

un “fértile e inevitable collage” (64). Un collage que además de partes visuales requería acciones relacionadas con el coser, lo que hace que la obra de Carmen Martín Gaité: “Seen as such her literature is a patchwork made from a range of materials” (185).

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Caballero, Cecilia, et al, eds. *The Chicana M(other)work Anthology: porque sin madres no hay revolución*. Foreword by Ana Castillo. The Feminist Wire Books Series: Connecting Feminisms, Race, and Social Justice. U of Arizona P, 2019. 336 pp.

The Chicana M(other)work Anthology: porque sin madres no hay revolución (2019) brings to light revolutionary ideas of motherhood as a labor of fierce love. As the title indicates, motherhood is more than just biological reproduction and selfless devotion to children and family; it is a developing matrix of radical agency and political activism. In their introduction, the editors—Cecilia Caballero, Yvette Martínez-Vu, Judith Pérez-Torres, Michelle Téllez, and Christine Vega—redefine motherhood as “motherwork”: a theoretical blueprint to critically analyze Chicanas and Latinas’ collective resistance against the racist, sexist, classist forces that marginalize, subordinate, exploit, and render them invisible in U.S. American patriarchal cultures of higher education (4). This m(other)work engenders feminist “utopias of hope” braided together with social justice and equality for women of color, their children, and future generations.

This anthology interweaves mostly Chicanas’ voices moving across multiple intersectional identities: single and adoptive mothers, former gang members and convicts, graduate students, professors, political activists, *comadres*, *muxeristas*, and first-generation scholars whose immigrant working mothers had little or no formal education. What distinguishes it from others—such as *Revolutionary Mothering: Love on the Front Lines* (2016)—is the engaging “herstories” of Chicana and Latina mothers balancing work and family while advocating transformative changes of maternal empowerment and visibility in higher education. Although the hegemonic spaces of knowledge traditionally praise motherhood, they also reject its presence as an inconvenient “impediment and a detriment to a woman’s career” (Hernández-Johnson et al 141). Equally so, even marginalized cultures render women scholars as “bad” mothers fulfilling professional development instead of their maternal duties (Herrera and Mercado 164). However, the latter dismantle the self-sacrificing, suffering “good” mother narratives with radical “homemade theories” that “talk back” to the “colonial, patriarchal, heterosexist, racist, classist, ageist, and ableist histories of domination” (Lara 230). As these activist “mamas of color” argue, mothering and childrearing inform their feminist pedagogies of survival while achieving agency and assertiveness in both their academic and family lives. Thus, their pregnant and “mothering bodies are producers of life, knowledge, and resistance” that decriminalize motherhood from negative stereotypes into

positive “embodiments of radical subjectivities” (Cisneros et al 297) that confront academia’s hegemony and patriarchy.

Like the colorful weaved pattern of a *rebozo* (shawl), the fourteen essays are organized in four parts preceded by literary critic Ana Castillo’s foreword and the editors’ introduction dedicated as an *ofrenda* (offering) to all mothers. The first part introduces mothers bravely coping with U.S. migrant laws of detention and suspicion. Part two presents testimonials of Chicanas and Latinas forging motherhood as revolutionary activism for civil rights in academia. Part three analyzes mother-daughter feminist practices and their spiritual, social, political explorations of supportive intergenerational wisdom, knowledge, and experiences. The last part concludes with the pitfalls of motherhood—miscarriage, stillbirth, infertility—and reproductive justice demands of visible breastfeeding and nurturing in academic spaces. Although most of the authors write in English, many code-switch between Spanish, English, and even indigenous languages like *purépecha* from southern Mexico (Spears-Rico 259). Visually speaking, some like Irene Lara resist italicizing non-English words, hence encouraging English readers “to embrace learning new words and ways of knowing” (237). Each essay concludes with extensive theoretical bibliographies ranging from Gloria Anzaldúa to Paulo Freire. Finally, the anthology ends with the authors’ short biographies and a lengthy index.

Each writer uses different methodologies to critically analyze white and Black feminist theories and ideologies (Castillo xi) in order to produce alternate Latina subversive epistemologies based on documented first-hand experiences or *testimonios*. Many like Mónica Hernández-Johnson deeply examine their own first-person testimonials to express “the stories, voices, and lived experiences of the marginalized” (133) that resist and survive oppression in the hostile terrain of higher education. Others like Andrea Garavito Martinez conduct *pláticas*, everyday dialogues rather than scripted protocolled interviews with other mothers “to gather family and cultural knowledge through communication of thoughts, memories, ambiguities, and new interpretations” (214). In this way, these creative approaches—ranging from *Xicanista* self-reflections, decolonizing storytelling, intersectional deconstruction, to “*maternalista* feminist pedagogy” (Spears-Rico 250) and even defiant and resilient *rasquache* working-class aesthetics and sensibility (Cisneros et al 296)—allow the writers to weave their sacred epistemological in-between spaces to store and pass on their “*conocimientos de sobrevivencia*” (survival knowledge) to the next generation.

There are a few problematic observations, however, that are inevitably noticeable in these writings. First, most of the writers are professors and doctoral students in predominantly white institutions of higher education; so, would they be facing similar or different issues if they were studying or teaching at other types of academic institutions, such as historically Black universities? Additionally, although terms like Chicana, Chicana, Latina and Latinx are used interchangeably in some of the essays, still it would have been beneficial to explain the particular reasons of using the genderless suffix -x selectively when applying it to *mestizx* and *comunerxs* in Spanish whereas, in contrast, the indigenous people are clearly differentiated as women and men (Spears-Rico 259) without addressing possible LGBTQIA issues among them. Hopefully, these and other questions will be clarified in the ongoing conversations that

continually challenge myths of gender roles and the complex intersections of race, class, politics, and sex without appropriating nor excluding marginalized (m)others as done in privileged spaces of white, male-generated knowledge.

Overall, *The Chicana M(other)work Anthology* will provoke great interest to students of Chicana and Latinx culture and gender studies courses, as well as general readers alike. The collection embodies revolutionary motherhood, literally and figuratively (Chávez-Díaz 276) that resists, organizes, challenges, decolonizes, and transforms normalized social constructs of racism, classism, and sexism in U.S. American academia. As strongly stated in the title, mothering is a constant m(other)work teaching future Latina generations to develop “critical consciousness, self-determination, and critical hope” (Durán 147), where the maternal becomes the political.

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Versteeg, Margot. *Propuestas para (re)construir una nación. El teatro de Emilia Pardo Bazán*. Purdue University Press, 2019. 312 pp.

Propuestas para (re)construir una nación contribuye al extenso corpus que en los últimos veinte años explora el nacionalismo finisecular decimonónico. Con el fin de mostrar cómo las propuestas regeneracionistas de Emilia Pardo Bazán se centran en la educación, en particular en una educación para la igualdad entre hombre y mujer, Margot Versteeg analiza la conexión entre innovación técnica, crítica social y entorno cultural en la producción dramática de la autora.

En esta obra, que ha sido desarrollada a lo largo de diez años de investigación, Versteeg desentraña los posibles significados de las alusiones intertextuales, de la caracterización de los personajes y organización de los argumentos; las influencias, las vicisitudes e impacto de las representaciones teatrales, de las invectivas de Pardo Bazán a sus coetáneos, incluyendo a un público que no la comprendía.

A través de una mirada historicista, poniendo los textos en diálogo con las tendencias y producción literaria masculina de fin de siglo, Versteeg muestra cómo el planteamiento igualitario de Pardo Bazán contrastaba con la creciente masculinización de la cultura de la Restauración; cómo, aunque la autora supo posicionarse con maestría dentro de los parámetros patriarcales de su sociedad, también desplegó gran habilidad para subvertirlos; y cómo, en el marco de la vocación civilizadora de la España imperial, género y regeneración convergen en la obra dramática de Emilia Pardo Bazán.

Otro de los méritos del libro es la desenvoltura en el manejo de las recientes aportaciones teóricas y críticas al estudio de las emociones y los afectos del papel de la mujer