERMANAS and Women's International League for Peace and Freedom (WILPF). I would also recommend Dr. Luisa Campuzano who is the director of the Women's Studies program at the Casa de las Américas in Havana."

Bibliography available from El Centro de Información y Documentación del CSIC, de Madrid, C/Pinar, 25, in fact, a whole collection. No. 4 "Las mujeres en la historia de España" pulls together more than 600 references to journal articles on this topic. You can request it from:
Cruz Rubio
cindoc
C / Pinar, 25
28006
Madrid

I believe that this is the same one edited by Pilar Díaz Sánchez and Pilar Domínguez (same title), Madrid: Ministerio de cultura, Instituto de la mujer, 1988.

One more item:

I received a letter about a Lorna Furtado, Peace Corps in Guatemala, who is apparently being harassed. I will print the letter in its original form, and those of you who may want to respond, check it out yourselves. I believe what is being asked is a show of solidarity for Lorna by letter-writing. The letter is signed Charles N. Fortes, with an address (as can be seen) from Providence, Rhode Island. It will follow this section.

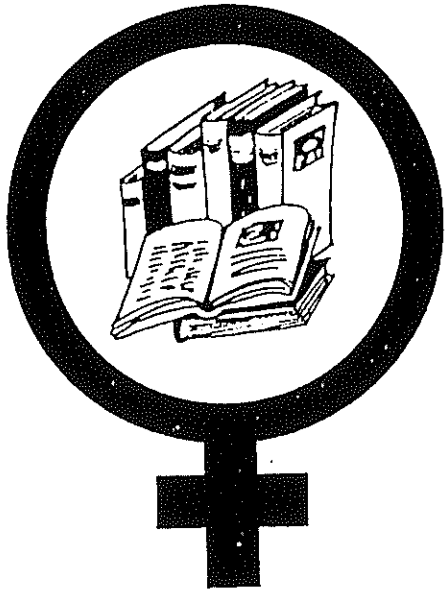
Francine Frank (SUNY -Albany) is the conference coordinator for the upcoming National Women's Studies Association Conference at Skidmore College, and **Patricia Rubio** (Skidmore College) is site coordinator. It's really nice to see some Feministas so involved with our sister organizations! We hope the Conference is a smashing success!

Amy Kaminsky (University of Minnesota) has been participating in conferences and giving talks while she is in Sweden. Amy's anthology is finally out - look for the bibliographic information in the Publications section! a piece of information Amy wishes to share concerns an on-line literary review called Nuevo Mundo which Leonardo Rossiello, a colleague of hers at the University of Gothenburg, is editing. It contains fiction, poetry, reviews, and short articles and can be accessed through Internet at the following site, which looks like it is a World Wide Web site:
[http:// www ldc.lu.se/~latinam/leol/htm](http://www ldc.lu.se/~latinam/leol/htm)
Amy writes that the journal has been including quite a bit of creative work by women, so it could be of interest to Feministas members.

Laura Gutierrez Spencer (Univ. of Nevada, Las Vegas) sends this additional note about the Agnes Scott College symposium previously mentioned, which has Isabel Allende as a keynote speaker: "As an alumna of Agnes Scott, I would like to add a little more information. Agnes Scott is a prestigious private women's school of about 600 students. The campus is lovely and is located in a historic suburb of metropolitan Atlanta."

Mirta Toledo has once again graced our Newsletter with her art, and Mirta also received word in November that her short story "Un siglo después" was one of seven finalists, along with the winning story, among 423 submissions for the VIII Premio "Ana María Matute" - Narrativa de Mujeres awarded by Ediciones Torremozas, Madrid, Spain. Mirta's story will be published in a volume of the collection "Ellas también cuentan" of that Editorial.

Anita Vélez-Mitchell directed a satirical play called "Our Wonderful Theatre" about the mores of the modern American stage. The play ran from October 12-November 22 as Showcase 1995. The play, a new genre close to black comedy, was written by Mario Martínez Palau, a native of Colombia and a long-time resident of New York City. He writes plays in English and short stories in Spanish. "The English-Only Restaurant," produced to rave reviews by The Puerto Rican Traveling Theatre in 1990, mocks the laws that pretend to impose the English language as the only official medium of communication, leaving numbers of recent immigrants without the benefits of bilingual information and translation services."



WORK IN PROGRESS

Vargas, Margarita (SUNY Buffalo) and **Teresa C. Salas** have the following in press, with a publication date of January 1997: *Women Writing Women: An Anthology of Spanish-American Theater of the 1980s*. This volume is the only anthology in English dedicated exclusively to Spanish-American women playwrights. It includes eight plays by award-winning authors Isidora Aguirre (Chile), Sabina Berman (Mexico), Myrna Casas (Puerto Rico), Teresa Marichal (Puerto Rico), Diana Raznovich (Argentina), Mariela Romero (Venezuela), Beatriz Seibel (Argentina), and Maruxa Vilalta (Mexico). To be published by SUNY Press.

PUBLICATIONS BY MEMBERS

Articles

Bieder, Maryellen (Indiana University, Bloomington). "Self-Reflexive Fiction and the Discourses of Gender in Carmen de Burgos," in *Self-Conscious Art: A Tribute to John W. Kronik* (Cranbury New Jersey: Associated University Presses -Bucknell University Press). ISBN 0-8387-5324-8 \$22.00.

Brown, Joan L. and **Crista Johnson** (Univ. of Delaware). "The Contemporary Hispanic Novel: Is There a Canon?", *Hispania* 78 (May 1995): 252-262. Data from the graduate reading lists of 58 leading Ph.D.-granting Spanish faculties in the United States provid-

ed information to characterize the current literary canon for the contemporary Spanish and Spanish American novel. The findings indicate little consensus, and scant presence of women authors and their works.

Johnson, Roberta (U. of Kansas). "Self-Consciousness in Rosa Chacel and María Zambrano," in *Self-Conscious Art: A Tribute to John W. Kronik*. See information listed under Bieder entry.

Lagos, María Inés (Washington Univ., St. Louis). "Confessing to the Father: Marks of Gender and Class in Ursula Suárez's *Relación*", *Modern Language Notes*, 110 (1995): 353-84.

Lagos, María Inés (Washington Univ., St. Louis). "Familia, sexualidad y dictadura en *Oxido de Carmen* de Ana María del Río". *Inti*. Número especial: The Configuration of Feminist Criticism and Theoretical Practices in Hispanic Literary Studies. Ed. Cynthia Duncan. 40-1 (1994-1995): 207-17.

Lagos, María Inés (Washington Univ., St. Louis). "Displaced Subjects: Valenzuela and the Metropolis". *World Literature Today*, 69, 4 (Fall 1995): 726-32.

Lagos, María Inés (Washington Univ., St. Louis). "Sujeto femenino y padre confesor en la *Relación autobiográfica* de Ursula Suárez (1666-1749)." *La situación autobiográfica*. Ed. Juan Orbe. Buenos Aires: Corregidor, 1995. 41-53.

Books

Caulfield, Carlota. *A las puertas del papel, con amoroso fuego*. Introducción de Marjorie Agosín. (Madrid: Colección Torremozas, 1996). ISBN 84-7839-171-1. \$10.00. Ediciones Torremozas, Apartado 19.032-28080 Madrid. Fax: (011-34-1-345-85-32)

Caulfield, Carlota and Miguel Angel Zapata, eds. *Literary and Cultural Journeys. Selected Letters to Arturo Torres - Rioseco*. (Oakland: Center for the Book, 1995). 240 pp/ ISBN: 0-9648938-1-9. This includes more than fifty letters from contemporary writers and poets (Mariano Azuela, Camilo José Cela, Jorge Guillén, Juan Ramón Jiménez, Gabriela Mistral, Cecilia Meireles, Alfonso Reyes and Miguel de Unamuno, among

others. The letters selected for this edition are linked by themes that deal, in general, with literary creation. Many of the letters are written in an informal tone and with a sense of humor in which word plays and personal, literary and historical references abound. (See flyer following).

Lagos, María Inés (Washington University, St. Louis). *En tono mayor: relatos de formación de protagonista femenina en Hispanoamérica*. Santiago: Cuarto Propio, 1996. \$22.50. This is carried by Paratextos, 6 Avery Street, Saratoga Springs, NY 12866 (518) 587-3774. Fax: (518) 581-1859. (see flyer on all of Paratextos' recent stock).

Meyer, Doris, ed. (Connecticut College). *Reinterpreting the Spanish American Essay. Translations of 19th and 20th Century Women's Essays*. (Austin: University of Texas Press, May, 1995). 176 pp ISBN 0-292-77684-5. \$25.00 hardback. "This book is the first of a two-volume project that will reexamine the Latin American essay from a feminist perspective... This volume of twenty-one original studies by noted experts in Latin American literature seeks to recover and celebrate the accomplishments of Latin American women essayists. Taking a variety of critical approaches, the authors look at the way women writers have interpreted the essay genre, molded it to their expression, and created an intellectual tradition of their own. Some of the writers they treat are Flora Tristán, Gertrudis Gómez de Avellaneda, Clorinda Matto de Turner, Victoria Ocampo, Alfonsina Storni, Rosario Ferré, Cristina Peri Rossi, and Elena Poniatowska." Many of the contributors are current Feministas Unidas members, while others are former members. Among the current members who have essays in this collection are: **Claire Emily Martin** ("Slavery in the Spanish Colonies: The Racial Politics of the Countess of Merlin"), **Nina M. Scott** ("Shoring Up the 'Weaker Sex': Avellaneda and Nineteenth-Century Gender Ideology"), **Beth Jörgensen** ("Margo Glantz, Tongue in Hand"), **Rosemary Geisdorfer Feal** ("Cristina Peri Rossi and the Erotic Imagination"), and **Irene Matthews** ("Woman Watching Women, Watching").

The second volume, *Rereading the Spanish American Essay. Translations of 19th and 20th Century Women's Essays*, also edited by Doris Meyer, collects thirty-six notable essays by twenty-two women writers, including

Flora Tristán, Gertrudis Gómez de Avellaneda, Clorinda Matto de Turner, Victoria Ocampo, Alfonsina Storni, Rosario Ferré, Cristina Peri Rossi, and Elena Poniatowska. All of the essays are here translated into English for the first time, many by the same scholars who wrote critical studies in the first volume. 320 pp. ISBN 0-292-75179-6, \$40.00 hardback, ISBN 0-292-75182-6. \$19.95 paper. (See flyer following).

Tompkins, Cynthia (ASU-West) y Ester Gimbernat González, compiladoras. *Utopías, ojos aules, bocas suicidas. La narrativa de Alina Diaconu* (Buenos Aires: Editorial Fraterna, 1993). This is the first collection of essays by 8 university professors, including two Feministas members **Cynthia Tompkins** and **Ksenija Bilbija** to focus on the work of Alina Diaconu, escritora rumana, nacionalizada argentina, who had at time of publication some 7 novels. The distribution of this collection, which in addition to the critical essays has two entries by the author herself - "Autogeografía" and "Biografía" - is now by the two coeditors due to the folding of this editorial concern. In order to order a copy, contact:

Ester Gimbernat González
Department of Hispanic Studies
University of Northern Colorado
Greeley, CO 80639
Fax (970) 351-2983

Or

Cynthia Tompkins
Women's Studies
Arizona State University - West
P.O. Box 37100
Phoenix AZ 85069-7100
Fax (602) 543-3312

OTHER PUBLICATIONS OF INTEREST

There are several new journals and series of publications dedicated to issues and areas of interest to our membership.

A new journal called *Onda Apretada*, set to begin publication this month, will be out of the Proyecto de Estudios de la Mujer, Colegio Universitario de Cayey, Cayey, Puerto Rico 00736. There will be two issues per year, and the subscription rate is \$8.00. (See flyer following). The title means "Tight Wave," a reference "to Puerto Rican women's hair as

well as our space in the 'waves' of feminism" writes María Soledad Rodríguez, Director. See María Soledad's letter (along with the subscription form) which explains this project, among the others that their 10-year-old program has undertaken.

Nuestra Voz, published by Peter Lang Publishing, Inc. and edited by Deborah Cohen, "is a series that welcomes monographs dedicated to the works of women writers from Spain and Latin America." Our member Noë Valis (Johns Hopkins) has published *The Poetry of Julia Uceda*, a translation of and introduction to Uceda, a contemporary of the 1950s poets Angel González, Gloria Fuertes, and Claudio Rodríguez in Spain. This is the first book-length translation of Uceda's poetry, which has "a metaphysical, existential edge and a harsh honesty." Also published by this series is a book on Esther Tusquets called *The Apple of Earthly Love: Female Development in Esther Tusquets' s Fiction* by Barbara F. Ichiishi. (See flyer following).

Ediciones Torremozas sends us a great deal of material about their publishing efforts in regard to women writers. The entire catalog can't be published here but you can get a copy by writing:

Ediciones Torremozas, S.L.
Apartado 19.032
18080 Madrid, España
Tel. (34-1) 350 50 27
Fax: (34-1) 345 85 32

Some of their series are: Colección Torremozas de Poesía de Mujeres (you will find a flyer regarding this series following this section), Colección "Ellas también cuentan," devoted to collections of short narrative, etc. You will find a more thorough explanation of their work following this section. One item of great interest is a 4-volume project *Poetisas españolas. Antología general*, of which Tomo I is now available (Hasta 1900). The remaining three will be Tomo II (1901-1939), to be published shortly, Tomo III (1940 a 1975), and Tomo IV (Desde 1976). Tomo I is introduced by Prof. María Dolores de Asís, Universidad Complutense de Madrid, and edited by Luzmaría Jiménez Faro and consists of 344 pages. Price (including airmail shipment): \$30.00. Send orders along with check to address above.

Speaking of the Directora of this gran labor, Luzmaría Jimenez Faro, she herself has published a number of collections of her creative

work. She graciously sent me a copy of a librito called *Lugar de la memoria*, published in 1995-1996 in the series "Aula de letras" by the Universidad de Málaga/Dirección General de Cultura, which contains an introduction by Antonio A. Gómez Yebra and a selection of poems with commentaries by the author herself. *Mil gracias, Luzmaría, y sigue la importante labor de la que te encargas a diario. Y sigue enviándonos noticias tuyas.*

A few other publications of interest which have come to the Editor's attention:

Díaz-Cotto, Juanita. *Gender, Ethnicity, and the State: Latina and Latino Prison Politics*, SUNY Press, 1996. It is the first book since 1978 to discuss Latino prisoners in the U.S. and the first to ever discuss Latina prisoners. According to the press release, "At a time when the Latina (o) prioner population increases at alarming proportions, it is imperative to analyze the impact of this trend and the history of the Latina (o) community's experience with the criminal justice system. Dr. Díaz-Cotto is available to speak at concerned institutions and community organizations and may be reached at (607) 777-4916 or at the Department of Sociology, Binghamton University, P.O. Box 6000, Binghamton, New York 13902-6000.

Hintz, Suzanne S. *Rosario Ferré. A Search for Identity*. (New York: Peter Lang, 1995). ISBN 0-8204-2691-1 hardback \$48.95. Applies Ferréan theory of feminist literary criticism to her own prose.

March, Kathleen N., translator. Rosalía de Castro. *Daughter of the Sea*. (New York: Peter Lang, 1995). ISBN 0-8204-2427-7 \$33.95. "*Daughter of the Sea* is the first of five novels written in Spanish by the Galician Rosalía de Castro (1837-1885). Its characters and events reflect the young author's concern for the Galician people, particularly those of the coastal area, and for women. In this story of passion and violence, cloaked in a supposedly romantic style, Castro joins other nineteenth-century women authors in denouncing economic and social injustice. This is the first translation of her fiction, and it brings to English-speaking readers a spirit that is comparable to George Sand, Madame de Staël, and the Brontës." March is founder of the International Galician Studies Association and her research includes Galician as well as Latin American literature. Other books of interest of hers are: *Festa da palabra*, an

anthology of contemporary Galician women poets (Peter Lang); *The Inhabited Woman* (translation of a novel by Gioconda Belli) and *De musa a literata: El feminismo en la prosa de Rosalía de Castro*.

Riddel, María del Carmen. *La escritura femenina en la postguerra española.* (New York: Peter Lang, 1995). ISBN 0-8204-2619-9 hard back \$51.95. "A pesar del tradicionalismo, impuesto por la política autoritaria del régimen de Franco, en la década de los cuarenta se inicia una abundante producción literaria femenina en España. Ana María Matute, Carmen Martín Gaité y Elena Quiroga cuentan entre las escritoras más representativas de este fenómeno. En este trabajo la contribución de estas mujeres al mundo español de las letras se ha evaluado y analizado utilizando una selección de sus novelas. El análisis de este corpus narrativo se ha enriquecido aplicando teorías literarias desarrolladas por intelectuales de importancia en los Estados Unidos."

Sánchez, Magdalena S. and Alain Sanit-Saëns, eds. *Spanish Women in the Golden Age. Images and Realities.* (Westport, Ct.: Greenwood Pub. Group, 1996). ISBN 0-313-29481-X. \$55.00. 248 pp.

"The history of women in early modern Spain is a largely untapped field. This book opens the field substantially by examining the position of women in religious, political, literary, and economic life. Frawing on both historical and literary approaches, the contributors challenge the portrait of Spanish women as passive and marginalized, showing that despite forces working to exclude them, women in Golden Age Spain influenced religious life and politics and made vital contributions to economic and cultural life."

And finally, from **Luz Amparo Palacios Mejía**, Armenia Quindio, Colombia, comes the following information:

"Conocedora de su trabajo en lo referente a obras literarias, me permito enviarle mi libro *Espacio, Relojes y Tiempo* para su conocimiento, y reseña o aplicación si fuese el caso.

En relación con mis actividades, soy profesora titular de la Universidad de Quindío, en la cual llevo laborando 20 años. Mis estudios corresponden a una Licenciatura en Humanidades en la Universidad Pontificia Bolivariana y a otra Licenciatura en Ciencias

de la Comunicación de la misma institución. Así mismo soy Doctora en Ciencias de la Información de la Universidad Autónoma de Barcelona.

En cuanto a producción comencé a escribir poesía y a publicar en periódicos y revistas desde que era estudiante universitaria. Posteriormente la Universidad Tecnológica de Pereira me publicó un libro de poemas *Camino de la Tierra* en 1977. En 1983 Ediciones Paulinas de Bogotá me publican la obra *La Comunicación Humana. Teoría, Elementos, Bases*. En 1986 hago la exposición Foto-Poema, consistente en fotografía y poesía, en la cual se busca que la palabra agregue significado a la expresión visual. Esta exposición estuvo en Circasia (Quindío) en la Casa de la Cultura y en la Cámara de Comercio de Armenia. En 1990 la Universidad Autónoma de Barcelona me edita en Microfilmación mi tesis de grado: "Las Funciones de la Banda Sonora en el Cine," tesis que fue laureada.

En el año de 1991 di un recital con otras poesías en la Casa Silva. Y, ahora en 1995/1996 estoy haciendo conocer la obra que le envío.

De mi trabajo en poesía tengo otras dos obras inéditas: *Fugas en Rosa* y *Nostalgia*, y estoy puliendo para su publicación la obra *Visión de la Palabra*.

Cordial saludo,
Luz Amparo Palacios Mejía"

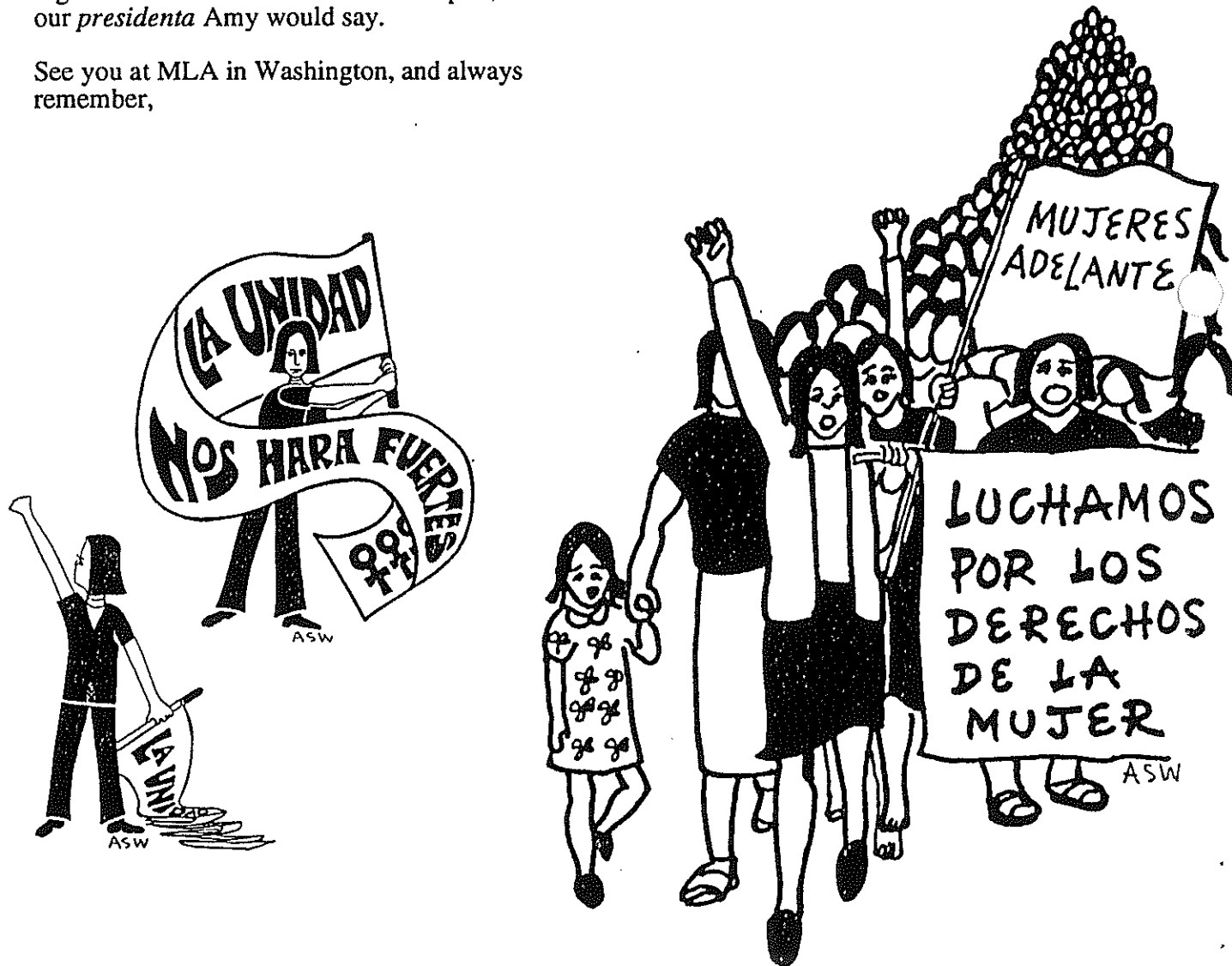
Espacios, relojes y tiempo which Luz Amparo Palacio Mejía sends (Armenia Quindío, Colombia: Feriva S.A., 1995 ISBN 958-95844-0-3) is a beautifully produced collection of poems dealing with the themes of existence in time and space as writing: el tiempo y el espacio. It is attractively illustrated, and there is an introduction by Betty Osorio, Universidad de los Andes. As Osorio points out, is characterized by a "preocupación por expresar la contraposición entre un tiempo cronológico, asociado al mundo externo; es decir, a los relojes, y un tiempo subjetivo interno, bergsonianos..." "La otra característica ... es el meticuloso trabajo con el espacio. Las palabras son pensadas desde sus efectos plásticos..."

Mil gracias, Luz Amparo, por enviarnos su librito tan interesante; les recomendamos a todas tu colección poética tan elegantemente

diseñada.

Well, this is really it, folks, my last issue of the Newsletter for Feministas Unidas, my thirty-first since we began this venture in 1981, after the 1980 Houston MLA Convention in which we wrote a constitution and approved a Newsletter. Little did I know I would be involved so long with this task! To Cynthia, I wish as much *felicidad* as I have received from all the wonderful contacts both here and abroad, and my offer will always stand to help this organization in whatever way I can, but especially with Cynthia's undertaking the Newsletter. I hope we all will send Cynthia as much information as comes our way, so that this networking tool we have worked long to establish will continue to keep us together - even when we are oceans apart, as our *presidenta* Amy would say.

See you at MLA in Washington, and always remember,



In the Forum on Contemporary Spanish Women Writers "Women into the Future: Fantasies, Imaginations, Dreams, Utopian Spaces, (Re) Elaboration of Fairy Tales", held at the M/MLA Conference '95 in St. Louis, we examined the alternatives to an unsatisfactory reality that women writers are presenting in their works in order to show the ways they are contributing to create a different space for women in the collective imaginary. Kathleen Doyle, from The University of Chicago, presented a paper on "The Power of Imagination in Carmen Martín Gaité's Fiction for Children." Eva Legido-Quigley, from The University of Iowa, presented one on "El mundo de ensueños en tres novelas de Esther Tusquets." Susan Lucas Dobrian, from Coe College, worked with a novel by Maria-Antònia Oliver, Joana E. The title of her paper was "Jocasta's Crime: Joana E. and the Real Imaginary." Carmen M. Rivera-Villegas, from Vanderbilt University, presented "Auto-descubrimiento, metaficción y subversión en Urraca de Lourdes Ortiz."

In general terms, and taking into account what each speaker presented, we can conclude that fantasies, imaginations, dreams and re-elaboration of tales and myths work in these works as a source of strength for women's sense of self. For Tusquets' trilogy the strength they provide is mainly therapeutic, but they can also lead to acquire the courage to break through a situation of frustration and pain. Gaité's main goal in the re-elaboration of the tale "Caperucita roja" in her novel Caperucita en Manhattan is to describe a more assertive and adventurous model of girl in order to define a feminine identity in childhood which encourages independence and self-reliance. Lourdes Ortiz provides a source of strength through a fictitious re-elaboration of the life of queen Urraca, showing the necessity to revise the narratives of history passed down to us. Maria Antònia Oliver challenges the construction of women's identity portrayed in long established Western myths. The study of Susan Dobrian shows how the Catalan author presents a radical and powerful alternative to the myth of Jocasta (Oedipus' wife and mother) through her protagonist Joana E., hence constructing an empowering position for women in the "real imaginary." This revisionist task is of great importance because "The exclusion of women in mythmaking serves then to bind them to an imaginary that fails to capture their truths and which precludes the ability of women to break free of those social systems that hold them in check."

Kathleen Glenn, from Wake Forest University, contributed to the forum as a discussant. She made thought-provoking comments on the papers and closed the forum with a challenging consideration about the reiteration of subversive patterns in the novels of contemporary Spanish women writers and the possibilities of renewal and originality in their works.

EVA LEGIDO QUIGLEY,
The University of Iowa

The Brazilian literary journal TRAVESSIA invites submissions for inclusion in a special issue on "Ex/centric Genders/Genres" (Generos ex/centricos) focusing on the intersections between gender and literary genres (such as autobiography, testimonial literature), as well as the imbrications between literature and other disciplines. Contributions--preferably in Portuguese or Spanish--can range from theoretical reflections to specific illustrations applying to either Brazilian or Latin American examples. They should be between 15-20 pages long, and the deadline for submission is July 31. Those interested in submitting are encouraged to contact the editors for more details by e-mail (Lima@cce.ufsc.br) or in writing to

Claudia Lima Costa
Rua Paula Ramos, 1040
Coqueiros
88080-400 Florianopolis, SC
Brazil

TRAVESSIA is published by the Departamento de Lingua e Literatura Vernaculas of Federal University of Santa Catarina, Brazil

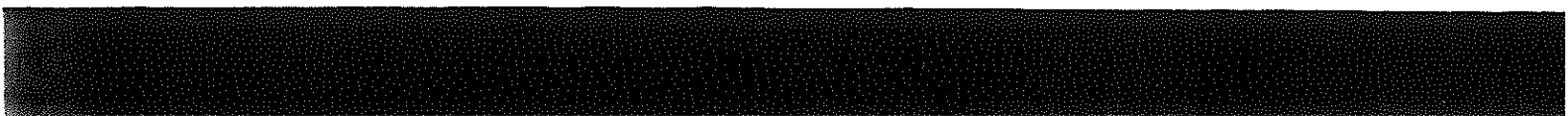
Claudia de Lima Costa

DLLV/CCE
Universidade Federal de Santa Catarina
Campus Universitario - Trindade
88040-900 Florianopolis, SC
Brasil

(55) (48) 231-9293

Rua Paula Ramos, 1040
Coqueiros
88080-400 Florianopolis, SC
Brasil

Tel/Fax:
(55) (48) 244-3620



LETRAS PENINSULARES

and its editor
will move to Davidson College
beginning with the 1996-97
academic year.

**After June 30, 1996, please direct all
correspondence, subscriptions, and
submissions to:**

Mary S. Vásquez, Editor

Letras Peninsulares

Department of Spanish

Davidson College

Davidson, NC 28036

Letras Peninsulares

CALL FOR PAPERS

The Spring 1997 monographic issue of
Letras Peninsulares
will be devoted to

Reconfigurations of Spanish Romanticism

Submissions of 12-30 pages,
including documentation, following the 1985 MLA style
guidelines are welcome in Spanish and English. Topics may include, but are not limited to:

recontextualizations of Spanish Romanticism;
postmodernist theory and Spanish Romanticism;
other revisionist views of the Romantic aesthetic;
gender, the woman writer, and Spanish Romanticism;
Peninsular and Latin American mutual influence and exchange;
pan-European currents and divergences;
genre questions in Spanish Romanticism.

Our journal's parameters are the literature of Spain, in all genres, and its cultural context, from the eighteenth century through our own, though comparatist approaches involving other literatures and cultures, both within and outside the Hispanic world, are always welcome. For the present monographic project we invite manuscripts relating the artistic expressions of other cultures to those of Romantic Spain, as well as explorations of the issue topic which bear exclusively upon Spain.

The deadline for receipt of submissions for this special issue is
June 15, 1996. Submissions, expressions of interest,
and inquiries should be directed to:

Mary S. Vásquez, Editor
Letras Peninsulares
Romance and Classical Languages
Michigan State University
East Lansing, MI 48824-1112
U.S.A.

Beginning June 30, 1996:
Mary S. Vásquez, Editor
Letras Peninsulares
Department of Spanish
Davidson College
Davidson, NC 28036

MID-AMERICA CONFERENCE ON HISPANIC LITERATURE

September 19-21, 1996

The Mid-America Conference on Hispanic Literature is a joint undertaking of the Universities of Colorado (Boulder), Kansas, Missouri (Columbia), Nebraska (Lincoln), Washington (St. Louis) and Wisconsin (Milwaukee and Madison).

It takes place September 19-21, 1996 at the University of Nebraska-Lincoln.

PAPERS

Studies may involve any aspect or period of Spanish and Spanish-American literatures. Papers may be in English or Spanish. Presentations may not exceed **twenty minutes**. Anyone wishing to read a paper should send an abstract (250-350 words) by **March 1, 1996**. Acceptance of an abstract implies a commitment to register and attend the conference, and to provide a copy of the complete paper prior to the conference.

PROGRAM and REGISTRATION

Specific information will be available in May 1996. All wishing to attend the conference should send a check for \$60 by **June 15, 1996**. Make checks payable to MACHL and send to: Catherine Nickel, Director MACHL, Department of Modern Languages and Literatures, University of Nebraska-Lincoln, Lincoln NE 68588-0315. A late registration fee of \$20 will be charged after June 15, 1996. Requests for refunds of the registration fee must be received by July 1, 1996.

ACCOMMODATIONS

Hotel accommodations are available at the **Ramada Plaza Hotel** and Conference Center, 141 N. 9th Street, Lincoln NE 68508. Their phone number is 402 475 4011, and their FAX is 402 475 9011. To qualify for special rates (\$56 single or \$61 double plus tax) you must specify that you are with the Mid-America Conference on Hispanic Literature (MACHL) when making your hotel reservations.

For **ON-LINE** submission of abstracts, send to: machl@cwis.unl.edu

or to: <http://www.unl.edu/machl>

(This must all be in lower case letters.)

PLEASE POST

CALL FOR PAPERS
The University of Colorado at Boulder

The SEVENTH INTERNATIONAL CONFERENCE of the
ASOCIACION DE LITERATURA FEMENINA HISPANICA

Dates: October 3-5, 1996.

TOPIC: HISPANIC WOMEN'S INTEGRATION IN HISTORY: WRITING AND
HISTORICITY.

KEYNOTE SPEAKER: Francine Masiello, Professor of Spanish and
Comparative Literature at the University of California at
Berkeley.

A Writers' Round-Table Session: for the invited authors to read
from their works and to establish a colloquium with the public.

CALL FOR PAPERS:

The conference is designed to explore and illustrate issues,
themes and topics related to Hispanic women's integration in
history through the works of women writers from Spain and Latin
America, and Latinas in the U.S., through all historical periods.
We would like to examine the role of Hispanic women writers both
in developing a historical perspective of their societies, and as
creators of a historical imagination.

To be considered, papers must relate to the general topic.
Suggestions for panels or sessions are welcome. A panel will be
constituted by four people.

SUGGESTED TOPICS:

Autobiography and Historical Integration; Historicist Biography;
Ethics and Historical Revisionism; Woman and Revolution; Woman as
Peace-Maker; Primary Female Figures in Historical Transformation;
the Role of the Hispanic Female Singer; History and Hispanic
Female Film-Directors; Hispanic Women Essayists and Journalism;
Hispanic Women Travelers; Hispanic Women Writers as Decolonizers;
Presence of the Lesbian Subject.

ABSTRACTS:

You are invited to submit a one-page abstract of your paper to
the Organizing Committee: Professor Asunción Horno-Delgado (e-
mail: horno@spot.colorado.edu), Professor Nina Molinaro (e-mail:
molinaro@ucsu.colorado.edu), and Professor Katheryn Rios (e-
mail:katheryn.rios@colorado.edu) no later than April 1, 1996. You
must be a member of the Asociación de Literatura Femenina
Hispanica to be considered. To become a member, please contact:
Prof. Adelaida López-Martínez, Letras Femeninas, University of
Nebraska, Dept. of Modern Languages, Lincoln, NE 68588-0315; e-
mail: amartine@unlinfo.unl.edu

FOR FURTHER INFORMATION CONTACT:

Professor Asunción Horno-Delgado, Conference Director, Dept. of
Spanish & Portuguese, Campus Box 278, University of Colorado,
Boulder, CO 80309-0278. Phone: (303) 492-6450

Department of Romance Languages
University of Oregon

THE POWERS OF POETRY

in Spanish, Latin American and Latino/a Cultures

October 24 - 26, 1996

Call for Papers

We invite proposals for papers which explore the diverse and conflicting roles played by poetry in the formation of individual and collective identities within Hispanic cultures. How is the "personal" constructed within/against the "social" across time and space?

Possible approaches to this question include:
ethnicity, subjectivity, nationalism, canon (re)formation, popular culture,
feminist and queer readings, cultural studies, poetry and other art forms.

Proposals for panels and roundtable discussions are also welcome.

Guest speakers:

Susan Kirkpatrick, UC San Diego

Gwen Kirkpatrick, UC, Berkeley

María Mercedes Carranza, Casa de Poesía "Silva," Bogotá

Send a proposal for a paper or panel (not to exceed 300 words) no later than March 29, 1996 to:

Juan A. Epple

Coordinating Committee for the Oregon Conference

Department of Romance Languages

University of Oregon

Eugene, Oregon 97403

Phone: (541) 346-4028 -- Fax: (541) 360-4030

Email: jaepple@oregon.uoregon.edu

PLEASE POST

CALL FOR PAPERS

MIDWEST MODERN LANGUAGE ASSOCIATION

Forum: Contemporary Spanish Literature
Eroticism in Literary Works

7-9 November, 1996

Minneapolis Marriott City Center, Minneapolis, Minnesota

Currently, there has been an increasing amount of explicitly "erotic literature" (i.e. works published by "La Sonrisa Vertical", Tusquets) and of erotic elements in literary works by Spanish authors. This phenomenon needs to be examined. Suggested topics are: What is the place of erotic literature and studies on eroticism in the literary canon? What is the specific experience of eroticism in Spanish society? In what ways did the repression of eroticism during the Franco period, and subsequently the openness of the "destape", affect literary expression? What is the role of women writers in this field? How are homoerotic experiences being approached? What are the taboos, the prejudices, and the alternative discourses on sex?

Papers are invited on all aspects of eroticism
in contemporary Spanish writers (from the 70's to the 90's)

Please send final papers (8 pages maximum, double-spaced) or abstracts to:

Eva Legido-Quigley
Dept. of Spanish and Portuguese, 111 Phillips Hall
University of Iowa. Iowa City, IA 52242-1409.

Phone: (319) 354 33 16
Fax: (319) 335 22 70
E-mail: eva-legido@uiowa.edu

DEADLINE: 31 MARCH, 1996

NB: All participants must agree to adhere to M/MLA guidelines: current M/MLA membership, submission of completed paper by 15th August for pre-convention distribution.

PLEASE POST

CALL FOR CREATIVE WORK

MIDWEST MODERN LANGUAGE ASSOCIATION

Forum: Spanish Creative Writing

7-9 November, 1996

Minneapolis Marriott City Center, Minneapolis, Minnesota

Readings by Writers from Spain in the United States

Creative writing works (short stories, poetry or short plays) are invited.
Please send the works (7 pages maximum, double-spaced) to:

Eva Legido-Quigley
Dept. of Spanish and Portuguese, 111 Phillips Hall
University of Iowa. Iowa City, IA 52242-1409

Phone: (319) 354 33 16
Fax: (319) 335 22 70
E-mail: eva-legido@uiowa.edu

DEADLINE: 31 MARCH, 1996

NB: All participants must agree to adhere to M/MLA guidelines: current M/MLA membership, submission of completed paper by 15th August for pre-convention distribution.

Cultural Exchanges: Nations, Classes, and Genders in the Early Modern Period

NOVEMBER 14-17, 1996

On the campuses of Mt. Holyoke College, Smith College and UMass-Amherst

An International Conference Organized by the

Massachusetts Center for Renaissance Studies

UNIVERSITY OF MASSACHUSETTS, AMHERST

Co-Chairs:

Nina M. Scott, University of Massachusetts, Amherst

R. Malcolm Smuts, University of Massachusetts, Boston

Coordinator: Francisco J. Borge



Speakers will include:

ANTONIO BENITEZ-ROJO, Amherst College

BARBARA DIEFENDORF, Boston University

JEAN HOWARD, Columbia University

GEOFFREY PARKER, Yale University

NINA M. SCOTT, UMass, Amherst

PATRICIA SHAW, U. of Oviedo (Spain)

JUAN E. TAZON, U. of Oviedo (Spain)

JENNY WORMALD, St. Hilda's College (Oxford)

Workshop leaders will include:

SUSAN AMUSSEN, English History; LUIS AVILES, Spanish Literature; FIORA BASANESE, Italian Literature; PETER BEREK, English Literature; SUSAN DANFORTH, Cartography; PETER ERICKSON, Cultural Studies; CRAIG HARBISON, Art History; MICHAEL HOLAHAN, English Literature; PAM JONES, Art History; ARTHUR F. KINNEY, Literary History; DON & SARA MADDOX, French and Italian Literature; DIANE ROAZEN, Latin-American History; WOODRUFF SMITH, European History.



Accommodations at the Lord Jeffery Inn on the Green
of Amherst, Massachusetts.
Early Registration Guarantees First Choice of Workshop
and Accommodations. Registration: \$45 before March 15;
\$55 after March 15; \$30 graduate students.
Address: Francisco J. Borge, Renaissance Center, English
Department, Bartlett Hall, University of Massachusetts,
Amherst, MA 01003, USA

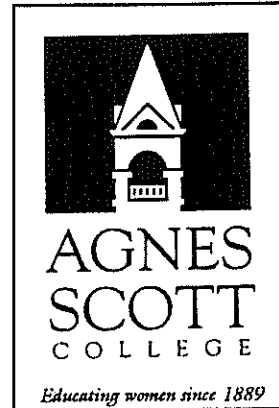
This conference is supported by the Provost and Dean of
the College of Arts, University of Massachusetts, Boston;
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Atlanta
1997

Isabel Allende

A Call for Papers



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Isabel Allende, Keynote Speaker

Symposium February 20 & 21, 1997

For consideration please submit a 300-word abstract

Deadline: May 20, 1996

(Presentations not to exceed 20 minutes)

Proposals to: Dr. Rafael Ocasio (Latina Literature)
404/638-6226, e-mail, rafael.ocasio@asc.scottlan.edu
Dr. Gisela Norat (Latin-American Women Literature)
404/638-6193, e-mail, gisela.norat@asc.scottlan.edu
Department of Modern Foreign Languages & Literatures
Agnes Scott College, 141 E. College Avenue, Decatur, GA 30030-3797
FAX 404/638-6177

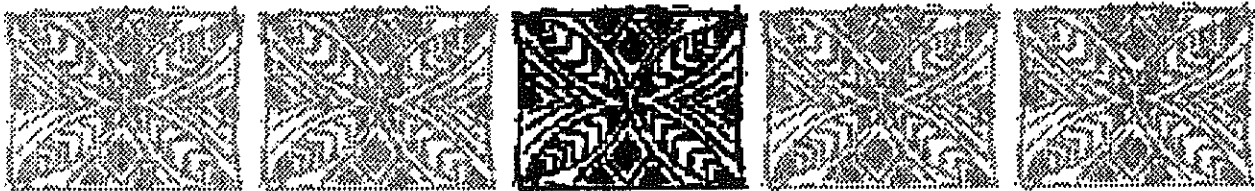
CALL FOR PAPERS

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The University of Hawai'i at Mānoa • April 18-20, 1997

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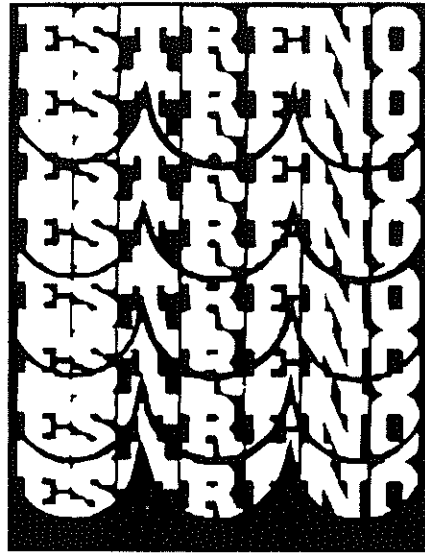
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SIGNS

JOURNAL OF WOMEN IN CULTURE AND SOCIETY

Published by The University of Chicago

Call for Papers

***Signs* Special Issue: Feminisms and Youth Cultures**

What is the relationship between feminism and the popular culture being produced and negotiated by youth in various national contexts? What can we learn about the shifting meanings of feminism by examining youth culture(s)? The virtual invisibility of the voices and concerns of adolescents and young adults in academic and popular debates is striking when contrasted with the hypervisibility of youth in transnational popular cultural production (comics, zines, music videos, films). The lack of attention given to challenges facing youth and the agency of young people, whether or not they self-identify as feminists, is the impetus for this special issue. An expansive discussion of youth culture would include an examination of young people and their cultural productions from a wide range of racial, ethnic, and national origins. Discussions of youth culture could include but are not limited to those who occupy such positions as immigrant, lesbian/gay/bisexual/transgendered, entrepreneurs/self-employed, impoverished, sex workers, religious minority, physically challenged, and homeless.

Signs: Journal of Women in Culture and Society seeks submissions for a special issue on Feminisms and Youth Cultures slated for publication in spring 1998. For the purpose of this special issue, "youth" indicates persons ages thirteen to thirty, in contemporary or historical cultures. The editors welcome submissions that are (1) based on independent or collaborative research conducted by, about, and/or within youth communities, and (2) textual analyses (widely defined) of popular culture produced by youth. This special issue might include articles that address such relevant youth-culture topics as the incorporation/reinscription/resistance of/to dominant ideologies and institutions; varying meanings and functions of feminisms; expressions of consciousness inflected by race, class, gender, nationality, sexuality, and religious training in popular culture; strategies employed to transform traditional organizations; issues of health/health care; and sexual autonomy and sexuality.

The special issue editors will include Professor France Winddance Twine (Department of Women Studies at the University of Washington and *Signs* Board of Associate Editors) and others currently being selected. Please submit articles (five copies) no later than **January 31, 1997**, to *Signs*, Feminisms and Youth Cultures, Box 354345, University of Washington, Seattle, WA 98195-4345. Please observe the guidelines in the "Notice to Contributors" printed in the most recent issue of the journal.



West Chester University

February 10, 1996

Department of Foreign
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Pennsylvania 19383
(215) 436-2700

Hispanic and Luso-Brazilian Literatures
CUNY Graduate School
33 W. 42nd Street
New York NY 10036

Dear Friends and Colleagues:

We write to share our good news and to ask a favor regarding our *Untold Sisters: Hispanic Nuns in Their Own Works*. In a recent letter, our editor at the University of New Mexico Press, Barbara Guth, says: "This book has received some great reviews and is cited in the literature so often. It would be a pleasure to have it back in print . . ." Citing the difficult economic times, she states that the Press would need assurances of adoption for classroom use of a reprinted paperback edition, priced at about \$25.

Would you please take a few minutes to help us by writing a brief letter on your department stationery informing the Press that you would consider using the book? If you wouldn't use it for a class, perhaps it is on the graduate student reading list, or a doctoral student has found it important for a dissertation. Below please find a sample format. Also, if you have any colleagues for whose courses the book might be appropriate, please share this letter with them.

Thank you. We deeply appreciate your help.

Saludos,

Electa Arenal

(arenal@postbox.csi.cuny.edu)

Stacey Schlau

(sschlau@wcupa.edu)

Barbara Guth, Editor
University of New Mexico Press
1720 Lomas Blvd. E.
Albuquerque NM 87131

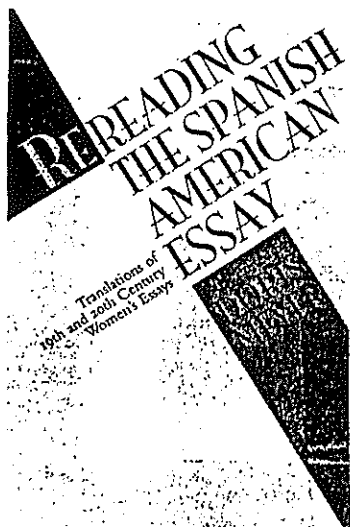
Dear Barbara Guth:

I was pleased to learn that the University of New Mexico Press is considering reprinting *Untold Sisters: Hispanic Nuns in Their Own Works*, in a paperback edition for about \$25. This is to let you know that I would consider adopting the book for the following course(s): [Or: It is on the graduate student reading list in my department. Or: The following seminars include it among their readings. Or: It was important to the framework of my or my students's dissertation.]

Sincerely,

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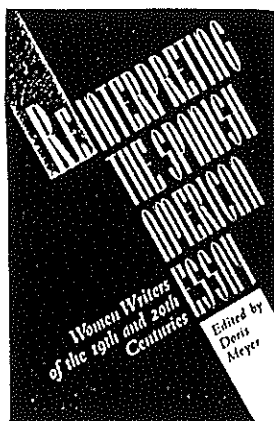
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REINTERPRETING THE SPANISH AMERICAN ESSAY

Translations of 19th and 20th Century

Women's Essays

Edited by Doris Meyer

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This volume of twenty-one original studies by noted experts in Latin American literature seeks to recover and celebrate the accomplishments of Latin American essayists who have given voice to the need for female solidarity in a patriarchal environment.

Doris Meyer is Roman S. Tatiana Weller Professor of Hispanic Studies at Connecticut College.

Please send three clippings of your review to the University of Texas Press.

For more information, please contact Kerr North, Publicist 512/471-4032.

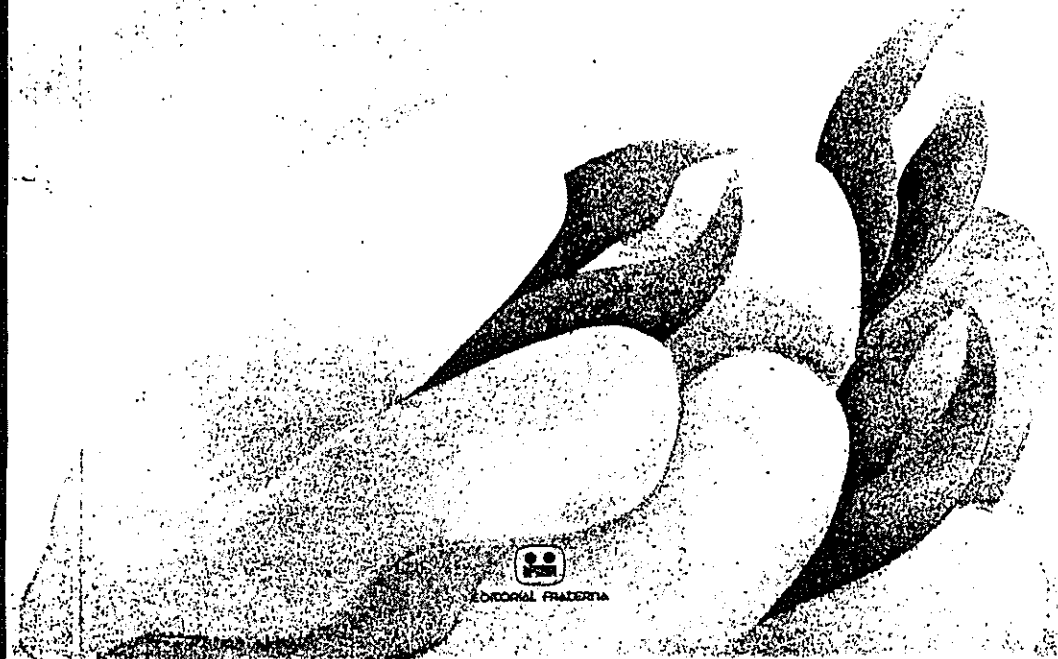
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y Cynthia Tompkins
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Utopías, ojos azules, bocas suicidas

LA NARRATIVA DE ALINA DIACONU



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April 25, 1996

Dear Director of the Women's/Gender Studies Department:

The Women's Studies Project of the University of Puerto Rico, Cayey campus, is currently in its tenth year of existence. During that time, we have made great progress in various areas. We have the only campus library on the island with a room dedicated exclusively to women's and gender resources, the Sala Luisa Capetillo (a Puerto Rican feminist and labor leader). Researchers from all over the island and abroad make ample use of this resource which specializes in Puerto Rican, Caribbean and Latin American materials.

In the area of research, besides pedagogy, we have made significant contributions in such topics as reproductive health, women and science, women and statistics, and women in different professions, like Certified Public Accountants.

In the area of community service, we organized a crisis intervention center in the town of Cayey. (As Director of the Project, I'm on the Board.) We also give lectures and workshops on dating violence, rape and harassment, including teen harassment, to schools that request them.

I'm mentioning all of this because right now we're at a very significant stage of our development. (Aren't our programs always at such a stage?) Besides a women's studies minor, we're going to propose a women's leadership program. We have 66% female enrollment out of approximately 3500 students, and only 2 women in student government. This means we have a LOT of work to do.

I would like to know if you have a women's leadership program on your campus or anything remotely related to one, how it works, and what suggestions you would make if you were to start one. I know you're very busy at this time of the year, but I would greatly appreciate your sending me any feedback you might have on it as soon as possible. I'm planning to attend the NWSA Annual Convention in June, and would like to have a clearer idea of your suggestions before then.

I'm also enclosing a subscription form for the journal we will start publishing next month, Onda Apretada. It means "Tight Wave", which refers to Puerto Rican women's hair as well as our space in

the 'waves' of feminism. There's the first wave, the second one, the third one of younger women like Rebecca Walker, and then there's our tight one. Since most of the articles will be published in Spanish, I was wondering if you could forward it to your liaison person in the Spanish/Romance languages/Comp Lit departments. It will be the first college journal dedicated exclusively to women's and gender issues on our island. The first number will hopefully be out in early June.

A million thanks for taking your time to read this very long letter from a stranger. If you're going to the convention in June, I would love to meet with you and discuss your suggestions in person. If that's not possible, then, I'm sure you know that there are sisters here who are trying to move women's studies and issues ahead.

I hope to hear from you soon.

Sincerely yours,

María Soledad Rodríguez, Ph.D.
Director



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CARLOTA CAULFIELD AND MIGUEL ANGEL ZAPATA, EDITORS

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240 pp., notes, index; ISBN: 0-9648938-1-9



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CARLOTA CAULFIELD IS ASSISTANT PROFESSOR OF SPANISH AT MILLS COLLEGE.

MIGUEL ANGEL ZAPATA IS ASSISTANT PROFESSOR OF SPANISH AT THE UNIVERSITY OF COLORADO AT COLORADO SPRINGS.

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The Meg Quigley

WOMEN'S STUDIES

Program at Mills College

spring 1996

MILLS, DEMANDING CHANGE

BY MILLS WEEKLY STAFF

Students for Action and supporters boycotted classes, rallied at the campus front gate, and turned people away from the dining halls and Tea Shop to protest what they say are racist, classist, traditionalist and homophobic administrative policies at Mills College during a Day of Action on Thursday, February 29.

The Day of Action was a relatively peaceful rally, despite the Oakland Police Department's arrival to clear protesters from roadways outside of Mills. Although President Holmgren addressed students in Mills Hall in the late afternoon, some SFA members still planned to go on a hunger strike until their demands concerning student input in college hirings and admissions are met.

Mills senior class co-president and SFA member Janice Tubbs Bradford told the gatherers during the morning's open microphone. "If you keep your head in your books and in the sand, you won't see what's going on.... You are all so powerful—you need to exercise your power. When you do that, they will listen."

The Day of Action began with a much-anticipated
continued on page 6



David Garten

CARLOTA CAULFIELD'S HYPERPOETRY, AUDIENCE PARTICIPATION REQUIRED

BY MARIA ARCHULETA

Welcome to the poetic land of Carlota Caulfield. There are no borders, no restrictions and the public transportation transports lucky travelers on spiritual journeys of word, sight and sound.

Poet, computer adventurer, alchemist, Hispanic Studies Assistant Professor and Mills College Women's Studies Advisory Council member, Caulfield fearlessly experiments with widely varying mediums to create poetry/games that require the reader to
continued on page 2

Caulfield, continued from page 1

participate in the poetic process. Recently, this Cuban born pioneer of new literary forms was recognized for her exemplary work with the Mills College Women's Studies Quigley Summer Grant for the multimedia *Book of XXXIX Steps*.

"*XXXIX Steps* is what you might call 'hyperpoetry,'" explains Caulfield. "The text, like an onion, has several layers that the reader can peel to derive hidden information. By clicking the mouse on asterisked words, icons or graphics that appear with each poem, you can peel the onion."

Before Caulfield began work on the project, she inundated herself in knowledge relevant to *XXXIX Steps*. Although she had already written the text, she required more information to create a multi-layered web integrated with explanations, snatches of music and other apparently random images and words. Caulfield researched Spanish surrealist painter Remedios Varo (1908-1963) and Venetian Jewish Poet Sara Coppio Sullam (1592?-1641), brushed up her knowledge of the Jewish Kabbala (mystical, religious book) and alchemy. With the help of funds from the Quigley Summer Grant, she went abroad to discuss her ideas with European writers and scholars and conduct bibliographic research in Barcelona and Girona.

Overflowing with ideas and information, Caulfield returned to Oakland and paired up with technical genius Professor Servando González Steinhardt, Coordinator of the Interactive Learning Center of the Alabama School for Math and Science. The two spent many hours manipulating the computer software programs SuperCard, Adobe Photoshop and Aldus SuperPaint on a Power Mac 6100/60 to create the perfect hyper poetic landscape; a visual bonanza of fragmented paintings, collages, illustrations of medieval symbols, photographs of the author, of cats and of course, Mills College.

The resulting computer labyrinth, in a non-linear way, connects thirty nine links (or steps) of poetry, art and

sound that the reader navigates by passing through windows and doorways while having the option of investigating individual links more thoroughly, clicking on words or objects in the room.

"It's random, nonlinear; it's poetry and writing as a game," says Caulfield. "But," she continued, "*XXXIX Steps* is also based on the alchemist idea of discovery, of spiritual journey and has much to do with memory, exile and identity - like James Joyce's *Ulysses*."

For the interested reader/mystic traveler, starting the *XXXIX Steps* journey is easy; the software is free shareware and found in the Women's Studies Program office and in the

Mills College library. Also available are interactive works she completed as a partner in Intelibooks, a multimedia software company. Those productions include a how-to "book" on surviving in a world of espionage, a guide to the Mayan Popul Vuh, and a series of musical hyperpoems.

Luckily for the Mills community and others fortunate enough to encounter Carlota Caulfield's poetry, "hyper" or otherwise, she has many other projects in the works or simply in her head. Inspiration has never been one of her problems. "Ideas? Oh, I have hundreds!" Caulfield says, cheering the hearts of those eagerly awaiting the next adventure.

Step XXX

***In the circular voyage all superiority
is subject to scrutiny:***

it validates your reading and lets us go up

Munt/ Analog.*

***If we break the vicious circle* we will invent
the fullness and emptiness of our itinerary.***

from Book of XXXIX Steps, By Carlota Caulfield

Women's Studies Newsletter,
spring 1995, No. 7. Published by
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GENDER, ETHNICITY, AND THE STATE

Latina and Latino Prison Politics

Juanita Díaz-Cotto

"This study is unique in its attention to the interaction of gender and ethnicity in prisoner organizing and prison management. Based largely on interviews with Puerto Rican ex-inmates and with corrections personnel, this book is a straightforward, critical analysis of the history and basis of discriminatory treatment of Hispanic prisoners in the New York State penal system. Latinas, a relatively small inmate population, received much less third-party support and benefited less from policy divisions among corrections officials and political elites."
— Austin Turk, University of California, Riverside

Gender, Ethnicity, and the State is a study of Latina and Latino prisoners in New York State. Through the use of two case studies, it compares the organizing strategies for reform pursued by Latina and Latino prisoners between 1970 and 1987, the support they received from non-Latina(o) prisoners and third parties, and the response of penal personnel to their calls for support. The work also contains information on Latino prisoner participation and community response to both the 1971 Attica Rebellion and the 1970 New York City jail rebellions.

The data for this study was compiled through a combination of primary and secondary sources. Primary sources include in-depth interviews and oral histories conducted with Latina(o) and African-American ex-prisoners, prisoners' rights attorneys, community activists, and penal staff. Other primary sources include prisoner and mainstream English and Spanish language newspapers; prisoners' rights newsletters; court cases; and government and private organizational reports.

Juanita Díaz-Cotto is Assistant Professor of Sociology, Women's Studies, and Latin American and Caribbean Studies at the State University of New York at Binghamton.

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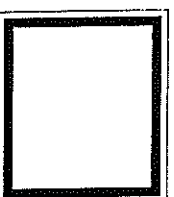
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INSIDIOUS CRUELTY EQUALS/PARALLELS
WHA? Intimidating Schemes - Menace Lorna's succumb with!

Fiction

Chicago Tribune, April 28, 1996

Illly satire barely hides some pithy observations about the human condition

ehora Honeycomb" in a series alternating scenes, with odora's return to her native town of Real del Marqués mixed with the complicated story how this innocent (though plump) flower got to Dr. Amiel's saucy kitchens in the first place. Both journeys turn it to be packed with insensate macho men, many of whom under about in boozy searches for sex wherever they can find, and long-suffering women who mostly keep quiet and bear children.

Foremost among the wandering males is none other than Gaiaor himself. Accurately labeled by Dr. Amiel as "nothing more than a good-looking stud, he is a man of peculiar habits—one of the most unusual being a tendency to be robbed and beaten up (by his own account) whenever anyone gives him money to deposit in the bank. He is also a man who feels tremendously sorry for himself while doing not much more than ornicing, drinking and athering children. Don Gaiaor complains about imagined conpiracies that deny him the easy life he feels he deserves. Despite all his whining, if the debauched and sedentary existence this

privileged lout leads is not easy, it's hard to imagine just what is.

"Hot Hands" Gaiaor, wretched and worthless creature though he may be, is Teodora's heart-throb, and has been for most of her life. "It's my destiny," is how she puts it to her disapproving boss. It is a destiny beyond understanding. After all, in the course of the novel she reveals herself as one who takes the notion of responsibility to unimaginable heights, while for him the very concept is foreign territory. To the long-suffering Teodora, her word is her bond, no matter how painful the consequences, but for Hot Hands, a promise is as transitory as a tropical shower. How can such a woman possibly love such a jerk?

Probably the fact that he was once forbidden fruit has a lot to do with it. This totally admirable girl grew up in the home of her godmother, Ramonita, Gaiaor's mother, where she was treated as something of a scullery maid, forever cleaning up and generally keeping the household together. On her deathbed, the wicked stepmother made Teodora promise to continue caring for her son ("a young gentleman, born for music, art,

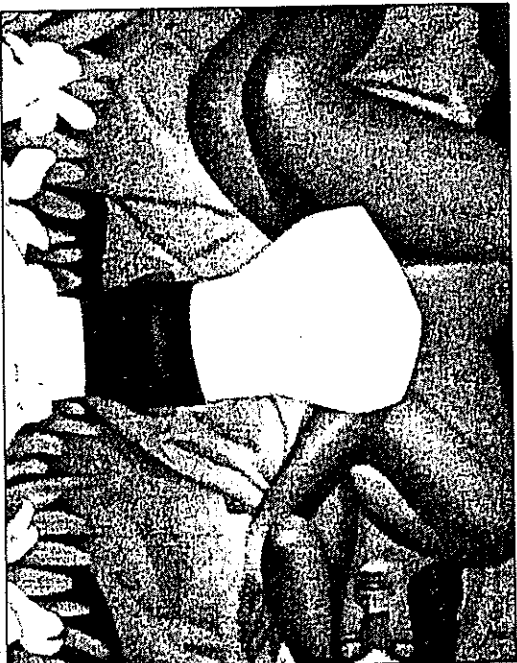


Illustration from the book jacket

and beauty"), to be on the lookout for a suitable bride for the dear boy, but never, never to imagine any deeper involvement.

Because forbidden fruit often looks sweeter, the poor Cinderella quickly transforms the vacuous Gaiaor into her secret Prince Charming, slaving long hours to keep him fed, clothed

and free to carry on with the women of Real del Marqués. Obedient to a fault, Teodora cheerfully suffers through endless humiliations at the hand of her beloved, listening without complaint to the interminable sounds of passion issuing from whatever bedroom he happens to be in, dutifully going into hook in a vain attempt to pay

off his debts (she works for Dr. Amiel because he finally demanded payment), and, blissfully maintaining her beloved in all his wanderings. To all this, Gaiaor remains supremely indifferent.

The frilly satire barely disguises a scathing indictment of a careless patriarchy in which the privileges of the heathen—so long as they are men—are paramount. As representative of a machismo culture, Gaiaor cuts a ludicrous figure, incessantly complaining about the unfairness of it all (to him) as he drifts aimlessly from bed to bed. For her part, Teodora is pictured as one who has bought into the myth absolutely and who suffers on in a kind of Pollyanna-like haze, dreaming about what might have been while somehow contenting herself with what is.

Only later, when she begins her ill-advised surprise return to Colombia, does the mistused maiden begin to wake up. After a peculiar series of adventures and misadventures, during which she innocently reawakens the sexuality of virtually every life she passes through, Teodora arrives in Real del Marqués, sees what her beloved is up to and slips into a trance, from which

a high priestess of love informs the community, only love can arouse her.

The trouble is that waking her is clearly against everyone's interest, because the Sleeping Beauty, in their midst has become an icon. Her very presence has restored the town, and her innocence has rekindled everyone's desire. But finally the deed is done, Manuel Amiel re-enters the scene, and (as he had predicted long before) they "make incredible love together." When stripped of the kind of power struggle Gaiaor and his sort make it, sex becomes a joining of equals and an endless delight.

Apparently, the author felt that dealing with her themes straight, without humor and exaggeration, would have made the novel shrill and predictable. She's probably right. Had the characters not been overdrawn to the point of silliness, a detail underscored by Margaret Sayers Pedersen's bouncy and free-spirited translation, "Señora Honeycomb" might have read like yet another tedious tract. But, as we have known at least since the time of Jonathan Swift, exaggerated generation of a point often makes it indelible.

One Program, Two Languages

By Amy Magaro Rubin

EL PASO
MANY RESIDENTS of this border city start their day with two newspapers, *The El Paso Times* and *El Norte*. In most jobs, a knowledge of both English and Spanish is expected of employees. And most signs in the stores are in both languages.

So when officials at the University of Texas at El Paso started a graduate writing program three years ago, they gave students the choice of writing in English, Spanish, or both.

The idea was to offer a master's degree in fine arts in creative writing that reflects the bilingual and bicultural nature of El Paso. About 70 per cent of the population here is Hispanic, and the city is separated from Juárez, Mexico, by only a thin stretch of the Rio Grande.

"The place became the spirit behind the program," says Leslie Ullman, who is director of the program and has taught here since 1979.

El Paso's bilingual program is thought to be unique in the United States. "I'm not familiar with any other program with this approach," says Rowena Torrevillas, program associate for the International Writing Program at the University of Iowa. "It really is interesting and I'm glad it's happening."

The program has two divisions. One, for those primarily writing in English, is run by the English department. The other, for those writing mainly in Spanish, is run by the department of languages and linguistics. Students and faculty members in both departments jointly publish a literary magazine, *Rio Grande Review*, which features poems and short stories in both languages.

Ten of the 35 students who are enrolled in creative writing here are in the Spanish program. Eight are Mexican citizens who completed their undergraduate degrees—in a variety of fields, including business and engineering—in their home country.

To pursue a graduate degree in writing, Mexicans have to leave their country, since it has nothing like an M.F.A. program, says Richard Ford, chairman of the languages and linguistics department. "They just don't have this tradition of creative writing like we do."

PLANS TO RETURN HOME

The Mexicans, all of whom plan to return home after graduating, say they came here so they could write in their native language.

Manuel Matus says he wanted "to obtain a well-rounded picture of writing as a professional activity and improve my own writing." When he graduates in May, Mr. Matus will return to Oaxaca, a city in southern Mexico, where he hopes to organize literary workshops.

Of the 25 students in the English program, 6 are bilingual and write in both languages, sometimes combining them within one poem or story. "And we have a lot of others who have a working knowledge of Spanish," Ms. Ullman says.



Diana Montejano, a student at the U. of Texas at El Paso: "I don't want to be confined to one language. That's not the way I speak."

About a quarter of the 25 students on the English side are Hispanic, and many of them say they want to combine their heritage with their studies. The eight people who have already graduated from the program teach writing at colleges.

Its bilingual nature permeates all aspects of the program. The courses, like any M.F.A. writing program, focuses on fiction and poetry. Students get a heavy dose of

"You're living in a place where the language you hear in the grocery store, in the department store, on the streets, is Spanish."

American and English literature, with a strong emphasis also placed on border and Latin-American work with study of writers such as Alberto Rios and Luis Rodriguez.

"We try to get students familiar with contemporary Hispanic writers," Ms. Ullman says. This carries over into readings held on the campus by writers such as Mr. Rodriguez, Sandra Cisneros, and John Rechy.

EXPERIENCES IN MY HERITAGE

In classes, students are encouraged to draw on Hispanic culture in developing ideas for their work. "I do that all the time," says Diana Montejano, a second-year student who is Mexican American. "I end up telling stories through the poems, and they're based on experiences in my heritage."

She recently wrote a poem, "El Humor," about a Mexican girl forced by her family to marry an old man. "This kind of stuff still goes

on in Mexico, and I wanted to address it," Ms. Montejano tells her classmates after reading the poem during a class.

Ms. Montejano's poetry blends English and Spanish:

*You know the road,
it is a ritual born to you almost
twelve years ago:
Todas las mujeres sufren y solo
así se salvan and you believe
this,
too young to know differently,
too old to crawl back into your
mother's womb.*

Even her classmates who are not fluent in Spanish enjoy the poem. "I could figure it out," says one student. "I think they're really beautiful words and work well this way."

Many of the students and professors like the way Spanish and English sound together, particularly in poetry. "It's lyrical," says one student in the class.

Occasionally, however, a student will complain about not understanding a Spanish word or phrase: "My answer to that is 'look where you're living,'" says Rick DeMarinis, an English professor here. "You're living in a place where the language you hear in the grocery store, in the department store, in the streets, is Spanish and the language these students go to get a dictionary."

Mr. DeMarinis and other professors say such complaints are rare since most of the students have chosen the program specifically because it is bilingual.

"I don't want to be confined to one language," Ms. Montejano says. "That's not the way I speak. Lots of us are always using the two languages when we speak. I came to El Paso and I was free to do that in my writing."

Women's Delegation to Cuba

July 5 - 14, 1996



© Margaret Randall

See Cuba for yourself, from a woman's point of view. Join Margaret Randall, author, activist and former Cuban resident, to examine the issues that Cuban women are facing today.

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- Meet women workers: factory laborers, family doctors, artists, lawmakers, professors, and construction workers.
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GLOBAL EXCHANGE

Dear Sister,

Thank you for your interest in our women's delegation to Cuba, July 5 - 14. Global Exchange is working with feminist author, Margaret Randall, to organize a delegation of U.S. women to examine the various issues women face in Cuba today. We invite you to take part in this exciting opportunity.

Margaret Randall lived in Cuba from 1969 through 1980, years that were intense in revolutionary challenge and change. During this time she worked for the Cuban Book Institute, wrote extensively about women's issues, exchanged ideas with other poets and photographers, and raised her four children. Among her books are Cuban Women Now, Cuban Women, 20 Years Later, and Our Voices/Our Lives: Stories of Women From Central America and the Caribbean. In recent years Randall has returned to Cuba three times, taking groups of feminists to discover what the revolution has meant to women on the island. Participants on her trips have the advantage of traveling with someone who has known the Cuban revolution from the inside, translates with an understanding of cultural differences, and can offer a perspective based on the subtleties of first-hand experience.

After leading a women's delegation in April-May, 1993, Randall wrote about some of her experiences...

It was a marvelous trip. I had tried to prepare myself for the type of situation our press exploits when it writes about Cuba. What we discovered, instead, is an island nation with a revolution almost 35 years old in the midst of traumatic economic crisis. But the Cuban people retain their amazing and very creative spirit of resistance. In fact, an impressive culture of resistance has emerged.

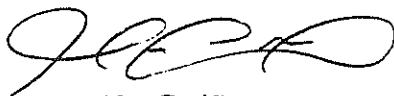
Every family has its garden of fruits and vegetables. Grandmothers are supervising the growing and processing of traditional medicinal herbs. Family practice doctors live and work in the communities. Cuban children go to school. Universal health care is free. You don't see people begging, as you do in the rest of Latin America; nor is there the problem of homelessness that we have here.

Nor of course is everything "perfect." We found Cubans open and willing to talk about their problems as well as their successes. The level of discussion was exciting...This first women's trip was really wonderful.

The cost of the trip is \$1300, which includes round trip airfare from Cancun to Havana, internal transportation, double room accommodations, translation of all programs, breakfast and dinner each day, and reading materials. Programs planned for this trip include a meeting with women in the National Assembly, a visit to a maternity hospital, a meeting with women artists and/or writers, and a visit to a factory where the majority of workers are women. Global Exchange will also work to arrange personal meetings to suit your particular interests.

We hope that you will take advantage of this unique opportunity. For more information call us at (415) 255-7296 or (800) 497-1994.

In sisterhood,



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Co-Director, Reality Tours



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If you are a paid-up member of Feministas Unidas for 1996 - you can check by finding your name in the Membership List if you are in doubt - , please vote for one of the two following candidates for Vice-President for the years 1997 and 1998. The Vice-President will automatically assume the Presidency at the December MLA meeting in 1998, for the following two calendar years (1999 and 2000). Please tear out and mail to the address below.

The following position statement was received:

María Victoria García-Serrano. Education: Filología Hispánica (subsección Lingüística), Universidad Complutense, Madrid (1982); Ph.D. in Contemporary Latin American Literature, University of Wisconsin, Madison (1988). Current position: Dept. of Spanish and the Institute of Women's Studies (as Associated Faculty), Emory University. Recent publications: "Como agua para chocolate de Laura Esquivel: apuntes para un debate," Indiana Journal of Hispanic Literatures 6-7 (1995): 185-205; "Gloria Anzaldúa y la política de la identidad," Revista Canadiense de Estudios Hispánicos 19.3 (1995): 479-494; "Perversion y lesbianismo en 'Acerca de la condesa sangrienta' de Alejandra Pizarnik," Torre de Papel 4.2 (1994): 5-17; "Sin pudor: el cuerpo femenino en la narrativa de Gilda Holst," Chasqui. Revista de Literatura Latinoamericana 21.2 (1992): 14-19; ¡A que sí! (textbook for teaching conversation in Spanish) Boston: Heinle & Heinle, 1993. Courses taught: "Wrotic Narrative by Hispanic Women Writers," "Cooking, Cleaning, and Caring: Women in Latin American Culture," "Fictions of the Self: Latina Writers in the USA," etc.

M. Victoria states:

"I find Feministas Unidas to be a very solid organization. Year after year I have seen the organization gaining visibility and reputation in the academia. One reason for its success has been the enthusiasm, professionalism, and efforts of its members. I think Feministas Unidas should continue its set course, that is, promoting the study and knowledge of Hispanic-Latina-Luzo-Brazilian authors, providing a space for discussing theoretical and pedagogical issues relevant to our field of expertise, offering valuable information and support to its members, and instilling commitment and camaraderie among them/us. The creation of an electronic discussion group can help us to quickly achieve some of these goals. Also, by having more panels organized by Feministas Unidas at annual conferences (besides the MLA and the M/MLA), the organization can keep growing in numbers and prestige."

Mail by September 15, 1996 to:
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María Victoria García-Serrano
Emory University

Elizabeth Rosa Horan
Arizona State University

Signed _____