



*Identity Crisis (Velázquez revisited), Maria Alejandra Zanetta (2022)*

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## Message from the Editor

Dear members of *Feministas Unidas, Inc.*,

First of all, I want to wish you all a very happy New Year.

I would also like to thank the Board members and members of this great organization for the opportunity they have given me to serve as the *Feministas Unidas Inc* Newsletter editor for all these years. Unfortunately, due to work related issues, I will no longer be able to continue as Newsletter editor and, therefore, this will be my last Newsletter.

It has been a pleasure and an honor to work with such a committed and creative group of colleagues.

Our organization is in very good hands and I am very excited to see all the great initiatives that are being implemented by our President and our Board members.

I am very thankful and grateful for their enthusiasm, dedication and leadership. Their commitment to our organization is invaluable and truly commendable!

Have a healthy and peaceful 2023!

Sincerely

**Maria Alejandra Zanetta.**

*Feministas Unidas, Inc.* Newsletter Editor

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**Maria Alejandra Zanetta**, Editor for *Feministas Unidas, Inc* is a distinguished professor of Spanish literature and culture at The University of Akron. Currently her research focuses on the artistic and literary production of Spanish avant-garde women painters and writers. Her latest books, *La otra cara de la vanguardia: estudio comparativo de la obra artística de Maruja Mallo, Ángeles Santos y Remedios Varo* (The Edwin Mellen Press, 2006) and *La subversión enmascarada: análisis de la obra de Maruja Mallo* (Biblioteca Nueva, 2014) comparatively analyze the visual manifestations of these women painters that result from the competing theories of gender and sexuality central to the various ideological struggles of the period.

## Message from the President

Desde *Feministas Unidas* les deseamos el mejor de los inicios de este nuevo año. Gracias a todas aquellas personas que ya han renovado su cuota para 2023 y aprovechamos para animar a quienes todavía no lo han hecho para que lo hagan sin falta (<http://feministas-unidas.org/>).

Aprovechamos para dar una calurosa bienvenida a quienes han decidido formar parte de nuestra coalición por primera vez. Les recordamos que *Feministas Unidas* está abierta a todas aquellas personas interesadas en estudios de género, sexualidades, *queer studies*, feminismo, etc. con residencia en cualquier parte del mundo. Gracias a su colaboración económica desde *Feministas Unidas* podemos ofrecer los premios anuales Adela Zamudio y Emilia Pardo Bazán, seguir adelante con nuestra revista *Ámbitos Feministas*, distribuir diferentes publicaciones para que salgan sus correspondientes reseñas y tener garantizadas sesiones en los congresos anuales de MLA, NeMLA y SAMLA. Además en nuestro empeño de poner a *Feministas Unidas* al servicio de su membresía e insistiendo en la transparencia en la toma de decisiones les queremos anunciar que vamos a abrir tres puestos para la coordinación de las sesiones garantizadas que gestionamos desde esta coalición. Por último, les comentamos que esperamos poder anunciar pronto nuevas oportunidades económicas para nuestra membresía como, por ejemplo, de un fondo para ayudar con investigaciones en curso y además un apoyo para la creación artístico-literaria.

El balance de la final del 2022 para *Feministas Unidas* no ha podido ser más exitoso. En nuestra sección de encuentros contamos con la presencia de la artista mexicana Teresa Irene ([https://www.instagram.com/terei\\_barrera/?hl=en](https://www.instagram.com/terei_barrera/?hl=en)), en nuestro “Book Club” leímos el último libro de la poeta madrileña Gloria Fortún, *Roja Catedral* (<https://dosbigotes.es/libros/roja-catedral/>) y en nuestro ciclo de presentaciones de libros la doctora Elena Deanda-Camacho presentó su trabajo, *Ofensiva a los oídos piadosos: obscenidad y censura en la poesía española y novohispana del siglo XVIII* (<https://www.iberamericana-vervuert.es/FichaLibro.aspx?P1=204625>).

Les invito a visitar el canal de YouTube de *Feministas Unidas* para recuperar estos irrepetibles encuentros:

<https://www.youtube.com/playlist?list=PL9On5wqMdT351UDdevwJwcd2mHj9vuKAq>

Muy pronto anunciaremos el calendario de eventos online de esta primera parte del año. Por favor, no olviden enviar sus sugerencias para sugerir libros o personas para invitar o formar parte de estas iniciativas con sus trabajos: <https://forms.gle/rBpDhvUXhdLWbSnd7>

Este 2023 es un año muy importante para *Feministas Unidas* y *Ámbitos Feministas* por varias razones. La primera de ellas es que vamos a inaugurar nuestra colaboración con *New Books Networks* poniendo en marcha nuestra propia sección de podcast. La segunda de estas razones es que *Ámbitos Feministas* pasa a publicarse solo en formato online y va a inaugurar esta nueva etapa con una portada diferente y algunas otras novedades en cuanto a su contenido y gestión. Muy pronto recibirán más noticias al respecto.

Antes de despedirnos les recordamos que estamos buscando propuestas para nuestras sesiones garantizadas en las conferencias de NeMLA 2024 (aquí tienen el formulario para enviar sus ideas: <https://forms.gle/51en7RbiAciwiBcp6>) y SAMLA 2023 (aquí tienen el formulario para enviar sus ideas: <https://forms.gle/Ha9ccqJzXdjU74Kc9>).

Por último desde *Feministas Unidas* queremos agradecer el trabajo de nuestra excelente tesorera Olga Bezhanova y de la coordinadora del boletín de Feministas Unidas, María Alejandra Zanetta, sin ustedes nuestra coalición no sería la misma. Gracias por su trabajo y dedicación.

No olviden en seguirnos en las redes sociales:

Síguenos en nuestras redes:

Facebook: [Feministas Unidas/Ámbitos Feministas](#)

Instagram: [https://www.instagram.com/feministasunidas\\_2022/](https://www.instagram.com/feministasunidas_2022/)

Twitter: <https://twitter.com/AmbitosFem>

YouTube:

<https://www.youtube.com/playlist?list=PL9On5wqMdT351UDdevwJwcd2mHj9vuKAq>

### **Ana I. Simón-Alegre PhD.**

pronoun: she/her/hers

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**Ana I. Simón-Alegre** is an Assistant Professor at Adelphi University (New York). She earned her PhD from the Universidad Complutense of Madrid, specializing in Iberian studies, popular culture, gender, sexuality and transatlantic studies. Professor Simón Alegre's recent scholarship addresses issues of gender and sexuality of Pre-Spanish Civil War women writers (1873-1936). She is the author of "Prensa, publicidad y masculinidades a través del periódico madrileño *El Álbum Ibero-Americano* (1890-1909)" (*Historia y MEMORIA*, 2021), "Algo más que palabras: Investigar y enseñar siguiendo la senda del lenguaje inclusivo," in *Por un lenguaje inclusivo: Reflexiones y estudios sobre estrategias no sexistas en la lengua española* (Academia Norteamericana de la Lengua Española, 2021) and "Face to face with Carmen de Burgos. The influence of other women writers on her career and her work," in *Multiple Modernities. Carmen de Burgos: Author and Activist* (Routledge, 2017). She is the editor of the volume *Del salvaje siglo XIX al inestable siglo XX en las letras trasatlánticas: una mirada retrospectiva a través de hispanistas* (Vernon Press, 2022) and she has co-edited the volume *Queer Women in Modern Spanish Literature: Activism, Sexuality, and the Otherness of the 'Chicas Raras'* (Routledge, 2022). She is also preparing two critical editions in English and Spanish of a number of works by the Spanish writer Concepción Gimeno de Flaquer (Renacimiento and Vernon Press). Professor Simón Alegre's has recently been elected president of the Feministas Unidas (United Feminists) association.

## Premios Adela Zamudio Essay Prize y Graduate Student Essay Prize “Emilia Pardo Bazán” convocatoria 2022

Desde Feministas Unidas tenemos el inmenso placer de anunciar las personas ganadoras para nuestros premios anuales *Adela Zamudio* y *Emilia Pardo Bazán*.

Queremos agradecer a las personas que han colaborado en la selección de los trabajos ganadores e invitamos a nuestra membresía a que si desean formar parte de alguno de estos jurados escriban a nuestra presidenta Dra. Ana I. Simón Alegre ([aisimon@adelphi.edu](mailto:aisimon@adelphi.edu)) lo antes posible.

Al premio *Adela Zamudio Essay Prize* se presentaron seis trabajos de los que salieron ganadores los dos siguientes:

### 2022

**First Prize:** Eva París-Huesca (Ohio Wesleyan University) for her essay “Let Us Not Forget: Female Agency and Historical (Dis)remembering in Patricia Ferreira’s Film *Sé quién eres*.”

**Second Prize:** Luz Ainaí Morales Pino (Universidad Nacional Mayor de San Marcos, Lima, Perú) for her essay “Moribundas habladoras: contestaciones al ideario patriarcal en *El Conspirador* (1892), *Incurables* (1905) y *La rosa muerta* (1914).”

¡Enhorabuena Dras. París-Huesca y Morales Pino!

Por último, al premio *Graduate Student Essay Prize “Emilia Pardo Bazán”* se presentaron cuatro trabajos del que salió ganador:

**2022** María Victoria Muñoz Cortizo (University of Florida). “Aventuras de la liminalidad: la transgresión de los límites del género gauchesco en *Las aventuras de la China Iron* de Gabriela Cabezón Cámara. Un estudio biopolítico.”

¡Enhorabuena doctoranda Muñoz Cortizo!

**Muy pronto saldrá la convocatoria de estos dos premios para el año 2023.**

## Puestos disponibles dentro de Feministas Unidas:

### 1) Treasurer

Please consider applying for the position of Treasurer and Record-keeper of *Feministas Unidas*.

Feministas Unidas, seeks candidates for the position of Treasurer and Record-keeper. The position begins on April 1, 2023.

The Treasurer and Record-keeper will (1) keep the accounts of the Feministas Unidas; (2) track dues payments, update the membership list, and inform members when their payment is received; (3) file tax returns on behalf of Feministas Unidas; (4) create and present twice-yearly reports on the state of the Association's finances, and (5) write notes for the Newsletter (fall & spring) reminding members to renew membership and giving details as to how to do it. The Treasurer and Record-keeper will be appointment for a two or a five-year, renewable term, with no term limits.

The application deadline is March 15, 2023. Applicants should send an email to [aisimon@adelphi.edu](mailto:aisimon@adelphi.edu)

If you have any questions about this position, please read the send any questions by email to Dr. Ana I. Simon Alegre, [aisimon@adelphi.edu](mailto:aisimon@adelphi.edu)

### 2) Feministas Unidas Inc. Newsletter editor

#### Position description:

The FU Inc. Newsletter is published twice a year. **The Fall issue** is published during the last week of August of first week of September. **The Spring issue** is published the last week of January or the first week of February.

The Newsletter editor is in charge of **designing the Newsletter** and **compiling the needed information** from the board members.

**The content** of the Newsletter is as follows:

- Message from the editor:
- Message from the President
- Message from the Book Review Editors (optional)
- Interview (I used to publish one interview per year, usually in the Fall. Sometimes two: Fall & Spring. I would not include more than one interview per issue but it will be up to the Board to decide that)

- Book Reviews
- Call for Papers and Contributions
- Feministas Unidas Inc in Congresses
- Treasure's report
- Membership Form
- Info about the Board

We are open to new ideas about the newsletter.

The Newsletter editor send a message to the Board **a month and a half before the due date** of each issue **asking each member to send the segments to be included in each category.**

A week before the deadline each member sends the editor the materials to be included. The editor **designs the new issue with the aforementioned content.**

The Newsletter editor will be appointment for a five-year, renewable term, with no term limits. The application deadline is March 15, 2023. Applicants (CV & Cover Letter) should send an email to [aisimon@adelphi.edu](mailto:aisimon@adelphi.edu)

If you have any questions about this position, please read the send any questions by email to Dr. Ana I. Simon Alegre, [aisimon@adelphi.edu](mailto:aisimon@adelphi.edu)

## Book Reviews

Débora Maldonado-DeOliveira

Quinn, Rachel Afi. *Being La Dominicana: Race and Identity in the Visual Culture of Santo Domingo*. Dissident Feminisms Series. Chicago: U of Illinois P, 2021. 250 pp.

Hoy en día es increíble todavía observar cómo los estereotipos continúan perpetuándose en los medios sociales digitales. Tomando las palabras de la antropóloga dominicana Lidia Marte (2008), se podría decir que en este “océano de imágenes” proliferan las representaciones visuales patriarcales – desde lo institucional hasta lo personal – de los cuerpos femeninos dominicanos y sus significados cambiantes en la nube digital. Precisamente esto es lo que arguye la Dra. Rachel Afi Quinn en su estudio etnográfico visual titulado *Being La Dominicana: Race and Identity in the Visual Culture of Santo Domingo* (2021). El argumento principal del libro es doble: desmantelar acerbamente las imágenes sexistas de las mujeres dominicanas, y luego analizar cómo ellas se empoderan al reconstruirse a sí mismas en diversas maneras creativas, usando las redes sociales transnacionales como respuesta a los estereotipos xenofóbicos que datan desde la época colonial.

En su introducción, Quinn, catedrática asociada de la Universidad de Houston, Texas y auto-denominada mujer de color feminista transnacional (viii), analiza los discursos raciales de mestizaje y de género que condicionan la producción, consumo y negociaciones de la identidad cultural de las mujeres dominicanas. La autora descodifica estos discursos visuales comparativos de las imágenes míticas del Caribe que construyen una visión exótica playera, promovidas por la industria hotelera local e internacional, para el consumo socio-económico de la vista patriarcal del turista occidental. A su vez, estas imágenes informan a las sociedades caribeñas de sus propias construcciones como entes raciales, sexuales y étnicas. Un ejemplo de esto es cuando Quinn muestra a dos dominicanas adolescentes algunas fotos de celebridades dominicanas y latinas como Zoe Zaldaña, Michele Rodríguez y Martha Heredia, éstas le describen sus percepciones basadas no solo en sus experiencias personales, sino también por el prejuicio racial informado por los prevalentes discursos neocoloniales visuales (139-140).

A lo largo de la lectura etnográfica, la voz auto-referente de Quinn se incorpora en la dinámica de las experiencias raciales y de género en este estudio académico en donde hay tanto informantes como participantes y colaboradores. La etnógrafa estadounidense entrevista a mujeres jóvenes dominicanas entre las edades de 17 a 30 años – en ningún momento entrevista a mujeres mayores – cuyas discusiones presentan una vista panorámica de las categorías raciales en la formación subjetiva de la identidad de las mujeres de esta sociedad caribeña. En las entrevistas, las historias y experiencias transnacionales de estas mujeres revelan sus transformaciones para realizar sus interpretaciones de raza, mestizaje, género y clase social. Es curioso observar cómo en varios momentos del libro se cierra la distancia “objetiva” entre la etnógrafa y sus sujetos de estudio; por ejemplo, Quinn se pone muy defensiva ante el prejuicio racial y étnico durante un encuentro incómodo con una puertorriqueña en un café (124).



El libro está organizado en seis capítulos, empezando con una introducción y una extensa nota de agradecimientos. Inmediatamente se establece la metodología teórica informada por el análisis feminista, los estudios culturales, los estudios del análisis de cultura visual y la etnografía. Curiosamente, la tabla de contenido está organizada orgánicamente como un ente corporal femenino, empezando con los discursos estéticos sobre el cabello (“greñas”) que sostienen la economía de los salones de belleza. Sigue con los discursos corporales raciales del “blanqueamiento” en contraste con la performatividad de los cuerpos negros y los discursos de negritud. Esta sección es la más íntima porque se concentra en las construcciones conflictivas de la apariencia ideal de una dominicana al examinar los vídeos musicales de la escritora y cantante Rita Indiana. A continuación, en sus entrevistas a las actrices de la compañía de teatro Maleducadas, Quinn examina los discursos de la mirada racial patriarcal ante la performatividad de cuerpos femeninos blancos, negros y demás categorías de tonalidad de piel en la adaptación local de *La casa de Bernarda Alba* de Federico García Lorca. La conclusión incluye un llamado fuerte – casi de rabia – ante la violencia de género y racial que todavía prevalece en el mundo hispano, justificado por los discursos masculinos creados desde la época colonial y enfatizados durante las tres décadas del trujillano en el siglo XX. El libro termina con un apéndice de notas por capítulo, una amplia bibliografía, un índice de temas y una breve lista de fotos en blanco y negro, algunas tomadas por la autora misma.

En conclusión, este proyecto etnográfico visual es muy relevante para los estudios audiovisuales del Caribe, como también muy oportuno para aprender más sobre los discursos del racismo, clasismo y del género en esta región compleja. De hecho, el libro amerita ser traducido al español para beneficio del mundo hispano-hablante, puesto que da visibilidad a la presencia y contribución de la herencia africana y sus experiencias en el Caribe artístico contemporáneo.

Débora Maldonado-DeOliveira, Meredith College

Deanna H. Mihaly

Sánchez Mora, Elena. *Madres, mentoras, mediadoras: Reconciliando espiritualidad y feminismo en la narrativa de escritoras latinoamericanas del Siglo XX*. RIL Editores, 2021. 204 pp.

The book-length study, *Madres, mentoras, mediadoras: Reconciliando espiritualidad y feminismo en la narrativa de escritoras latinoamericanas del Siglo XX*, by Elena Sánchez Mora, plots the intersection of feminism and spirituality across a chronological timeline of Spanish-language texts and through a developmental progression from limited female spiritual prototypes to full realization of the roles of mother, mentor, and mediator. Sánchez Mora provides a rich context for analyzing both the dual presence and the convergence of feminism and spirituality in literature with much of the work focused on contemporary women’s writing in Latin America. The book concludes with an ideal for women, that is, the development of spirituality while maintaining balance between the personal and the social.

The first chapter of the book locates the height of feminine spirituality in the practice of the Medieval European Mysticism. The work of Carol Lee Flinders, *Enduring Lives: Living Portraits of Women of Faith in Action* (2006) informs Sánchez Mora's classification of the spiritual prototypes for women that would dominate Spanish literature in the 19<sup>th</sup> Century. The models of "Beautiful Soul," "doncella guerrera," "beata," and "mojigata" provide points of return throughout the study, showing the traditional patriarchal constructs for women and the possibility for transgression beyond these norms (19). Teresa de Ahumada (Santa Teresa from Spain) and Juana de Asbaje (Sor Juana Inés de la Cruz from Mexico) appear in the text as the founding examples of spirituality that transcends social norms for women at the time. Sánchez-Mora identifies a mature personal spirituality and the inhabitation of the roles of mediator and mother, in the broad sense of transmitting spiritual and cultural values to others. Building on those early models, the book presents in Chapter two a discussion of female characters in the works of, for example, Benito Pérez Galdós and Leopoldo Alas. The characters of Doña Perfecta and La Regenta show the failure of women to achieve the spirituality they sought, which Sánchez Mora determines to be caused by their ventures beyond the role of mother and/or wife in the texts. The limitations of spirituality are also discussed in light of the more recent novel by Agustín-Yáñez, *Al filo del agua* (1947), which presents constraints of women's spiritual development within the Catholic church, albeit in the more contemporary setting of the Mexican Revolution.

Chapter three presents various novels that show movement toward the ideal of a mature spirituality in both the personal and social realms. The progress is partial, though, because not all three types, "madre, mentora, mediadora" are fully realized in any one work. The chapter focuses on indigenous traditions that will provide an alternative space for the development of the female characters, outside of institutions that form part of the legacy of colonialism. Some of the works include: *Aves sin nido* (1889), *Balún Canaan* (1957), and *Oficio de Tinieblas* (1961). Sánchez Mora distinguishes two types of mothers, one that prepares daughters to assume a prescribed role in the patriarchy in contrast with a teacher or mentor that offers an alternative. The characters highlighted in this chapter offer a different path but they exercise limited power in society. The chapter includes a full examination of the complicated Jesusa Palancares from the testimonio *Hasta no verte Jesús Mío* (1969) by Elena Poniatowska. The Spiritism of Jesusa within the *Obra Espiritual* (OE) informs the discussion and provides an interesting case study on the discomfort that derives from a fixed interpretation of feminism and spirituality as mutually exclusive in contemporary criticism.

Chapter four takes the reader to rural environments and characters that lie outside of Christian tradition. Sánchez Mora introduces the idea of a "díada," generational relationships that fuel spiritual development and independence of women characters (91). In this light, there are several "díadas" examined: Nacha and Tita in *Como Agua para chocolate* (1989) by Laura Esquivel, Clara and Alba in *La Casa de los espíritus* (1982) by Isabel Allende, and Petra and Isabel in *House on the Lagoon* (1995) by Rosario Ferré, among others. The voices of the women in each pairing represent a collective voice of marginalized people. African and indigenous American religious and cultural practices offer a promising path to spirituality that will not usurp a woman's identity. Sánchez Mora cautions, however, that these examples fall short because the formulation of a spiritual self is not always congruous with full social development.

In the final full chapter, Sánchez Mora employs the frame of the "tríada" to view women's relationships as complementary exchanges, a more fully realized version of

mothering, mentoring, and mediating across many artificial divides (120). This approach elucidates the relationships of Crucifija, Ara, and Mona in *Dulce Compañía* (1995) by Laura Restrepo and of Patria, Minerva, and María Teresa from *In the Time of Butterflies* (1995) by Julia Álvarez; in each work, a character appears to possess Christian orthodoxy and to occupy a classic female religious prototype. However, Sánchez Mora disentangles the apparent from the subversive and exposes the power that derives from a spiritual role leading to a collective consciousness. *La Mujer habitada* (1989) by Gioconda Belli frees its protagonist from the manipulation of her through Christian dogma, showing instead the tension between Marxism and Catholicism as a woman seeks independence. Women guide each other and share values across generations, between urban and rural cultural differences, and through social divides. Sánchez Mora exemplifies the fusion of spirituality and feminism in this final exposition of characters that are active subjects in spite of their limitations, women that speak for themselves and others.

Deanna H. Mihaly, Ph.D. Virginia State University

Lynn C. Purkey

Theidon, Kimberly. *Legacies of War: Violence, Ecologies, and Kin*. Duke UP, 2022. 120 pp.

*Legacies of War: Violence, Ecologies and Kin* is a well-documented and powerful study on the impact of war on women, children, and the environment. Investigating the effects of recent conflicts in Colombia and Peru between armed forces, paramilitaries, and guerillas (FARC, the Sendero Luminoso, etc.), Theidon makes a case against the prevailing means of resolving conflict which have been primarily constructed by men and tend to be Eurocentric, and instead proposes an “explicitly feminist peacebuilding and resolution agenda” (5, original emphasis). These measures include sexual and reproductive rights, giving women a greater voice in the decision-making processes and creating policies, as well as reframing violence against women in war as part of a broader concept of gender-based harm.

Combining theories from “ethnography, the environmental humanities, and epigenetics,” the book is divided into four main chapters, preceded by an introduction, and followed by a brief conclusion, notes, a bibliography, and an index (95). The work reveals the increased international attention to violence against women in armed conflicts and the recognition of children of rape, which began in the 1990s, spurred by the “unprecedented scale” of sexual violence in the former Yugoslavia and Rwanda (3). It also discusses the psychological consequences of war on women and the “invisible” children of rape (5) and applies these discussions to recent conflicts in Peru and Colombia.

The first chapter of the book, “Beyond Stigma” blends first-hand experiences, case studies and critical theories to analyze the social, psychological, and economic effects that wide-scale rape has inflicted upon women and so-called “children born of war” (9). It reveals thorny issues like paternity and trauma, as well as the legal implications of naming, disclosure, and reparations, and the ways in which legal systems have perpetuated and resisted efforts to address the unequal burden of war on women among civilian populations. Using examples from Rwanda and Latin America, Theidon theorizes that naming can represent a rebellion against state-sponsored cover-ups, even as it traumatizes the children whose violent means

of conception is revealed. The anthropologist also exposes the complicit social structures that enabled the systematic abuse of women during the conflicts in Colombia and Peru.

“Situated Biologies” examines the “intergenerational” and “historical trauma” that war leaves in its wake (39-40). The title refers to a concept of epigenetics, an “area within postgenomic life science research,” that “focuses on how experiences, exposures, and environments alter gene expression” (54). Using the lens of Native American beliefs and scholarship on memory and trauma and lessons from the genocides in Rwanda and former Yugoslavia, Theidon demonstrates the way in which trauma has not only harmed women, but also has had lasting effects on their children, families, and communities. She also unequivocally supports abortion rights for victims.

In “Ecologies and Aftermaths,” Theidon explores the issue of the environmental damages engendered by war. She argues against an Anthropocene, Eurocentric view of the environment, turning instead to Native American and indigenous beliefs that assert a connection between all living things and nature. She further discusses the connections between the damaged environment, health, and community trauma.

“The Long Way Around,” the briefest but most important chapter of the book, investigates the concept of a “gendered theory of harm” (88) and explains ways in which the “liberal legal realm” all too often “default[s] to masculine normativity” (89). Exposing the inequities that women and girls suffer during and after wars, Theidon asserts that the focus on human rights ignores many gender-based issues. These consist of “forced labor, coerced marriage, forced sterilization, displacement, male-biased land tenure system and inheritance patterns, chronic health problems stemming from sexual violence and malnutrition, forced motherhood, ... and the feminization of poverty,” among other social and psychological consequences (89).

Meticulously researched and well-grounded in theory, *Legacies of War* is an insightful examination of the intergenerational impact of war on women, children, communities, and the environment. By interweaving personal encounters, first-hand examples, and survivor stories with traditional scholarly approaches, Theidon brings the subject matter to life and makes cogent arguments that are easily understood, even by those with little background in the subject matter. The book is particularly useful to anyone interested in the effects of war on women, individual and collective trauma and memory, and recent conflicts in Latin America, Africa, and Europe. Her book reveals the gender bias in current approaches to violence in war. Her advocacy for a feminist approach to intergenerational violence in armed conflicts and her support for the concept of gender-based harm are timely and persuasive contributions to this field of study.

Lynn C. Purkey, University of Tennessee at Chattanooga

## Call for Papers and Contributions

### *Ámbitos Feministas*

An annual peer-reviewed multidisciplinary journal of criticism pertinent to current feminist issues in Spanish, Spanish-American, Luso-Brazilian, Afro-Latin American, Caribbean, U.S. Hispanic and Latino Studies.

As the official journal of the coalition *Feministas Unidas Inc.* *Ámbitos Feministas'* objective is to provide a new niche for feminist scholarship on current women writers and artists from Spain, Portugal, Brazil, Latin America and the USA Latino World. With the support of an editorial board whose members have been selected for their highly regarded scholarship, representative of the different areas of the journal, or their prominence as writers, *Ámbitos Feministas* aims to foster critical exchanges on the current status of feminist studies in relationship to the creative work by contemporary Hispanic, Iberian, Luso and USA Latino women.

**Editor:** Carmen de Urioste (Arizona State University)

**Editorial Board:** Debra Castillo (Cornell University), Flavia Company (writer), Ana Corbalán (The University of Alabama), Margaret Jones (University of Kentucky), Beth E. Jörgensen (University of Rochester), Amy Kaminsky (University of Minnesota), Candyce Leonard (Wake Forest University), Magdalena Maíz Peña (Davidson College), Marina Mayoral (Universidad Complutense de Madrid; writer), Kathleen McNerney (West Virginia University), Nina Molinaro (University of Colorado at Boulder), Geraldine Nichols (University of Florida), Marielena Olivera (Universidad Nacional Autónoma de México), Maria Payeras Grau (Universitat de les Illes Balears), Inmaculada Pertusa (Western Kentucky University), Diana Rebolledo (University of New Mexico), María Rey López (Metropolitan State University of Denver), Reina Roffé (writer), Ana Rueda (University of Kentucky; writer), Melissa Stewart (Western Kentucky University), Cynthia Tompkins (Arizona State University), Ivonne Gordon Vailakis (University of Redlands; writer), María A. Zanetta (The University of Akron).

### Call for Papers *Ámbitos Feministas* Spring 2023 Issue XI

The editor of *Ámbitos Feministas*, a multidisciplinary journal of criticism pertinent to current feminist issues in Spanish, Spanish-American, Luso-Brazilian, Afro-Latin American, Caribbean, U.S. Hispanic and Latino Studies, invite unpublished critical essays in English, Spanish, and Portuguese on literature, film, art, plastic arts, music, gender studies, history, etc., relating to contemporary Hispanic/Luso/Latina women writers and artists. Original

unpublished creative work (short stories, poetry) is also encouraged. The accepted papers will appear in the next annual Spring volume. Submit original and cover letter as Word attachments to the editor at [carmen.urioste@asu.edu](mailto:carmen.urioste@asu.edu).

**Editorial Guidelines for Submissions:** A current membership to the coalition *Feministas Unidas Inc.* is required of all authors at the time of submission and must be kept until the end of the process. [Membership information.](#)

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

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

Essays in Spanish, Portuguese or English need to conform to the most recent versions of the MLA Style Manual and the MLA Handbook for Writers of Research Papers.

The end notes will be at the end of the essay, and they should not be inserted automatically. Please manually use numbers in superscript in the text and then refer to them in the end notes section.

## Feministas Unidas Inc. in Congreses

### **FEMINISTAS UNIDAS, INC. en NeMLA 54rd Annual Convention Sponsored Panel:**

**Niagara Falls , March 23-26, 2023**

**Session 1: Lo Prohibido: Silencio, Censura y Sentidos.**

**Day/Time:** Friday March 24, 11:45 a.m. - 1:00 p.m.

**Chair:** Elena Deanda, Washington College

#### **Ponencias:**

- 1.- “Teorías de la censura: Prohibición, regulación y distribución de lo sensible” Elena Deanda, Washington College
- 2.- “Elena Fortún (1886-1952) y la censura de la sensibilidad sáfica” Elena Lindholm, Umeå University
- 3.- “Censura y reparto de lo sensible en Fina García Marruz y Lina de Feria: la razón del silencio” Adianys González Herrera, Universidad de Concepción

**Session 2: Autoras jóvenes en el panorama narrativo actual español**

**Day/Time:** Saturday March 25, 4:45 pm-6:15 pm.

**Chair:** Ángela Martín Pérez, University of Southern Indiana

**Chair:** Santiago Sevilla-Vallejo, University of Salamanca

#### **Ponencias:**

- 1.-“Autoras de origen latinoamericano y afrodescendiente en España: testimonio en fanzines ilustrados” Edurne Beltran de Heredia, Coastal Carolina University
- 2.-“Espectros, ocultismo y supervivencia femenina en Carcoma, de Layla Martínez” Monserrat Garcia, Georgetown University
- 3.-“La identidad en Círculos de cristal de Elena Garvi” Laura Brescane Nicolas, University of North Carolina at Chapel Hill.

Desde Feministas Unidas agradecemos los trabajos de todas estas personas para sacar adelante todas estas sesiones y les animamos a que manden sus trabajos a nuestra revista, *Ámbitos Feministas* (<http://ambitosfeministas.feministas-unidas.org/>)

## **FEMINISTAS UNIDAS, INC. en MLA 2023: “Transatlantic Dissidences from Tierra del Fuego to the Pyrenees”**

**San Francisco, 5–8 January 2023**

En la conferencia anual de MLA que se celebró en San Francisco entre el 5 y el 8 de enero de 2023, *Feministas Unidas* puso en marcha su anula sesión garantizada.

En esta ocasión Feministas Unidas puso en marcha una mesa redonda titulada, “Transatlantic Dissidences from Tierra del Fuego to the Pyrenees” que se celebró en formato online el pasado 6 de enero. Esta mesa redonda contó con la participación de las Dras. Diana Aramburu (U of California, Davis), Edurne Beltran de Heredia (Coastal Carolina U), Crystal Anne Chemris (U of Oregon), Gema Pilar Pérez-Sánchez (U of Miami) y Ana I. Simón Alegre (Adelphi University).

Además durante esta conferencia Feministas Unidas realizó un encuentro informal, el viernes 6 de enero. Gracias a todas las personas que acudieron.



## Treasurer's Report

Submitted by Olga Bezhanova  
 July 1, 2022 - December 31, 2022

General Fund (including the Scholarship Fund. See below for a specific breakdown of the Scholarship Fund monies).

	In	Out
Previous Balance	<b>11,773.07</b> (\$4,544.40 PayPal + \$7,228.67 bank)	
Membership dues through PayPal (minus the fees)	\$493.78	
Membership dues through mail		
Cuentas de Ámbitos		\$203.57
Adela Zamudio Prize		\$600 (1er premio \$400+2ndo premio \$200)
Gastos de correo		\$20
<b>Total: \$11,443.28</b> (\$399.27 PayPal+\$11,044.01 bank)		

### Scholarship Fund

	In	Out
Previous balance	\$2,085	
Contributions	\$75	
Current Balance	\$2,160	

## Membership Form Feministas Unidas, Inc.

Founded in 1979, *Feministas Unidas, Inc.* is a non-profit Coalition of Feminist Scholars in Spanish, Spanish-American, Luso-Brazilian, Afro-Latin American, and U.S. Hispanic and Latino Studies. Our Coalition publishes an enewsletter in the spring and fall, and an annual critical peer-reviewed journal, *Ámbitos Feministas*, in the Fall. As an allied organization of the MLA, *Feministas Unidas Inc.* sponsors several panels at the annual convention, as well as at other academic meetings (SAML, NeMLA, etc.). As an interdisciplinary alliance, we embrace all fields of studies and culture relating to Hispanic women.

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

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

Membership is for JAN-DEC of each Calendar Year

Year(s) for which you are renewing/joining

JAN-DEC 2023

Yearly Dues

Professor (\$25)	\$ _____
Associate Professor (\$25)	\$ _____
Assistant Professor (\$25)	\$ _____
Instructor (\$15)	\$ _____
Graduate Student (\$15)	\$ _____
Other (\$15)	\$ _____
Institution (\$30)	\$ _____
For all International Airmail Postage, please add \$10	\$ _____
Sponsor a Graduate Student (\$15)	\$ _____
Contribution to Scholar Funds (any amount)	\$ _____
TOTAL	\$ _____

NAME \_\_\_\_\_

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

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

Individual that you are sponsoring \_\_\_\_\_

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Preferred mailing address: \_\_\_\_\_

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

**Dr. Olga Bezhanova**

**Associate Professor of Spanish Literature**

**Dept. of Foreign Languages & Literature**

**Southern Illinois University, Edwardsville**

**2333 Peck Hall, Edwardsville, IL, 62026**

Inquiries or e-mail corrections to: [obezhan@siue.edu](mailto:obezhan@siue.edu). Change or update your personal/professional at <http://fu.echapters.com>.

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## Feministas Unidas, Inc.

Founded in 1979, *Feministas Unidas, Inc.* is a non-profit Coalition of Feminist Scholars in Spanish, Spanish-American, Luso-Brazilian, Afro-Latin American, and US Hispanic/Latin@ Studies. As an allied organization of the Modern Languages Association since 1981, *Feministas Unidas, Inc.* sponsors panels at the annual convention. As an interdisciplinary alliance, we embrace all fields of study relating to Hispanic women.

**Feministas Unidas, Inc. Membership:**

Institutions \$30 per year  
Individuals \$25 per year  
Students \$15 per year

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

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*Southern Illinois University, Edwardsville*  
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<http://membership.feministas-unidas.org>

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