

LATINO LITERATURE: A SELECTED AND ANNOTATED BIBLIOGRAPHY

By Marc Zimmerman

I. GENERAL LATINO ANTHOLOGIES

II. CHICANO LITERATURE

A. Anthologies of Chicano Literature

1. General Chicano Literature Anthologies

2. Chicano Oral and Folk Traditions

3. Chicano Poetry Anthologies

4. Chicano Short Fiction Anthologies

5. Chicano Drama Anthologies

B. Works by Individual Chicano Writers

1. Chicano Poetry

2. Chicano Novel and Long (Non-Personal) Narrative

3. Chicano Autobiography

4. Chicano Short Fiction, Essays, Multi-Genre Volumes, etc.

5. Chicano Drama

* All books that should be listed as "Houston: Arte Pœblico Press" are designated as APP; and all those that should be listed as "Bilingual Review Press," whatever the place of publication, are designated as BRP. These letters are also used to indicate catalogue quotes. All Illinois -origin or Illinois -based writers are preceded by an asterisk (*). As noted in the "Preface," works not reviewed are marked "NR". Entries written by or with members of the MARCH Research Collective are marked MRC. Other direct quotes are acknowledged.

I. GENERAL LATINO ANTHOLOGIES

* Broadside: Literature of the United States Hispanos. Tempe, AZ: BRP, 1990.

Popular short stories and poems by a wide range of authors. The series has more than thirty titles, including works by Alurista, Ron Arias, Nash Candelaria, *Carlos Morton, Eduardo Rivera, Rosaura S¿nchez and many others. (See BRP Catalog).

* *Nosotros Anthology. Special Issue of Revista ChicanoRique-a, 5. 1977.

Eight Puerto Rican and two Chicano poets plus several painters and graphic writers from the city in the first Chicago collection to achieve national circulation. Poems mainly produced by El Taller, a Puerto Rican cultural group led by David Hernández, the chief poet and unofficial editor of this collection.

* The Portable Lower East Side. Vol. 5, no. 1 and 2. Latin Americans in New York City (1988).

A special issue of this mainly Puerto Rican journal, with essays and short stories and poetry, as well as a selection of photographs. U.S. Latino writers include Manuel Ramos Otero, Ed Vega and Pedro Pietri.

* Alarcón, Norma, Cherr'e Moraga and Ana Castillo, eds. The Sexuality of Latinas. Bloomington, IN: Third Woman Press, 1991.

Repressed sexuality, coming out stories, wrestling matches with Catholic guilt, women on their own, Male-female, female-female relations--in this collection of literary works by well-known Latina writers including Sandra Cisneros, the editors, etc. (MRC--NR).

* Alurista and Xilema RojasUrista, ed. Southwest Tales: A Contemporary Collection in Memory of Tomás Rivera. Colorado Springs, CO: Maize Press, 1986.

Twentyone short stories by Chicanos (including work by Chicanos Alurista, Ponce and BruceNovoa) and other latinos (e.g., Cuban Roberto G. Fernández and Puerto Rican Enid Sepulveda).

* Anzaldúa, Gloria, ed. Making Face, Making Soul. Haciendo Caras. Creative and Critical Perspectives by Feminists of Color. San Francisco: Spinsters/ Aunt Lute Foundation Books, 1990.

A followup volume to This Bridge Called My Back (see Moraga and Anzaldúa below), perhaps without the shock and revelations of the earlier book, this one presents the "fragmented and interrupted dialogue" of women academics, students, activists and artists struggling against patriarchal discourses, racism, ethnocentrism, homophobia, etc.

* Boza, Mar'a del Carmen, Beverly Silva and Carmen Valle, eds. Nosotras: Latina Literature Today. Binghamton, NY: BRP, 1986.

Thirtyfive selections in Spanish and English by women from all the major U.S. Latino communities. Sexual and personal oppression, family life, conflicts between tradition and innovative life patterns are among the many themes explored.

Chávez, Denise, ed. Shattering the Myth: Plays by Latina Women. APP, 1991.

Plays by six Latinas in a breakthrough collection. NR.

* Cumpiñán, Carlos, ed. Emergency Tacos: Seven Poets con Picante. Chicago: March/Abrazo Press, 1989. New edition forthcoming.

Seven Chicago poets, including four Chicanos (Sandra Cisneros, Carlos Cortez, Rael Niño and Cumpiñán), Chicanoriquena Margarita López, Argentine Beatriz Badikian and "fellow traveller" Cynthia Gallaher.

* Durán, Roberto, ed. *Triple Crown: Chicano, Puerto Rican and Cuban American Poetry*. Tempe, AZ: BRP, 1987.

Three fulllength poetry collections by Chicano Roberto Durán, Puerto Rican Judith Ortiz Cofer and Cuban Gustavo Pérez Firmat exhibiting their individual concerns and talents but also differences and similarities related to their respective cultural bases and communities.

* Fernández, José B., and Nasario García, ed. *Nuevos Horizontes: Cuentos Chicanos, Puertorriqueños y Cubanos*. Lexington, MA: D.C. Heath, 1982.

An annotated Spanishlanguage reader for intermediate students wishing to improve their language skills, but can be read for literary pleasure and knowledge. Includes a Spanish/English vocabulary list.

* Gómez, Alma, Cherr'e Moraga and Mariana RomoCarmona, eds., *Cuentos: Stories by Latinas*. Binghamton, AZ: BRP, 1983.

A pioneer anthology including thirty stories by women portraying female resistance to spiritual and carnal conquest.

* Huerta, Jorge and Nicolás Kanellos, eds. *Nuevos Pasos: Chicano and Puerto Rican Drama*. APP, 1989.

Originally published as *Revista ChicanoRiqueña* 7, 1 (1979), this collection includes three plays by Nuyoricans Algarín and Laviera, Piñero, and Carrero, plus five plays by Chicano writers Arias, DuarteClarke, Portillo, *Morton, and Sierra.

* Jiménez, Francisco, ed. *Mosaico de la Vida: Prosa Chicana, Cubana y Puertorriqueña*. NY: Harcourt, Brace Jovanovich, 1981.

A reader for intermediatelevel Spanish, this book includes prose works reflecting U.S. Latino concerns. Each section starts with a brief introduction preparing the reader for the topics and techniques developed in the literary texts; and the stories are grouped according to general theme. A second table of contents is arranged by ethnic group.

* Kanellos, Nicolás, ed. *A Decade of Hispanic Literature: An Anniversary Anthology*. APP, 1982.

A wideranging selection from the first ten years of *Revista ChicanoRiqueña*, including stories, poems and essays by Miguel Algarín, Rudy Anaya, Abelardo Delgado, Sergio Elizondo, Rolando Hinojosa, Miguel Piñero, Tomás Rivera and Evangelina Vigil. Many good things, although the collection suffers from a lack of system and from photo reprints of varying typesets.

* Kanellos, Nicolás, ed. *Short Fiction by Hispanic Writers of the United States*. APP, 1992.

The varied themes, forms and styles of wellknown Chicano, Rican, Cuban-American and other U.S. Latino writers, as well as contextualizing intros. Useful in high school and college classes, this book features Denise Chávez, Judith Ortiz Cofer, Roberta and Roberto Fernández, Lionel García, Rolando Hinojosa, Nicholas Mohr, Tomás Rivera, Gary Soto, Ed Vega, and Helena María Viramontes. NR.

* Kanellos, Nicolás and Luis Davila, eds. *Latino Short Fiction*. *Revista*

ChicanoRique—a, A—o VIII, 1 (Winter, 1980).

Many prizewinning stories by a wide variety of U.S. Latinos and Latin Americans living in the U.S.

* Keller, Gary D. and Francisco JimŽnez, eds. *Hispanics in the United States: An Anthology of Creative Literature*. 2 vols. Ypsilanti, MI: BRP, 1980 and 1982.

Poetry, fiction and drama organized thematically in one of the early efforts at a comprehensive collection.

* Moraga, Cherr'e and Anzaldœa, Gloria, ed. *This Bridge Called My Back: Writings by Radical Women of Color*. Watertown, MA: Women's Kitchen Press, 1981.

An ample Latina selection in a book that became a best seller in Wo-men's Studies classes, with a wide range of perspectives spelling out the differences with Anglo-American and also European feminist currents.

* Olivares, Juliñn, ed. *Cuentos hispanos de los Estados Unidos*. APP, 1992.

Roberta and Roberto Fernñdez, Yanis Gordils, Rolando Hinojosa, Ale-jandro Morales, El'as Miguel Mu—oz, Rosaura Sñchez, Tom's Rivera, Omar Torres, Rima de Vallbona, and many other U.S. Latino writers are included in this comprehensive Spanish-language anthology which includes a glossary and useful introductions. NR.

* Osbourne, M. Elizabeth, ed. *On New Ground. Contemporary HispanicAmerican Plays*. NY: Theatre Communications Group, 1987.

A collection of six plays written in English by Milcha Sñchez Scott, Lynne Alvarez, Mar'a Irene Fornes, JosŽ Rivera, John Jesusrun and Eduardo Machado. These plays present major themes of recent Latino experience, focusing on such questions as family, religion, sex roles, and ethnicity.

* SilŽn, Ivñn, ed. *Los paraguas amarillos. Los poetas latinos en Nueva York*. Hanover, NH: Ediciones del Norte/Binghamton, NY: BRP, 1983.

A major anthology of New York poets, representing Puerto Rican, Cuban, Dominican and other Latin American communities in the metropolitan area. The collection includes many Latin American and Caribbean poets who are mainly middle class poets of exile, rather than of working class immigration. Several elite writers, Jewish writers from Cuba and Peru, and also poems by Puerto Rican prisoner of war Elizam Escobar.

* VigilPi—on, Evangelina, ed. *Woman of Her Word: Hispanic Women Write*. APP, 1983.

Much good poetry and fiction in this uneven collection of work by leading Latina writers, introduced by Vigil and including critical studies by Tey Diana Rebolledo, etc. Writers include chicanas *Ana Castillo and *Sandra Cisneros, Puerto Ricans Sandra Mar'a Esteves and Nicholasa Mohr, and Cubans *Achy Obejas and Eliana Rivero.

II. CHICANO LITERATURE

A. Anthologies of Chicano Literature

1. General Chicano Literature Anthologies

- * Alurista and Xilema Rojas Urista. *Literatura fronteriza*. Colorado Springs: Maize Press, 1985.

Short stories, poems and photos in a collection of work by young Mexican and southern California writers, showing similarities, differences and perhaps some fusing of Mexican and Chicano modes.

- * Cardenas de Dwyer, Carlota, ed. *Chicano Voices*. Boston: Houghton Mifflin, 1975.

Deals with important Chicano social and literary themes, with examples from many key writers grouped to represent different states of the Southwest. A fine introductory collection; Instructor's guide available.

- * Harth, Dorothy E. and Lewis M. Baldwin, eds. *Voices of Aztlan: Chicano Literature Today*. NY: New American Library, 1974.

Prose, poetry and theater, including extensive excerpts from key early Chicano novels (Pocho, Chicano, Barrio Boy, The Plum Plum Pickers), actos by Teatro Campesino, and some of the early classic poems. A very valuable collection, which has never been adequately replaced.

- * Ludwig, Ed and James Santibañez, eds. *The Chicanos: Mexican American Voices*. Baltimore: Penguin Books, 1971.

Essays, short stories and selections from novels.

- * Ortego, Philip D. *We Are Chicanos: An Anthology of Mexican American Literature*. NY: Pocket Books, 1973.

Background history, folklore, poetry, drama, fiction in an early collection which influenced the definition and perception of the literature.

- * Paley, Julián, ed. *Best New Chicano Literature 1989*. Tempe, AZ: BRP, 1990.

Veterans Francisco X. Alarcón, Lucha Corpi and Juan Felipe Herrera, plus several younger writers.

- * Paredes, Américo and Raymond Paredes, ed. *Mexican American Authors*. Boston: Houghton Mifflin, 1972.

Early collection of prose and poetry, designed as a textbook for beginning students.

- * Ros-C., Herminio and Octavio I. Romano V, eds. *Chicanas en la literatura y el arte*. Berkeley: Quinto Sol Publications, 1973.

A pioneering collection by two important firstwave editors.

- * Ros-C., Herminio and Octavio I. Romano V, eds. *El Espejo/ The Mirror*. Berkeley: CA: Quinto Sol Publications, 1969.

Advertized as the first anthology of Chicano literature, compiled and written by "Chicanos without any obligation to be largely and submissively grateful to AngloAmerican foundations and editors." Contains landmark, pioneer movement work.

* Romano, Octavio I., ed. *The Grito del Sol Collection Anthology*.
Tonatiuh Quinto Sol International, 1988.

Major works of the early phase of Chicano Literature from that literature's first major journal.

* Salinas, Luis Omar and Lillian Faderman, eds. *From the Barrios: A Chicano Anthology*. NY: Canfield Press, 1973.

Essays, poems, plays, fiction. Two parts reflecting the themes, "My Revolution" and "My House."

* Shular, Antonia Cantá—eda, Tomás YbarraFrausto, and Joseph Som—mers, eds. *Literatura Chicana: Texto y Contexto/ Chicano Literature: Text and Context*. Englewood Cliffs, NJ: PrenticeHall, 1972.

A highly ambitious bilingual collection that presents Chicano writings in relation to a variety of thematic perspectives and in the context of Mexican, Puerto Rican and Latin American literature. Presents a good counterbalance to efforts placing Chicano writing in relation to U.S. ethnic and minority literature, although the editors undoubtedly went too far afield in presenting a Latin American literary/cultural context.

* Simmen, Edward. *North of the R'ó Grande: The Mexican-American Experience in Short Fiction*. NY: Penguin, 1992.

An extension of his collection, *The Chicanos: From Caricature to SelfPortrait* (NY: New American Library, 1971), with stories by Anglos, including Stephen Crane, Willa Cather, etc., plus many south-west Chicanos, as well as Chicagoans *Sandra Cisneros and *Hugo Mart'nez Serros. NR.

* Tatum, Charles M., ed. *Mexican American Literature*. Orlando, FL: Harcourt, Brace and Jovanovich, 1990.

A largescale anthology including all genres and covering the field. Ideal for high school and freshman classes. NR.

* Valdez, Luis and Stan Steiner, eds. *Aztl̄n: An Anthology of Mexican American Literature*. NY: Knopf, 1972.

A landmark anthology including selections from preColombian Mexico to the late 1960s, with thematic divisions and marked by Valdez's acceptance of the Aztl̄n mythology as the basis of Chicano culture and literature. Includes many choices that would seem very strange today, but also several classics about barrio life, vatos, etc.

* Villanueva, Tino, ed. *Chicanos: Antolog'a Historia y Literatura*.
MĀxico: Fondo de Cultura Econ—mica, 1980.

The first anthology of this literature produced for Mexican consumption, and therefore of special interest to Latin Americans wishing to understand what it's all about.

2. Chicano Oral and Folk Traditions

- * Briggs, Charles L. and Julián Josué Vigil, eds. *The Lost Gold Mine of Juan Mondragón: A Legend from New Mexico performed by Melaquías Romero*. Tucson: U. of Arizona Press, 1990.

A bilingual story, heavily annotated and analyzed by the editors. NR.

- * Cobos, Rubén. *Refranes: Southwestern Spanish Proverbs*. Santa Fe, NM: Museum of New Mexico Press, 1985.

Spanish language proverbs from the U.S. Southwest, with equivalent English language sayings.

- * García, Juan R. and Ignacio García, eds. *Readings in Southwestern Folklore*. Tucson: U. of Arizona Press, 1989.

A collection of traditional tales, Tejano music, proverbs, riddles, pachuquismos, jokes, etc.

- * Hernández, Guillermo. *Canciones de la Raza: Songs of the Chicano Experience*. Berkeley: El Fuego de Aztlán, 1978.

Bilingual texts of songs as well as music for some of them.

- * Paredes Américo, ed. *The Folktales of Mexico*. Chicago: U. of Chicago Press, 1970.

Best existing collection of Mexican and Chicano folktales, a valuable background text for understanding contemporary literature.

- * Paredes, Américo, ed. *A Texas/Mexican Cancionero: Folksongs of the Lower Border*. Urbana: U. of Illinois Press, 1981.

A collection, including text and musical score, of major Texas/Mexican border folksongs and ballads. Paredes traces the evolution of the corrido form out of the Spanish romance.

- * Polkinhorn, Alfredo Velasco and Malcolm Lambert. *El Libro del Caló. The Dictionary of Chicano Slang*. Encino, CA: Floricanto Press, 1988.

Very useful especially for those interested in barrio centered Chicano writing.

- * Robb, John Donald. *Hispanic Folk Music of New Mexico and the Southwest: A Self-Portrait of a People*. Norman: U. of Oklahoma Press, 1980.

Nearly 900 pages in length, this volume expands upon the author's earlier work to produce an excellent reference book, including lyrics in Spanish and English, music and discussion of a great number of musical forms: corridos, canciones, dicitimas, religious songs, and instrumental melodies. With valuable appendices.

- * Sifuentes, Roberto, ed. *Antología del Saber Popular*. Los Angeles: Aztlán, 1971.

Folklore from the U.S. and Mexico: folktales, jests, anecdotes, legends,

beliefs, popular medicine, prayers, verses, children's games, lullabies, riddles, proverbs, and customs.

3. Chicano Poetry Anthologies

* Aguilar, Ricardo; Armando Armengol and Sergio D. Elizondo. *Palabra Nueva: Poes' a Chicana*. El Paso: Dos Pasos Editores, 1985.

Prizewinning Chicano poetry in Spanish, including works by Juan Felipe Herrera, Francisco X. Alarcón, Alicia Gaspar de Alba, Rosaura Sánchez, Nephthal' de León, Sylvia Lizárraga, etc.

* Arellano, Anselmo, ed. *Los pobladores nuevomexicanos y su poes' a, 1889-1950*. Albuquerque: Pajarito Publications, 1976.

Poetry from newspapers and magazines, providing perspective on, and perhaps representing the beginnings of, modern Chicano poetry.

* Binder, Wolfgang, ed. *Contemporary Chicano Poetry*. Erlangen, Germany: Verlag Palm and Enke Erlangen, 1986.

A European collection of 18 Chicano poets and Chicanesque master Jim Sagel, indicating the growing interest in Chicano literature abroad, by a critic who has done much to promote its understanding.

* Dayd'-Tolson, Santiago, ed. *Five Poets of Aztlan*. Binghamton, NY: BRP, 1985.

Five individual fulllength collections in one volume, by Alfonso Rodríguez, Leroy V. Quintana, El Huitlacoche, Alma Villanueva and Carmen Tafolla. Presenting varying moods and thematic concerns, the collection is introduced by the editor and has a valuable bibliography.

* Empringham, Toni, ed. *Fiesta in Aztlan: Anthology of Chicano Poetry*. Santa Barbara, CA: Capra Press, 1982.

A bilingual collection grouped in function of *la casa, el barrio* and *la lucha*. Many strong poems by a wide variety of poets, including Alurista, José Montoya, Tino Villanueva, Lalo Delgado and Chicago writers Mar' a Saucedo and Carlos Cumpián.

* Gaspar de Alba, Alicia, Mar' a Herrera-Sobek and Demetria Martínez. *Three Times a Woman: Chicana Poetry*. Tempe, AZ: BRP, 1991.

Full-length collections by three outstanding Chicana poets. El Paso-born Gaspar de Alba explores in political and sexual borderlines in *Beggar on the Cordoba Bridge*. In *Naked Moon/Luna desnuda*, Herrera-Sobek seeks to revivify past lives and events through a poetry of memory. In *Turning*, Martínez, presents poems of religious and political commitment that were used as evidence against her in a well-publicized legal case which sought to prove she violated immigration laws by helping two pregnant Salvadoran women cross the border.

4. Chicano Short Fiction Anthologies

* Aguilar, Ricardo, Armando Armengol and Oscar Somoza, eds. *Palabra*

Nueva: Cuentos Chicanos. El Paso: Texas Western Press, U. of Texas at El Paso, 1984.

Previously unpublished short stories in Spanish by several leading writers (Hinojosa, Corpi, MŽndez, etc.) dealing with migrant worker exploitation, encounters with the INS, Chicano generational conflicts, discrimination, etc.

* Aguilar, Ricardo, Armando Armengol and Sergio Elizondo. Palabra Nueva: Cuentos Chicanos, II. El Paso: Dos Pasos Editores, 1987.

This collection of stories in Spanish includes works by several young and promising writers.

* Anaya, Rudolfo A. and Antonio Mžrquez, eds. Cuentos Chicanos: A Short Story Anthology. Albuquerque: U. of New Mexico Press, 1984.

Twentyone stories showing the growth of Chicano literature over a twodecade period.

* Bruce-Novoa, Juan and JosŹ Guillermo Saavedra. Antolog'a retrospectiva del cuento chicano. Mexico: Consejo Nacional de Poblaci—n, 1988.

A very provocative recent collection, marked by BruceNovoa's in-creasing hostility to the ethnic thematics dominating the Chicano literary canon and including several writers (Cecile Pi—eda and Judith Ortiz Taylor, as well as Chicagoans *Ana Castillo, *Sandra Cisneros and *Laurence Gonzales) who represent a different orientation. All selections written or translated into Spanish.

* Griego y Maestas, JosŹ and Rudolfo A. Anaya, eds. Cuentos: Tales from the Hispanic Southwest. Santa Fe: The Museum of New Mexico Press, 1980.

The first bilingual anthology of stories from the Chicano villages of the Southwest, based on texts originally collected by Juan B. Rael, adapted in Spanish by Griego y Maestas and retold in English by Anaya.

* Sžnchez, Rosaura, ed. Requisa treinta y dos: colecci—n de cuentos. La Jolla, CA: Chicano Research Pubs., U. of California, San Diego, 1979.

An important collection of stories by the editor, her students and friends, developing perspectives that would be important to emergent Chicana feminism.

* Zamora, Bernice, ed. The Best of Chicano Fiction. Albuquerque: Pajarito Publications, 1981.

A collection by a major Chicana poet.

5. Chicano Drama Anthologies

* Garza, Robert J., ed. Contemporary Chicano Theatre. Anthology. Notre Dame, IN: U. of Notre Dame Press, 1976.

Best recent collection. Contains plays by Luis Valdez, RubŹn Sierra, Alurista, Ysidro R. Mac'as, Estela Portillo Trambley, and Garza.

* Huerta, Jorge A., ed. *El Teatro de la Esperanza: An Anthology of Chicano Drama*. Goleta, CA: El Teatro de la Esperanza, 1973.

Good early collection of postTeatro Campesino work. Contains introduction, photos, production notes, brief biographies of playwrights Joey Garc'a, Jaime Verdugo, Rodrigo Duarte Clark, Frank Ram'rez, Felipe Castro, and Huerta.

* Huerta, Jorge, ed. *Necessary Theater. Six Plays about the Chicano Experience*. APP, 1989.

This first anthology of Chicano theater in the past decade presents plays that have met with critical acclaim in professional productions. The collection features two major plays by Teatro de la Esperanza, Guadalupe and La Victima, plus *The Shrunken Head of Pancho Villa* by Luis Valdez, *Money* by Arthur Gir'n, *Latina* by Milcha S'nchez Scott with Jeremy Blahnik, and *Soldierboy* by Judith and Severo P'rez. Huerta provides a general introduction and commentaries on works and authors.

B. Works by Individual Chicano Writers

1. Chicano Poetry

* Alarc'n, Francisco X. *The Body in Flames*. San Francisco: Chronicle Books, 1990.

A new collection of poems in Spanish and English by a perennial West Coast Chicano writer, whose work carries on the some of the traditions of early Movement poetry. Chronicle will also be publishing his next book, *Snake Poems*, drawing on Nahuatl traditions. (MRC--NR).

* Alurista. *Floriscanto en Aztln*. Los Angeles: UCLA Chicano Studies Center Publications, 1971.

Alurista's fine volume, one of the "founding" works of early Chicano movement literature, with dimensions of the poet's emergent Aztln orientation. The poems evoke Aztec myth and world view as they challenge western norms.

* Alurista. *Timespace Huracn: Poems 1972-1975*. Albuquerque: Pajarito Publications, 1976.

Mainly in Spanish, these poems record Alurista's confrontation with Mexico and the reaffirmation of the power and influence of Amerindia in his work.

* Alurista. *Spik in Glyph?* APP, 1981.

Marking a break with his earlier work, this small collection contains skilled linguistic contortions and strategies, word plays and verbal fireworks, all expressing the complexities of bilingual/ bicultural experience and understanding.

* Alurista. *Return: Poems Collected and New*. Ypsilanti, MI: BRP, 1982.

Compares and contrasts Alurista's development over a decade by bringing together his second book, *Nationchild Plumaroja*, (1969/72) and (at time of publication) his most recent volume, *Dawn's Eye*, and tying the two works

together with a fine introduction by Gary Keller. More contemplative than Floricanto, Nationchild continues Alurista's criticism of Anglo domination and affirmation of spiritual vision of the Chicano nation. His poems explore Indian roots while presenting the birth of la raza through new language experiments which yield up fresh words to embody the dualities he discovers. Reflecting the poet's development of new motifs signalled in *Spik in Glyph?*, *Dawn's Eye* (1982) extends Alurista's field of reference to many parts of the world, with a special emphasis on his experiences in Holland.

* Anaya, Rudolfo. *The Adventures of Juan Chicaspatas*. APP, 1985.

A mock epic poem in which the myths and history of Mexico and the Southwest are revised in a fantasy dream of Malinche, Cortes and the conquest, of gods, ghosts and pachucos.

* Arguilles, Iván. *What Are They Doing to My Animal?*. Madison, WI: Ghost Dance Press, 1985.

Chapbook of bilingual surrealist poetry about Latino life, ecology and other movement-related themes (MRC--NR).

* Baca, Jimmy Santiago. *What's Happening*. Willimantic, CT: Curbstone Press, 1982.

Poems of conflict and identity, with heightened verve and allure, as Baca's lyric power projects his experience of oppression.

* Baca, Jimmy Santiago. *Martin & Meditations on the South Valley*. Intro. Denise Levertov. NY: New Directions, 1987.

Two passionate, lyric stories told through poems attempting to recreate the evolution of Chicano Southwest life in the past twenty years. The first story is a portrait of Martin, the young artist as a bad-mouthing but soul-searching marginal mestizo living from hand to mouth, wandering from state to state, gradually drawn to recreate his roots and resuscitate his family's life. But the second story, beginning with Martin's house burning down, shows how barrio types and the whole Southwest world are falling apart, as disintegration and despair, squandered youth and lost hope, drugs and death permeate the landscape (MRC).

* Baca, Jimmy Santiago. *Black Mesa Poems*. Intro. Denise Levertov. NY: New Directions, 1989.

A loosely interconnected collection rooted in New Mexico and tracing a visionary biography of place. Subjects include family celebrations, domestic pleasures, barrio and range experiences, the births and deaths of neighbors and seasons. With a glossary (MRC).

* Candelaria, Cordelia. *Ojo de la cueva*, ed. Alurista & Xelina. Colorado Springs, CO: Maize Press, 1985.

A collection of poems in which the noted Chicana writer and scholar explores her relationship with her family and her beloved New Mexico.

* Cárdenas, Reyes. *I Was Never a Militant Chicano*. Austin: Relámpago, 1986.

The mature work of this Texas poet, with some of his best poetry, mainly in

English. Winner of the 1985 Austin Book Award.

* *Castillo, Ana. *Women Are Not Roses*. APP, 1984.

Drawing together poems from earlier chapbooks plus several more recent efforts, this collection presents the poet's ethnic, class and gender struggles; it includes several memorable works delineating those social dimensions affecting and transforming desire.

* *Castillo, Ana. *My Father Was a Toltec*. Novato, CA: West End Press, 1988.

A collection portraying Castillo's early Chicago years, her relation to mother and womanizing father, her Mexican and Chicago gang roots, ethnic warfare in the schools, and gender warfare in the neighborhoods. A harsh, unsentimental portrayal of barrio life, culminating in the vision of another, better country which the poet claims as her own.

* Cervantes, Lorna Dee. *Emplumada*. Pittsburgh: Pittsburgh University Press, 1981.

Considered a major work of Chicano poetry, this volume straddles older and newer Chicano orientations. Varied in theme and style, the book has poems which deal with such normative themes like the destruction of neighborhood and home, and the struggle for ethnic survival; but the activism and rhetoric of movement poetry are gone, and the orientation is more personal and introspective.

* Cervantes, Lorna Dee. *From the Cables of Genocide: Poems on Love and Hunger*. APP, 1991.

These poems confirm the author's place as one of the most talented Chicana poets on the scene, as they express human as well as ethnic and feminist concerns with humor, power, musicality, grace and complexity.

* Cházvez, Denise. *Face of an Angel*. APP, 1988.

A sharp first effort in poetry by a writer mainly known for her fiction.

* Cházvez, Fray Angélico. *Selected Poems with an Apolog' a*. Santa Fe: Press of the Territorian, 1969.

A Chicano Franciscan priest from New Mexico, in his most comprehensive collection of poems expressing a resistance to domination.

* *Cisneros, Sandra. *My Wicked, Wicked Ways*. APP, 1987.

Finely wrought poems which project the poet from her Chicago Chicano origins and identity struggles (the world of Esperanza in *The House on Mango Street*), to European adventures, a shattering love affair and (it may be inferred) beyond. Not so wicked as naughty.

* Corpi, Lucha. *Palabras de Mediod' a: Noon Words*. Trans. Catherine Rodr'guez Nieto, Intro. Juan José Arreola. Berkeley: El Fuego de Aztlan Publications, 1980.

Poems Tomás YbarraFrausto has found "luminous and lapidary," and Mexican writer Arreola sees as happy and "full of fortuitous discoveries". Subject

of a key study by Marta Sánchez (see VIII).

* *Cortez, Carlos. *Crystal-Gazing the Amber Fluid and Other Wobbly Poems*. Intro. Eugene Nelson. Chicago: Charles H. Kerr Publishing Company, 1990.

"Humorous assaults on modern technology and moving celebrations of biodiversity," notes Carlos Cumpiñán about this selection of the Chicago-based Chicano-anarchist poet's early works, which appeared first in the newspaper of the Industrial Workers of the World (the IWW or Wobblies), have been anthologized in many places, and now finally come together in this volume, along with some of Cortez's fine, post Posada-style woodcuts. Says Cumpiñán, "All of Cortez's poems exemplify the old IWW slogan, 'Let's make this planet a good place to live.'" Really, the poems represent one of the more unusual expressions of Chicano-U.S. left acculturation, perhaps facilitated by the poet's German and Mexican Wisconsin roots (MRC).

* Cota-Chárdenas, Margarita. *Marchitas de mayo (Sones pa'l pueblo)*, intro. Elizabeth Ord—ez J. Austin: Relámpago Books, 1989.

The second poetry collection, mainly in Spanish, by this writer from a farmworker family in California's Imperial Valley who dedicates her book to a renewed Chicano movement. The first section includes poems assessing the movement from the perspective of the mid-1980s. The second section, with poems mainly from 1988, includes broader political perspectives, as well as more subjective themes: questions of love, sex roles, identity, relationships; Latin and Central American culture, etc. (MRC).

* *Cumpiñán, Carlos. *Coyote Sun*. Chicago: MARCH/Abrazo Press, 1990. Second Edition, with Glossary, 1991.

Stressing roots and new directions, rural and urban, folk and modern counter culture, U.S. Latino and mainstream literary trends, Cumpiñán's poetry draws on Chicago street sounds while expressing commitment to the rural and indigenous strains of Chicano cultural life. Ecological destruction, genocide, empirebuilding, immigration raids, economic and racial discrimination, Indian mysticism, Mexican defiance, U.S. big city street crimes, Latin American wars, and above all cultural resistance, are subjects of Cumpiñán's humorous and biting social poems, while others express more intimate personal concerns of a poet who projects a world disrupted by conquest and violation, while he searches for spiritual regeneration. Aztlán comes to Chicago.

* Delgado, Abelardo. *Chicano: 25 Pieces of a Chicano Mind*. Denver: Barrio Publications, 1969.

Delgado's most famous collection, including "Stupid America" and some other early gems, which established him as a persistent voice in Chicano literature.

* Elizondo, Sergio. *Perros y antiperros: Una Žpica chicana*. Trans. Gustavo Segade. Berkeley: Quinto Sol Pubs., 1972.

Anglo perros or dogs versus the Chicano antiperros, in a sardonic Spanishlanguage, thirtythree canto epic of Anglo oppression and injustice. This ambitious work marks an advance in the development of Chicano poetry, perhaps marred for the nonChicano reader by the ferocity of its diatribe.

* Elizondo, Sergio. *Libro Para Batos, Chavalas Chicanas*. Trans. Edmundo Garc'a Gir—n. Berkeley: Editorial Justa, 1977.

The first part deals with the Chicano movement. The rest consists mainly of love poems to "woman," marking perhaps the difficulties Elizondo and other fine early writers would face in the age of Latino feminism.

* Galarza, Ernesto. *Kodachromes in Rhyme*. Notre Dame: U. of Notre Dame Press, 1983.

Personal and social poems by one of the key Chicano pioneers.

* *Garc'a-Rocha, Rina. *Eluder*. Chicago: Alexander Books, 1980.

Sixteen poems in this first and only book by a promising Chicago poet who published in several journals, worked with MARCH and has since disappeared, Eluder traces ethnic, gender and class struggles, refuses assimilation, or female limiting.

* Gonzlez, Ray. *From the Restless Roots*. APP, 1986.

The author's first fulllength collection, exploring the Southwest and the psyche. Excellent evocations of regional landscapes related to broad human themes.

* Gonzlez, Ray. *Twilights and Chants*. Golden, CO: James Andrews and Company, Inc., 1987.

Indigenous, Spanish and Anglo-American dimensions (including such modern icons as Whitman, Neruda, James Wright, Barry L—pez, Gallway Kennell and Robert Bly) all placed and transformed by Southwest settings, and subject to transformation in the mestizo, multicultural and transcultural identity of one of the most anthologized of all contemporary Chicano poets (MRC).

* Gonzlez, Rodolfo "Corky". *I Am Joaqu'n/ Yo soy Joaqu'n: An Epic Poem*. NY: Bantam Books, 1972.

One of the classic early poems of Chicano literature, by one of leaders of the Movement, basis of the famed collage film directed by Luis Valdez, and still a valuable representation of the Spanish/Indian, Anglo/Mexican conflicts out of which the male centered identity of the early Chicano Movement emerges. The everyman of Mexican/Chicano history, his existence threatened by an Anglo/technocratic order, Joaqu'n turns to the circle of his raza, as he seeks bases for survival in his cultural history.

* Gonzlez-T., Cžsar A. *Unwinding the Silence*. Intro. Luis Leal. La Jolla, CA: Lalo Press, 1991.

Personal and philosophical poems, most in English, some in Spanish, some bilingual, by a maturing Chicano poet. NR.

* Hernandez, Armand. *Police Make House Calls*. Intro. Gary Keller. Tempe, AZ: BRP, 1991.

A veteran cop's laconic meditations about law enforcement and justice: "how punishments precede crimes, how the executioner returns from the gas chamber empty handed, how the cop winks at his partner when he writes up the rape report, how fog surrounds the prison like Camelot. The law enforcer has

turned poetic therapist and turned to poetry in an attempt to answer the justice conundrum" (BRP--NR).

* Herrera, Juan Felipe. *Exiles of Desire*. APP, 1983.

"The metropolis seen from the raw underside of the seventies and eighties, the metropolises that remained empty and exhausted after the sixties.... The poetry ... speaks to everybody who inhabits the modern city as an exile yet unable to claim the status of exile ... the poet takes over the city, reclaims its myth and horror, turns them into unforgettable images." Jean Franco (APP).

* Hinojosa, Rolando. *Korean Love Songs: From Klail City Death Trip*. Berkeley, CA: Editorial Justa Publications, 1978.

A poetic interlude in the novelistic series. Rafe Buenrostro's Korean War experiences referred to time and again in the novels, told in English language verse.

* Hoyos, Angela de. *Selected Poems/ Selecciones*. Trans. Mireya Robles. San Antonio: Dezkalzo Press, 1979.

Intimate and narrative poems, life and death struggles, dominate this bilingual edition of key works by a gifted San Antonio poet. Introduced by Evangelina Vigil, with an afterward by Bernice Zamora.

* Hoyos, Angela de. *Woman, Woman*. APP, 1985.

The tension dividing and fusing female and male portrayed in poems that are charged by eros and politics.

* Lazo, William. *The Ching Poems*. Denver. Baculite Publishing Company. Denver, CO: 1990.

A slim, first collection by a Chicago poet now living in Denver. With ethnic touches, and even some poems in Spanish, the collection expresses dimensions of his European military experience, as well as his trips to California, Chicago and his new Denver homebase.

* Luera, Yo landa. *Solitaria J*. Intro. Carmen Tafolla. La Jolla, CA: Lalo Press, 1991.

Personal poems in Spanish by a 1975-76 UC Irvine Chicano Literary contest winner.

* Medina, RubŽn. *Amor de lejos./ Fool's Love*. Trans. Jennifer Sternbach with Robert Jones. APP, 1987.

Love and protest poemsmemories, dreams and realities down the highways and in the cities of that country so close to and yet so distant from Mexico.

* MŽndez, Miguel M. *Los criaderos humanos (Žpica de los desamparados) y Sahuaros*. Tuscon: Editorial Peregrinos, 1975.

Two mockepics in one book. In the first the poet meets the humilladas, only to find himself. In the second, the poet goes off into the desert of sahuaro cacti seeking his spiritual identity in the land.

* Mireles, Oscar. *La segunda generaci—n/ The Second Generation*.
Kansasville, WI: Self-published, 1985.

Twenty poems by a popular Wisconsin Chicano, with subjects including sibling rivalry (‡ la La Bamba), untimely death of loved ones, migratory life of fathers, uncles, mothers and aunts in southern Wisconsin, the sexual abuse of an adopted Mexican girl by a white farmer. An ode to Picasso, poems about the brutal news of murder victims --women killed through jealousy, los guerrilleros de El Salvador (MRC).

* Montalvo, JosŽ. *Black Hat Poems*. Austin, TX.: Slough Press, 1987.

Montalvo's third book (the others are *Pensamientos capturados* [San Antonio: self-published, 1977] and *ÁA MI QUE!* [San Antonio: Raza C—smica Press, 1983], continues his effort to portray everyday working class Tejano life and attitudes, struggling against racist stereotypes. This collection, mainly in English, includes an anti-Texas Independence poem and many others sprinkled with humor, earthiness and many ques-tions wrapped in poems like meat in tortillas (MRC).

* Mora, Pat. *Chants*. APP, 1985.

Texas desert poetry. Magical, healing incantations that seek to harmonize and fuse what seems to be separate. Traditional life in a world that is at once Anglo and Mexican.

* Mora, Pat. *Borders*. APP, 1986.

Mora traces the political, cultural and emotional borders which divide people and give them their contested place in a country and society that is made simultaneously rich and poor by its divisions.

* Mora, Pat. *Communion*. APP, 1991.

Tradition and change, female-male, separation from children and homeland, as well as her earlier concerns with Latin American and international perspectives, borders, Southwestern, domestic and subjective spaces, mark this lyrical collection by a maturing poet.

* *Ni—o, Racl. *Breathing Light*. Chicago: March/Abrazo Press, 1991.

A moving first collection by a very distinct Chicano voice, one more individualist and romantic than virtually all other Chicago Chicano writers. With meditations on Latin linguistic and geographical roots (including a four-part reverie over the author's native Monterrey, Mexico and a Malinche poem), the work also bespeaks the author's acculturated literary preoccupations (Rimbaud), as well as a 10-second commuter-subway romance fantasy.

* Paredes, AmŽrico. *Between Two Worlds*. APP, 1990.

Poems from the 1930's and 1940's, some published in Texas news-papers and all of historical and aesthetic value, by the famous folklorist, novelist and mentor. The poems reveal a writer whose formal, thematic and overall political concerns mark him as a key precursor of Chicano literature--a role reaffirmed by Ram—n Sald' var's Chicano Narrative.

* R'os, Alberto. *Whispering to Fool the Wind: Poems*. NY: Sheep Meadow

Press, 1982.

Tricks on nature by a writer who shows originality and formal mastery in a series of imagistically strong narrative poems.

* R'os, Alberto. *Five Indiscretions*. NY: Sheep Meadow, 1985.

Prosepoem narratives, often surrealistic and technically accomplished, by a writer who explores the polarities of ethnic and personal identity.

* Rivera, Tomás. *The Searchers: Collected Poetry*, ed. Julián Olivares. APP, 1990.

Laconic but emotional poems—twenty-six Rivera published (in *Always and Other Poems* [Sisterdale, TX: 1973] and elsewhere), plus several discovered by the editor in his research—interesting above all for their thematic relation to the author's great and only novel: the search for tradition and liberation, past and affirmative transformation with respect to community and self.

* *Rodríguez, Luis J. *Poems Across the Pavement*. T'a Chucha Press, 1989.

This small collection is a sampler of poems by a socially and artistically committed Chicano poet who reveals Southwest roots as they are re-created and transformed by his extended Chicago residence. Where other writers left Chicago to expand their world elsewhere, this poet reverses the process, bringing border, East L.A. and Watts Chicano images to those of Chicago's multi-Latino realities. Barrio frustrations, women who work away their lives, the lost and the homeless are some of the themes of this collection which closes with a biographical *ars poetica* ("The Calling") explaining how Rodríguez came to write and what he has hoped to do.

* *Rodríguez, Luis J. *The Concrete River*. Willimantic, CT: Curbstone Press, 1991.

A larger, richer collection by the author of *Poems Across the Pavement*, this volume details the poet's experiences in Watts and East L.A., as it explores themes of poverty and discrimination, anti-Chicano police brutality, the world of the barrio, the Chicano movement days of the 1960s, and then the world of work and migration, running, moving from family and barrio to the broader U.S. and Latino experience that would be his multiple experience. Some compelling narrative poems and factory poems that seem written as steel is riveted and metal melted. Also poems reflecting Rodríguez's debt to Dylan, as well as Piri, Thomas, not to mention Thomas Stearns E. Only one Chicago poem, but a few New York and Mexican ones. Above all, we leave this collection with the image of poetry like a tree rising through the cracks in the sidewalk, or perhaps through the concrete river beds of the poet's original L.A. space.

* Romero, Leo. *Celso*. APP, 1985.

Poems that make a coherent narrative following the title character (a trickster who tells stories for drinks, and starts to believe his own lies) from birth to the brink of death. Drawing on Latin American magical realism and the mythic qualities to be found in Rudolfo Anaya, the poetry captures life in a New Mexican village so well that Jorge Huerta adopted them for a stage production, *I am Celso*.

* Salinas, Luis Omar. *Darkness Under the Trees/ Walking Behind the Spanish*. Berkeley, CA: U. of California, Chicano Studies Library Publications, 1982.

Some of these poems deal with existential problems, some pay homage to the poets of Spain's Civil War.

* Salinas, Luis Omar. *The Sadness of Days: Selected and New Poems*. Ed. Gary Soto. APP, 1987.

Drawing on all of Salinas's previous books, this definitive collection reveals Salinas as a major Chicano poet, with dimensions of thoughtful humor and irony, surreal vision and artistic skill.

* Salinas, Raël R. *Un Trip through the Mind Jail y Otras Excursiones*. San Francisco: PochoChe, 1980.

The title poem of this volume is one of the classic expressions of 1960s movement poetry, featuring the mind jail or "pinto" vision of the barrio struggle for survival which was to achieve its ultimate form in Luis Valdez's *Zoot Suit*. Other interesting poems in a collection covering many years of writing that has not received much notice.

* S̄nchez, Ricardo. *Canto y grito mi liberaci—n: The Liberation of the Chicano Mind*. Garden City, NY: Anchor Books, 1973.

A classic work of Chicano poetry, published first in 1971, two years after S̄nchez was released from prison for a second time, this collection presents one of the archetypal Chicano journeys through the "jail mind" as S̄nchez joins his "pinto" vision to such key "movement" themes as oppression, exploitation, injustice, marginality and loneliness.

* S̄nchez, Ricardo. *Hechizo Spells*. Los Angeles: UCLA Chicano Studies Publications, 1976.

Here, the poet is on the streets, but the factory is another prison, as S̄nchez explores the misery of the Chicano work world and the need for a "Movement," in over 300 pages of poems and poetic prose passages that attack the "melting pot," and affirm chicano carnalismo.

* S̄nchez, Ricardo. *Selected Poems*. APP, 1986.

A chronological selection of the best work in S̄nchez's five previous books, establishing him as one of the "deans of Chicano poetry," one of those who has proclaimed the unity of art and politics while maintaining the aesthetic side of the equation.

* S̄nchez, Trinidad. *Why Am I So Brown?* Intro. by Ricardo S̄nchez. March/Abrazo Press, 1991.

In his fifth book, Detroit's best known Chicano poet presents ninety-four poems celebrating familia, ethnic identity and male/female relations. Replete with humor and his wild food analogies, the collection includes many women narrators and protagonists--militant nuns and Central American martyrs, U.S. Latina maquilladora workers, social workers, teachers and cooks; those who affirm and those who reject Chicano culture and people. Lots of English/Spanish, several poems translated from Spanish (MRC).

* Santana, Francisco. *Tristealegr'a*. Intro. Tomás Ybarro-Frausto. Tempe, AZ: BRP, 1991.

This book portrays barrio life through myth, oral tradition and bilingual invention to create an intense and personal portrayal of Chicano community life in the process of transformation.

* Silva, Beverly. *The Second St. Poems*. Ypsilanti, MI: BRP, 1983.

Introspective, personal poems reflecting on the poet's California Chicana experience. Romantic involvements, maternal feelings, battles with cockroaches and the welfare system, in an identity quest that culminates in an affirmation of survival values and a broader life awakening.

* Soto, Gary. *The Elements of San Joaquin*. Pittsburgh: U. of Pittsburgh Press, 1977.

Soto's first book, announcing him as a significant new force: a poet ready to move Chicano writing from rhetoric to style, from orality and performance to literary form, from initial political and communitarian bases to more subjective concerns. The book is divided into three parts, involving urban and rural settings in poems about Fresno, field work and interpersonal relations.

* Soto, Gary. *The Tale of Sunlight*. Pittsburgh: U. of Pittsburgh Press, 1978.

In the first part, Soto's protagonist Molina explores his external world and his internal world of emotions, memory and imagination, evoking his real childhood home and a fantasy one on the Orinoco River. The second part continues the effort to affirm Chicano connections with Latin America and Garc'a Márquez's magical realism, while the final part portrays Manuel, an impoverished Mexican peasant finding outrageous ways to survive and climb, while praising, finally, the small things in life that are free.

* Soto, Gary. *Where Sparrows Work Hard*. Pittsburgh: U. of Pittsburgh Press, 1981.

Contrasts between the poor and the well-off, Latinos and Anglos. Farmworkers and Ozzie Nelson, vineyard and golf course. The poet returns to his old neighborhood to find it decayed and neglected.

* Soto, Gary. *Black Hair*. Pittsburgh: U. of Pittsburgh Press, 1985.

In contrast to Soto's earlier poems, these turn to themes of family, friendship and ethnic identification, as they follow one life from childhood to fatherhood and show the poet rediscovering the world through his relation with his daughter.

* Soto, Gary. *Who Will Know Us, New Poems*. San Francisco: Chronicle Books, 1990.

New poems by the Fresno poet who never seems to stop writing slight crafted poems of reminiscence. The cup seems to be running dry.

* Tafolla, Carmen. *Curandera*. San Antonio, TX: M & A Editions, 1983.

Poetry by a well-known Texas writer, presenting barrio impressions and

images, protesting injustice and prejudice.

* Trejo, Ernesto. *Entering a Life*. APP, 1990.

A first collection of passionate, subjective poems dealing with family and childhood in Mexico and adult life in the U.S. "Trejo is a poet of mysteries and incarnations, of secret unnamed presences, of the magical interior spaces of childhood and the luminous floating world that flares and throbs, that burns in time." --Edward Hirsch, cited in APP. NR.

* ValdŽs, Gina. *Comiendo Lumbre/ Eating Fire*. Colorado Springs, CO: Maize, 1986.

Good, effective poems in Spanish and English--an effective portrayal of border history, people and passions.

* V†zquez Cruz, Ernesto. *Esencia vol†til*. Intro. by Rogelio Reyes. Chicago: Taller de Estudios Comunitarios. 1990.

A small collection of Spanish-language poems representative of the many Mexican advanced students and professionals who have come to Chicago displaced by the economic and political crises of the 1980s. The poems, showing traces of corrido and norte–o traditions, represent a new resurgence of the first phase of Latino immigrant literature, even as other Chicano writers now experiment with sophisticated, English language new age forms and value constructs (see our Intro., Part II.)

* Vigil-Pi–on, Evangelina. *Thirty an' Seen a Lot*. APP, 1985.

Winner of the 1983 Columbus Foundation American Book Award, this book portrays the uncertainties, doubts and ambiguities that plagued many people in the 1970s through poetic strategies that pay homage to JosŽ Montoya and AmŽrico Paredes as well as through a poetic voice that represents a community savoring its past and projecting the future.

* Vigil-Pi–on, Evangelina. *The Computer is Down*. APP, 1987.

Humorous, sometimes satirical poems about people seeking to survive, adapting, and sometimes getting lost, in modern urban technocratic life.

* Villanueva, Alma. *Mother, May I?*. Pittsburgh: Motherroot, 1978.

A narrative poem tracing this California poet's life in three phases from childhood to maturity. Again stressing birth patterns, Villanueva follows her young self through an often painful and harsh process of awakening, discovery and assertion in which birth pangs and even bowel spasms play their part.

* Villanueva, Alma. *Bloodroot*. Austin: Place of Herons, 1977.

A return to the womb, and a rebirth of woman out of the earth and into an enriched humanity in a prizewinning collection which breaks with poetic traditions and Chicano literary norms as the poet seeks to establish her own space.

* Villanueva, Alma. *Life Span*. Austin: Place of Herons Press, 1984.

Asserting feminism over Chicano identity, self over politics, Villanueva

continues her work in attempting to link her personal story to universal feminist concerns, and in seeking a realm of freedom beyond the limits posed by others.

* Villanueva, Tino. *Hay Otra Voz: Poems* (1969/1971). Staten Island, NY: Editorial Mensaje, 1979.

Everyday life experiences of poor Chicanos, field hands, factory workers, pachucos, in a book which generalizes from the poet's personal past to questions of the future of the Chicanos as a people. Sometimes romantic (the pachuco is an existential "precursor" of the Chicano movement), Villanueva brings Dylan Thomas and others to the forging of a style that is more richly subjective, intertextual, multicultural and "literary" than that of most the wellknown writers.

* Villanueva, Tino. *Shaking Off the Dark*. APP, 1984.

A rich brew, this volume reaffirms Villanueva's stature as a writer who survives the early phases of the Movement to write in the upper ranges of Chicano poetry, as he draws on Anglo, Hispanic and specifically Chicano traditions to create his own poetic defense against the forces of silence, disintegration, despair and death.

* Villanueva, Tino. *Crónica de mis años peores*. La Jolla, CA: Lalo Press, 1987.

A fine volume of meditative "memory" poems in Spanish by one of the most reflective and sensitive of Chicano poets.

* Zamora, Bernice. *Restless Serpents*. Menlo Park, CA: Discos Literarios, 1976 (bound jointly with José Antonio Burciaga's likenamed collection, *Restless Serpents*).

Poetry which vibrates from the tension between preHispanic and malecentered Western culture, between desire and female subordination, between a fascination with tradition and ritual and a demand for individual freedom and authenticity. Drawing on English as well as Mexican and Chicano literary sources, Zamora creates her own poetic mode in a collection that marks her as a writer of significance.

2. Chicano Novel and Long (Non-Personal) Narrative

* Anaya, Rudolfo. *Bless Me, Ultima*. Berkeley: Quinto Sol, 1986.

The most famous and bestselling of all Chicano novels, winner of the 1972 Quinto Sol Award for Chicano literature, and the standard text in countless courses of Chicano and ethnic literature, this book tells the story of the initiation of a young boy, Antonio, through his relationship with Ultima, a wise curandera who teaches him about life, nature and death. Criticized by some for an overromantic and derealized sociohistorical perspective, the book derives its popularity by mixing a costumbrista portrayal of rural life with indigenous myths, magic and mystery; it evokes oral traditions and assures their survival even as the conversion of New Mexican life pressures Chicano cultural patterns.

* Anaya, Rudolfo. *Heart of Aztlan*. Albuquerque: U. of New Mexico Press, 1988.

Aesthetic problems emerge for Anaya as he subjects his pristine folk vision to the implosion of modern life. Less satisfactory than *Ultima*, this novel presents the story of Adelita and Clemente Chávez, who are forced to move their family from the small town of Guadalupe to a downtown Albuquerque barrio. Rural values collide with the urban milieu and begin to disintegrate, as males become chemically dependent, and females become school dropouts and lose their ethnic identity. One son adapts, another joins his mother in fighting to maintain family values. The blind poet Crisp'n recalls Clemente to those values and urges him to lead his straying people.

* Anaya, Rudolfo. *Tortuga*. Albuquerque: U. of New Mexico Press, 1988.

This is a fanciful novel rich in dreams, symbolism and poetry. Written in 1979 and returning somewhat to the world of *Ultima*, *Tortuga* tells of the recovery of a boy who earns the nickname of "Tortuga" or "Turtle" when he is paralyzed and placed in a body cast after a dangerous accident. The novel follows "Tortuga" from sickness to health, as he meets the wise deaf mute Salomé and several crippled children and then falls in love with a nurse's aide, Ismelda, for whom he promises to return as he leaves the hospital.

* Anaya, Rudolfo A. *The Legend of La Llorona*. Berkeley: Tona-tiuhQuinto Sol International, 1984.

In this short novel, Anaya transposes the preColumbian story of the "Weeping Witch" to a modern historical context, probing the limits of human love and suffering in a world of threatened and fading traditions.

* Arias, Ron. *The Road to Tamazunchale*. Tempe, AZ: BRP, 1987; NY: Anchor (Doubleday), 1992.

Don Fausto, an old man approaching death in his Los Angeles barrio home, refuses to fade away, but strikes out on a journey through time and space. This imaginative work, nominated for the National Book Award in 1975, was the first Chicano novel to map out identifications with Latin American "magical realism," and to explore a range of possibilities beyond stylistic variations on an essentially naturalistic tradition. At the most prosaic level, there is Don Fausto's touching relationship with his loving teenage niece. But with this firm ground, Arias projects his hero's quixotic effort to transcend the limits of his poverty and age through the power of creative imagination, as he embarks on adventures that take him beyond the Chicano identification with Mexico to the Inca world of Peru, then back to L.A. for an encounter with a vato loco, a group of undocumented workers, and others, as he prepares for the moment of death that has already been redeemed. The BRP edition includes a scholarly introduction by Eliud Martínez and bibliography by Ernestina N. Eger.

* Barrio, Raymond. *The Plum Plum Pickers*. Binghamton, NY: BRP, 1984.

Originally published in 1969 during a crucial phase of the United Farmworkers movement, this book became a movement classic, but it is also the first Chicano novel to draw on a variety of narrative techniques even as it presents the ambience of stoop labor and oppression in the fields of California's Santa Clara Valley. The shacks, the robbing company story, the greedy and vicious bosses, the utter drudgery and defeat in the farm labor work cycle are all presented even the moment when the mired and exploited workers begin to resist. But protest and the movement toward social action

are presented through broadcasts, graffiti, interior monologues, and above all, through a language which finds verbal correlatives for the plight of a people.

* Brawley, Ernest. *The Alamo Tree*. NY: Simon and Shuster, 1984.

Probably the best of the San Francisco State U. graduate's three published novels, rarely considered in Chicano literary studies.

* Brito, Aristeo. *The Devil in Texas/ El diablo en Texas*. Trans. by David William Foster; Intro. and bib. by Charles Tatum. Tempe, AZ: BRP, 1991; NY: Anchor (Doubleday), 1992.

At last a bilingual edition of this important novel which portrays the Anglo destruction of a Chicano world. The devil crosses back and forth across the R'õ Grande between the border town of Presidio, Texas and the state of Chihuahua, Mexico, wreaking betrayal, violence and death on the Texas side. Four generations of the Uranga family confront the devil in three historical phases structuring the book. The first part (the 1880s) portrays the resistance of Mexican landholders to the arrival and takeover of Anglo settlers. In the second part (the 1940s), the land-owners have become paid fieldworkers and zootsuiters who battle with the Anglos. In the final part, a young Chicano arrives for his father's funeral and decides to stay on to work for a better future. Rich in its language and ambience (involving a mixture of Chicano and standard Spanish, as well as English--matters which make Foster's translation a Herculean task), this novel has been compared to the work of Rulfo and Miguel MZndez for its use of legends, folklore and oral history.

* Candelaria, Nash. *Memories of the Alhambra*. Palo Alto: C'bola Press, 1977.

As his retirement approaches, New Mexican JosŽ Rafa disappears without a sign to his wife except a receipt for travellers checks drawn against their retirement savings, a canceled check, and a business card from an East L.A. con man adept at selling bogus genealogies to anxious Chicanos. Candelaria's novel points to the painful sense of outraged identity felt by many New Mexican Chicanos (or manitos) and their defensive obsession with establishing noble and European roots, as he follows JosŽ's absurd search for Spanish conquistador ancestors. Perhaps the masterwork of Candelaria's trilogy.

* Candelaria, Nash. *Not By the Sword*. Ypsilanti, MI: BRP, 1982.

Beginning shortly before the Mexican War of 1846, this winner of the 1983 American Book Award shows how the family of Don Francisco Rafa struggles against forces of change in New Mexico and comes to accept and deal with the inevitable collapse of their Mexican world.

* Candelaria, Nash. *Inheritance of Strangers*. Binghamton, NY: BRP, 1985.

Beginning in the years after the Mexican War of 1846 and moving toward the date of New Mexican statehood at the end of the century, this third and final novel of Caldalaria's trilogy presents key historical moments in relation to the struggles of the Rafa family against exploitation by ruthless Anglos. JosŽ Antonio recounts the events to his grandchildren in a way which mixes successive episodes of brutal oppression with rich and humorous anecdotes which testify to Chicano survival in the face of deep

adversity.

* Candelaria, Nash. *Leonor Park*. Tempe, AZ: BRP, 1991.

A sequel to Candelaria's Rafa family trilogy, *Leonor Park* portrays the fate of New Mexico lands as they become the subject of family and sexual struggles on the eve of the Great Depression. Drawing on a style that is less "objectivist" and historicist, Candelaria centers his fiction on the fight of a brother and sister over the inheritance of their father's parklands as symptomatic of the greed and bitterness which scars southwest family and political history. The brother's daughter, raised by the sister, becomes the focal point of the struggle; her coming of age signals a new era in New Mexican history.

* Casas, Celso A. de. *Peel—n Drops Out*. Berkeley, CA: Tonatiuh International, 1979.

A takeoff on the writings of Carlos Castaneda, author of *The Teachings of Don Juan* and other books which greatly influenced Alurista and other movement writers, this book tells the story of Peel—n Palomares and his spiritual apprenticeship with two workers.

* *Castillo, Ana. *The Mixquiahuala Letters*. Binghamton, NY: BRP, 1986; NY: Anchor (Doubleday), 1992.

An epistolary novel based on letters sent by Teresa, a Chicana, to Alicia, her artist friend, recounting their travels, their struggles for identity, and their search for freedom in a labyrinth of machistic passions. Teresa's journey back to her Mexican roots dispels many illusions but doesn't resolve her problems; Alicia's efforts to maintain her identity and artistic work in the midst of a love affair ends in the suicide of her lover. A key experiment in Chicana feminist discourse and form by a Chicago writer.

* *Castillo, Ana. *Sapogonia. An Anti-Romance in 3/8 Meter*. Tempe, AZ: BRP, 1989.

Castillo's second novel bravely follows a male anti-hero, M̄ximo, in his travels from the author's mythical quasi-Mayan Latin American world to Spain, Chicago and other points. M̄ximo's many loves, and his deeply alienated relation with the novel's key female figure, Cas-tillo's alter-ego, Pastora—in a large text that extends the author's range, and promises more for her future work.

* Ch̄vez, Denise. *Face of an Angel*. Forthcoming.

A virtual manual of Chicana survival, this novel depicts the life of waitress Soveida Dosamantes, twice married, once divorced and once widowed, and her extended family, the Dosamantes and Lopera South-west clans; the novel also portrays Soveida's twentyyear relation with her work family, employees of a New Mexico Mexican restaurant. NR.

* *Cisneros, Sandra. *The House on Mango Street*. NY: Vintage, 1991.

A captivating, stylistically fine series of vignettes constituting a novel of puberty and discovery in the life of a Chicago Chicana. Dedicated to "las mujeres," the book portrays the protagonist Esperanza as she confronts all the negative examples, role models and problems of her neighborhood, dreams of a new home and a different life, and develops the knowledge and language

that will enable her to both hold on to and transcend her poverty environment through the imaginative projection of her lived space on the pages of the literary works she will write.

* Cano, Daniel. *Pepe R'os*. APP, 1991.

A Chicano vision of the Mexican Revolution portraying a young man's life torn by the loss of his father in the midst of social upheaval.

* Corpi, Lucha. *Delia's Song*. APP, 1988.

Featuring stream of consciousness and other narrative techniques, this is a first novel centered on politics, sexual awakening and feminism as we follow the protagonist Delia in her political work as a young coed at a California college in the 1960s.

* Corpi, Lucha. *Eulogy for a Brown Angel: A Mystery Novel*. APP, 1992.

Corpi breaks through with her "feminist detective" Gloria Damasco, who solves Chicano civil rights struggle-related murders. NR.

* Cota-Cardenas, Margarita. *Puppet: A Chicano Novella*. Austin: Relampago Books Press, 1985.

"The only Spanish-language novel by a Chicana to date, this is a south-west barrio story of Chicano struggles from the 1960s on into the 1980s. Such pivotal questions as police brutality, women's role changes and U.S. Central American intervention are played out in terms of experimental narrative techniques such as stream of consciousness, flash-back, juxtaposition, second person narration, floating dialogue, lines all in caps, press releases, bilingual puns, etc. Using a wide range of barrio voices and linguistic styles (including some vato-style English), the novel invites serious critical attention, as well as the question as to why it has so escaped it." (Manuel de Jesús Hernández).

* Delgado, Abelardo. *Letters to Louise*. Berkeley: Tonatiuh Quinto Sol International, 1982.

A novel about the 1960s "war on poverty" and the contradictions it fermented among many of those who went to work in government agencies. A realistic and personal statement, returning us to many of Delgado's preoccupations as a poet.

* Durán, Mike. *Don't Split on My Corner*. APP, 1991.

A new East L.A. novel written by a gang-member turned social worker in his old neighborhood, written with a keen ear for the street-language and values, this book novelizes Durán's experiences as zootsuing gang member and reform school inmate. The work probes Chicano gang psychology, the exaggerated preservation of pre-capitalist honor codes as re-functioned in the enclave areas of late capitalism.

* Elizondo, Sergio. *Muerte en una estrella*. APP, 1987.

Written by one of the pioneers of Chicano literature in Spanish, this is a highly playful but ultimately serious social novel using stream-of-consciousness, dramatic form, and other techniques as it tells of two young tejanos who enroll in a Job Corps program only to die under the stars,

victims of the conditions facing Texas Chicanos.

* Elizondo, Sergio D. *Suruma*. El Paso: Dos Pasos Editores, 1991.

Vietnam war vets, Polish immigrants, Mexican fieldworkers, and a young German grandmother are among the culturally-dispossessed characters seeking their place in the U.S. sun--all described by the grandfather narrator of this comic and sardonic Spanish-language novel, Elizondo's second, set in a mythic Southwest town.

* Fernández, Roberta. *Intaglio: A Novel in Six Stories*. APP, 1990.

The stories of six remarkable Chicana women in the Rio Grande border areas in the early 1900s are weaved into a novel which stresses how the creative qualities of subordinated, tradition-restricted women are channeled into the transformative appropriation and transmission of oral traditions and other dimensions of cultural being.

* García, Lionel G. *Leaving Home*. APP, 1985.

The story of an old southern California Chicano and exbaseball player, Adolfo, as he pursues woman after woman for sex and even love. Set in the final depression years, this novel is replete with comic, some-times brilliant dialogues portraying the almost ritualistic Chicano process of uprooting and starting again.

* García, Lionel G. *A Shroud in the Family*. APP, 1987.

At times earthy, funny, poignant and pathetic, this second novel debunks the Texas past and presents Chicano metropolitan life in Houston as the backdrop for a story of a man who suffers a breakdown because of the social and political problems facing his people.

* García, Lionel G. *Hardscrub*. APP, 1989.

Part I of this novel, told through the eyes of an adolescent, portrays the abuse he and his family suffer at the hands of his "white trash" handy-man father on the road seeking work and stability in Depression-ravaged Texas. In Part II, the boy has become a middle-aged college English professor who is up for tenure, only to confront his past life once again.

* *Gonzales, Laurence. *Jambeaux*. San Diego: Harcourt Brace and Jovanovich, 1979.

The Cajun kings play songs of love or La Bamba from the Bayou--as a Midwest Chicano novelist writes a 1970s book about the life and times of a zydeco-cajun-rock and roll band. While Gonzales had actually been part of such a band, he chooses to tell his story without overt Latino inflections, while certainly focused on dimensions of ethnic, bilingual/bicultural experience. His protagonist is a half-Indian who makes a final musical stand with real hombres who can fight, screw and dope out with the best of them. Corrupt union officials, mafia gunmen, drug suppliers, sleazy promoters and music industry execs--and of course the available women, the groupies and girlfriends, as our hero seeks musical and sexual paradise, but finally retreats to a rural Michigan estate. Showing writerly skills but no Latino characters, the book suffers from its sexist treatment of women, glorification of drugs, alcohol and violence.

* *Gonzales, Laurence. *The Last Deal*. NY: Antheneum, 1981.

Daniel, the U.S.-born son of a Mexican mother and Anglo father, is brought up in Texas by his mother's brother, Beto, only to see his uncle killed by a drug smuggler and come under the wing of his Anglo father, who takes him to Illinois. The story follows Danny's life in Illinois, his early friends and flying lessons, his acculturation and his actual revenge against his uncle's killer who he finds living in Chicago. Ironically, as a student at Northwestern, Danny himself gets involved in drug-smug-gling; and it is as a "last deal" in this extracurricular activity that sets him flying back to the land of his Mexican roots.

* *Gonzales, Laurence. *El Vago*. NY: Antheneum, 1983.

A modern urban Chicano recaptures the world of his grandparents, tak-ing us to 19th Century Mexico and portraying the struggles of his char-acters during the Porfiriato, the Revolution and the years thereafter. Finely styled in English and Mexican Spanish, this work sometimes falls into a "Playboyese" that betrays our writer's work experience.

* Gonz†lez, Genaro. *Rainbow's End*. APP, 1988.

Three generations of the Cavazos family living in the Lower Rio Grande Valley. The patriarch's illegal swim across the river during the 1930s, the family's migrant labor and Vietnam hardships, their work as drug smugglers and "coyotes" all emerge in this portrayal of evolving Valley life centered on the post World War II period.

* Hinojosa, Rolando. *The Valley*. Ypsilanti, MI: BRP, 1983.

The first novel of Hinojosa's *Death Trip* series, this loose collection of stories, first published in a bilingual edition in 1973, takes place in Belken County, Hinojosa's South Texas border community, from the Depression years to the 1950s. The manner of the book will be typical of Hinojosa's later works. Divided into four major parts, the text is further divided into smaller pieces, making it a collage of bits and pieces seen from a variety of perspectives, or a mosaic of anecdotes, sketches and vignetteshort estampas rooted in the oral traditions of his community. All the estampas, however, add up to part of the over-all *Death Trip* story, of how the Anglos, aided by Chicano sellouts, took over the County and began to destroy the very roots expressed in estampa form and content.

* Hinojosa, Rolando. *Klail City*. APP, 1987.

A new English version of *Klail City y sus alrededores*, which won Cuba's Casa de las AmŽricas prize of 1976, and was published in Rosaura S†nchez's English translation (but with a Spanish title) as *Generaciones y semblanzas* in 1977. The key (and probably best) novel of Hinojosa's *Klail City Death Trip Series*, this work portrays Hino-josa's alter ego, Rafa Buenrostro, along with Jehu Malacara, Choche Markham, an Anglo politician, and Esteban Echeverr'a, as they reveal new dimensions of Belken County morethe injustices committed against the Mexicans, the effects of evangelism, questions of class, the difficult struggle to make something of life.

* Hinojosa, Rolando. *Dear Rafe*. APP, 1985.

This translation of *Mi querido Rafa* (APP, 1981), is set in the 1960s and is divided into two parts. The first is a bitter story of Jehœ Malacara's job

at Klail City's Savings and Loan, as told by Jehø in a series of letters to his friend Rafe Buenrostro. The second part is the work of P. Galindo, and consists of his efforts to investigate why Jehø left the bank to attend the university in Austin. The result is a series of interviews with Valley citizens which reveal Jehø's amorous (and adulterous) encounters and tell us much about life, love, finance and politics in Belken County.

* Hinojosa, Rolando. *Rites and Witnesses*. APP, 1982.

Written in English and subtitled "a comedy," this novel presents Jehø and Rafe at a time prior to that depicted in *Dear Rafe*. Divided in two parts, as indicated by the title, the book consists of fiftyone estampas (conversations, stories, documents, etc.) which depict how Jehø begins his job as the first Chicano to work at the local bank, and how Rafe returns wounded from the Korean War. Belken County's wealthy Anglo ranchers and their hold on the border area's economy and political life come to the fore.

* Hinojosa, Rolando. *Partners in Crime: A Rafe Buenrostro Mystery*. APP, 1985.

Just as Faulkner wrote a minor detective novel *Knight's Gambit*, so Hinojosa concocts his border murder story, departing from his usual manner to write in the clipped style of the popular mystery genre. Back from graduate school, Jehø Malacara is now vicepresident of the Klail City First National Bank only to see how multinational corporations have invaded Belken County and how a crime wave, including three murders, has broken out. Jehø's friend, Rafe Buenrostro, a law school graduate and now a lieutenant of the Belken County Homicide Squad, sets out to deal with a rash of misleading clues and solve the mystery plaguing the town. Meanwhile, Captain Lisandro G—mez Solis from Tamaulipas, Mexico and a number ingenuous disciples come to Rafe's aid, in a story concerned with illusion and reality, as well as the fate of Hinojosa's Yoknapatawpha.

* Hinojosa, Rolando. *Claros Varones de Belken/ Fair Gentlemen of Belken County*. Tempe, AZ: BRP, 1986.

This addition to the Klail City Death Trip Series features most of Hinojosa's main characters in a series of stories emphasizing the changes threatening the disintegration of the Belken world. Rafe returns from the war, Jehø becomes a missionary; Echeverr'a remembers the way things were in a world perhaps just below Hinojosa's highest level.

* Hinojosa, Rolando. *Becky and Her Friends*. APP, 1989.

Highlighting the gentlewomen of Belken, Sammie Joe Perkins, Viola Barragan and others but above all, upwardly mobile Becky Escobar—as they struggle in a male-centered world, this addition to the Klail City Death Trip series places malefemale sexual and power conflicts in relation to such key Latino concerns as the Church, English versus Spanish, the connections between Latinos and others.

* Islas, Arturo. *The Rain God: A Dessert Tale*. Palo Alto, CA: Alexandria Press: 1984.

Divided into six parts and broken time sequences, flashbacks, etc., this symboladen work portrays three generations of the Angel family in El Paso, with a focus on the grandson Miguel Chico and on identifications with Mexico in the border region. An experimental and original Chicano novel

understudied perhaps for its sexual implications.

* Mart'nez, Eliud. *Voice Haunted Journey*. Tempe, AZ: BRP, 1991.

During a California plane flight, Miguel Velásquez remembers events from his people's and his own personal history. In effect, the novel is the artistic expression of social realities as transposed in the memory and thought of a modern Chicano struggling for cultural survival in the midst of U.S. postmodernity.

* Mart'nez, Max. *Schooland*. APP, 1988.

A child's coming of age and a patriarch moving toward death in a Mexican family struggling with society and nature in rural Texas during the year of the great drought in the 1950s. Rural life and conflicts treated with lyricism and care.

* M'endez, Miguel M. *Peregrinos de Aztlán*. Bib. Francisco Lomel'. Tempe, AZ: BRP, 1991; Trans.: *Pilgrims in Aztlán*, forthcoming, BRP.

A Chicano classic set in Tijuana, Mexico and told in Mexican Spanish and cal—, with discontinuous temporality, stream of consciousness and other modernist techniques portraying the impact of city life on a traditional Mexican consciousness having roots in the Yaqui Indians of northern Mexico. Loreto Maldonado, an old veteran of the Mexican Revolution, now washes cars for tourists on the streets of Tijuana, observing the types who come his way and tell him their stories.

* M'endez, Miguel M. *El sueño de Santa Mar'a de las Piedras*. Guadalupe, Jalisco: U. de Guadalajara, 1986. *The Dream of Santa Maria de las Piedras*. Trans. David W. Foster. Tempe, AZ: BRP, 1991.

A member of the Noragua family goes to the U.S. and meets disillusionment, as old men in the plaza of his Sonora, Mexico desert town reminisce about the past. M'endez maintains his work as a novelist, once again finding a voice that sustains his narrative and marks it as the property of an entire people.

* Morales, Alejandro. *Old Faces and New Wine*. Ed. with revised trans. by Max Mart'nez, Jos' Monle—n, and Alurista, of *Caras viejas y vino nuevo* (available through BRP). San Diego: Maize Press, 1981.

Two teenagers, Mateo, son of a stable family, and Julián, son of an abusive father, discovering life in a Mexican barrio during the 1950s and 60s. A disjunctive narrative style replicates the dislocation of values and perceptions portrayed. Mateo sees the decline of Julián's world, his deepening troubles with his father after the death of his mother, his turn to drugs and meaningless death. Other characters and situations intervene before Mateo's own premature death to produce a negative portrait of the barrio world. The translation involves a controversial restructuring of the original novel.

* Morales, Alejandro. *Death of an Anglo*. Trans. of *La verdad sin voz*. Tempe, AZ: BRP, 1988.

A novel of sophisticated structure and rich ambience, this work presents a complex of characters and situations while featuring the story of Dr. Nagol, a character from *Old Faces*, who changes his name to Logan and becomes head

of a medical clinic in a Texas town. An idealist un-willing to grow rich off his patients or accept their racist treatment by the town, he becomes a threat to Anglo power and is killed by an Anglo cop who runs roughshod over the people in the barrio.

* Morales, Alejandro. *Reto en el paraiso*. Ypsilanti, MI: BRP, 1983.

Presenting the period from 1848 to recent times in California, this book is divided into eight configurations, each made up of smaller divisions which take the reader back and forth in time and language, while telling a variety of stories which constitute a virtual epic of Chicano history. Considered a key Chicano novel for its metaphysical, structural, psychological and historical richness, *Reto* represents a new level of maturity and achievement for the author.

* Morales, Alejandro. *The Brick People*. APP, 1988.

Morales' latest novel depicts California Chicano life from 1892 to the late 1940s, focusing on the development of the Simons Brick factory. Morales notes how the Chicanos forged the foundations of modern California by their labor. His novel presents the effort of a Chicano family to free itself from an overseer and the Anglo family he represents.

* Morales, Alejandro *The Rag Doll Plagues*. APP, 1991.

A key effort to bring Latin American magic realism into Chicano fiction. Morales follows a doctor and his descendants as they fight a strange and ubiquitous plague (AIDS?) in colonial Mexico, contemporary California and a twenty-first century dystopia.

* Niggli, Josefina. *Mexican Village*. Chapel Hill: U. of North Carolina Press, 1945.

An important early work providing a generational approach to the Mexican immigration experience, cited but rarely analyzed in Chicano literary studies. (See also: Niggli, *Un Pueblo Mexicano*. Selections from *Mexican Village*. Trans. and ed. Justina Ru'z de Conde [NY: Norton, 1949].)

* Ornelas, Berta. *Come Down from the Mound*. Phoenix: Miter Publishing Co., 1975.

An early try at writing a Chicana feminist novel, but a sadly marred affair with little formal interest, this book tells the story of activist Aurora Alba and the effort of her lover, Chuy Santana, a powerhungry city commissioner, to win her over to his political position.

* Ortiz Taylor, Sheila. *Spring Forward/Fall Back*. Tallahassee: Naiad Press, 1985.

Along with her novel *Faultline*, (a multivoiced mosaic published by the same press in 1982), this novel establishes Ortiz as a Chicana writer of importance, overlooked except by Bruce-Novoa because of the lack of overt ethnic reference in her work.

* Pi-eda, Cecile. *Frieze*. NY: Viking/Penguin, 1986.

Another Bruce-Novoa "find," Pi-eda, like Ortiz Taylor, confirms her standing as an important Chicana writer first established, with the appearance of her

novel, *Face* (published by the same company in 1985) again without fanfare among Chicano critics for her "main-stream" approach.

* Ponce, Mary Helen. *The Wedding*. APP, 1989.

A comic novel about Chicano workingclass life and culture, including lowriders, machos and ruined girls. Told through the eyes of a pregnant bride-to-be, the book uses the presentation of wedding preparations to reveal the system of customs and traditions which hinder and imprison women. The novel has been accused by Alejandro Morales of stereotyping. Form your own opinion.

* Portillo-Trambley, Estela. *Trini*. APP, 1986.

A story of discovery and awareness about a Tarahumara woman who, after misfortunes and deceptions, leaves Mexico and crosses the border illegally to give birth to her child and achieve her dream of landownership. Trini becomes financially secure, and decides to return home with her children so that they can experience the relationship with nature she has left behind.

* Quintana Ranck, Katherine. *Portrait of Doña Elena*. Berkeley: Tona-tiuhQuinto Sol International, 1983.

A romantic autobiographical novella about Consuelo, offspring of a mixed marriage, who grows up in Minnesota and then returns to New Mexico to find love and pride in her parents' heritage.

* Rechy, John. *City of Night*. NY: Grove, 1984.

The first and still the best of Rechy's autobiographical novels, mainly about his life as homosexual adventurer and prostitute, with frequent allusions to his El Paso origins and occasional overt references to his Mexican ethnicity. While the ethnic and homosexual questions have combined to marginalize Rechy from the Chicano canon, still there is legitimate room to wonder about the compulsive repetitions in this writer's early work, perhaps most deliriously exemplified by his novel, *Numbers* and its gay Chicano hero, Johnny Rio, who lives by the statistics of random encounters and orgasms in Griffith Park and other sites. In *City of Night* (1963), the ethnic markings are few enough, but there are some good characterizations (especially that of an aging drag queen) as the hero wanders from El Paso to other cities perhaps most richly, the glamourcrazed gay world of Los Angeles and Hollywood.

* Rechy, John. *This Day's Death*. NY: Grove Press, 1969.

The Chicano protagonist from El Paso runs away from his mother, only to face legal discrimination for his homosexuality. An allegory of his fate as Chicano writer?

* Rechy, John. *The Miraculous Day of Amalia Gómez*. NY: Arcade, Pubs./ Little Brown and Company, 1991.

Rechy surprised with *Marilyn's Daughter* (NY: Carroll & Graf, 1988), a novel about the feminist identity search of the offspring of Monroe and (Robert) Kennedy; now, his ninth novel turns out to be a very good ethnic narrative about a remarkable, revelatory day in the life of a Los Angeles Chicana woman who is manipulated by men and her children, and who must discover and cope with the terrible things in her life.

* R'os, Isabella (Diane L—pez). *Victuum*. Ventura, CA: Diana-Etna, 1976.

A novel about extrasensory perceptions, a static, plotless work of mood about the development of a Chicana's psyche. Divided into two parts, the book deals first with the protagonist's childhood, and then with some thirty additional years of her life, including her imagined encounters with many beings, especially with *Victuum*, an extra-terrestrial prince of knowledge. A bildungsroman--of sorts, recently given new life through the critique of Ram—n Sald'var 1990.

* Rivera, Tom†s. ...y no se lo trag— la tierra. ...And the Earth Did not Devour Him. Trans. Evangelina VigilPi—on. APP, 1987.

Perhaps the most acclaimed Chicano novel to date, a young migrant farmworker boy's "lost year" of fourteen compelling vignettes interlaced with poetic anecdotes, moments or reflections projecting a hellish vision of a people trapped in a world of chicanery, callousness and domina-tion, but also a world which holds the possibility of redemptiona gra-dual emancipation from the alien earth and the fears that threaten defeat and destruction. The miseries of the migrant life, the Anglo but also Chicano exploiters and con men, the trip north, the hard work in the fields, the problems at school, the search for selfhood, identification and freedom, all in a small text whose fragmented, fragile indeterminacy has opened up many doors for Chicano/a novelizing. In the originally pub-lished Spanish and a good translation.

* Rivera, Tom†s. *This Migrant Earth*. ed. Rolando Hinojosa. APP, 1987.

Challenging other translations, Rivera's friend Hinojosa recasts the text, producing an Englishlanguage book that is a hybrid of Rivera's style and that of the author of the Klail City Death Trip series. Most readers will probably prefer Evangelina Vigil-Pi—on's bilingual edition.

* Rodr'guez, Alfredo. *Estas tierras*. El Paso: Dos Pasos Ed., 1987.

Winner of the 1983 Palabra Nueva prize, this Spanish-language novel presents 19th-century New Mexican people and culture. NR.

* Rodr'guez, Joe. *Oddsplayer*. APP, 1988.

In Vietnam, several Anglos, Blacks and Latinos join in a conspiracy of revenge against a brutal and racist sergeant. Told through an omniscient narrator and interior monologues of several of the char-acters, this is one of the first Chicano novels about the Vietnam war.

* Romero, Orlando. *NambŹYear One*. Berkeley: TonatiuhInter-national, 1976.

A poetic novel evoking the Chicano cultural world of Northern New Mexico, this book is a direct heir to the Rudolfo Anaya school of writing, involving folklore, dreams and legends as part of a young hero's learning process. Narrated in the first person by the protagonist Mateo Romero, a resident of the town of NambŹ, this book features temporal discontinuity and focuses on the ultimately unsuccessful effort of a gypsy woman to seduce Mateo into leaving his land and traditions.

* Salas, Floyd. *Tatoo the Wicked Cross*. NY: Grove Press, 1967; Sagaponack, NY: Second Chance Press, 1981.

This first novel portrays how protagonist Aaron D'Aragon, a teenage pachuco gang member and prison inmate, is forced to become a murderer or pay the price.

* Salas, Floyd. *What Now My Love*. NY: Grove Press, 1970.

A 1960s novel about a teacher involved in the San Francisco drug sub-culture who flees to Tijuana with some friends after a drugbust shooting and then decides to return and face trial.

* Salas, Floyd. *Lay My Body on the Line*. Berkeley: Y'Bird Press, 1978.

Roger Le—n, a paranoid and ex-prisoner who is also a boxer and teacher, survives a series of difficult situations.

* Torres-Metzgar, Joseph V. *Below the Summit*. Berkeley: TonatiuhQuinto Sol International, 1976.

The sometimes absurd, sometimes visionary story of a religious fanatic and racist married to a Chicana named Mar'a in a west Texas town. A college president preaching against "niggers" is matched against a Chicano professor who rails against racism. But the real loser is Mar'a, who is murdered by a fundamentalist preacher. Anglo hell and the damnation of all Chicanos who submit in this anomalous Chicano novel.

* ValdŽs, Gina. *There Are No Madmen Here*. San Diego: Maize, 1981.

A novel composed of four interlocked stories of which "Mar'a Portillo" is the centerpiece. "Rhythms" tells of Yoli, Mar'a's daydreaming, romantic daughter; "Nobody Listens" is the story of Mar'a's father living alone in a cheap hotel; the title story is about Mar'a's asylum-confined brother. The main story portrays Mar'a herself, an abandoned Los Angeles mother who supports her three children with the help of her family on both sides of the border. Family help as a means to freedom, or some combination of Mexican and Anglo values seems to be the thematic core of this novel of a woman's growth.

* V†squez, Richard. *Chicano*. Garden City, NY: Doubleday, 1970.

The first of three novels by this writer is the only one to receive any serious critical consideration by critics of Chicano literature because of its pioneering role. Four generations of the Sandoval family who initially leave revolution-torn Mexico to settle in an L.A. barrio. The first scenes are among the most successful of this work, which ultimately centers on the story of Mar'a Sandoval and her Anglo boyfriend David Stiver, who attempts to justify his love affair to himself and parents by fantasizing a Spanish ancestry for her. Mar'a dies of an illegal abortion he insists she have, and David finds out noble blood indeed flowed from her veins. Thus historical novel collapses into melodrama in a book which suffers from the weaknesses of style, characterization and plot that mark V†squez's two subsequent novels.

* Venegas, Daniel, *Las aventuras de Don Chipote o Cuando los per'cos mamen* (The Adventures of Don Chipote or When the Parakeets Suckle). MŽxico: Secretar'a de Educaci—n Pœblica. Centro de Estudios Fron-terizos del Norte de Mexico: 1984.

A comic, picaresque novel published in Los Angeles in 1928 and then lost for many years, this book, found and republished by Nicolás Kanellos, has been called one of the first Mexican works in the U.S. to have significant Chicano traits. Don Chipote is a Mexican immigrant worker who travels throughout the Southwest only to return home when his wife finds him and helps him see that the U.S. is no place for a Mexican. Editor of the comic weekly *El Malcriado*, Venegas became a master of caló, and used it to great advantage, thereby enhancing his book's role as the great precursor novel. The original Spanish appears with Kanellos's informative introduction.

* Villanueva, Alma Luz. *The Ultraviolet Sky*. Tempe, AZ: BRP, 1988.

Feminism made poetry in this novel by a poet. Rosa tries to paint a lilac sky that resists her efforts, as she faces marital breakup, her son's newfound sexuality, the apparent loss of her best friend and an unexpected pregnancy. Rejecting conventional values and roles, trying to assert her life energies and fulfill her vision, Rosa faces the strain in all her relations, but resolves to continue her struggle.

* Villarreal, José Antonio. *Pocho*. Garden City, NY: Doubleday, 1959.

Generally recognized as the first key novel of the Chicano renaissance, this is the story of a Mexican family coming to California in the wake of the Revolution, and pursuing a new life in Anglooccupied territory. The father turns away from his wife, and the wife struggles for an independent life, as the family begins to disintegrate and the son, Richard Rubio, the ultimate protagonist and the pocho (or Americanized Mexican) has to seek his own way in life on the eve of World War II. Criticized in its time for assimilationist emphases, for not adequately confronting questions of racism in U.S. society, for its obvious shortcomings of form and style, *Pocho* still stands as a classic Chicano Bildungsroman: an early effort to syncretize Mexican and U.S. values and norms, in the search for a creative synthesis.

* Villarreal, José Antonio. *The Fifth Horseman*. Garden City, NY: Doubleday, 1974.

An ambitious novel, completed in 1974 and considered a far better literary text than *Pocho*, this is one of the novels of the Mexican Revolution, as well as a historical novel of the U.S. Peñón Heraclio Inés, a fifth son and skilled horseman, rises in Pancho Villa's army only to betray the principles of the Revolution.

* Villarreal, José Antonio. *Clemente Chacón*. Binghamton, NY: BRP, 1984.

A day in the life of a man who is both Mexican and American, and whose life story emerges through flashback and dialogue. That story is the rise of Ramón Alvarez, an underclass urchin, from the shantytowns of Ciudad Juárez to the skyscrapers of the U.S. capital, where, taking on his new name of Chacón, he becomes a successful insurance executive who nevertheless feels the confusions and contradictions of his identity.

* Villaseñor, Victor Macho!. *APP*, 1991.

First published by Bantam Books in 1973, this novel describes how Michoacán-born Tarascan Indian teenager Roberto García's struggles past the border and through California agro-business lands, proving his machismo, cheating his fellow workers and hermanos, strikebreaking and finally turning criminal in his successful quest for easy riches. Tightly written and with

moments of power, Villase-or's first novel reveals promise but also some limits, as a work which seeks to touch on all the "big themes." The work portrays some of the divisions among the fieldworkers with respect to UFW organizing work in the 60s; it also portrays a return to Mexico in which the protagonist's acculturation experience causes him to reject the machistic code of vengeance which demands he avenge the death of his father.

* Villase-or, Victor. *Jury, The People vs. Juan Corona*. Boston: Little, Brown and Company, 1976.

A study suggesting racism in the trial of convicted serial killer Juan Corona, with moments suggesting novelistic art.

* Villase-or, Victor. *Rain of Gold*. APP, 1991.

This sprawling narrative weaves the separate stories of Lupe G—mez and Salvador Villase-or as they experience the Revolutionary epoch in Mexico, migrate to the U.S., and then meet, court and marry in California. Filled with a multiplicity of characters, and permeated by the stories and values of Lupe's grandmother Do—a Guadalupe, the book portrays barrio mores and participation in the bootlegging 1920s--the persistence of old customs, the escape from them into rootlessness, the effort to recapture old sources of being in new circumstances. Hyped as a *La-tino Roots* and withdrawn from a major trade publisher who wished to label and market it as a novel, the book is rich if sometimes overblown.

3. Chicano Autobiography

* Acosta, Oscar Zeta. *The Autobiography of a Brown Buffalo*. San Francisco: Straight Arrow Books, 1972; NY: Vintage, 1989.

Half novel, half autobiography, this wellknown book describes a brown people struggling to find itself and resist impending extinction. Written by an El Paso born and bred L.A. Chicano attorney, the book tells the story of a big city lawyer who drops out, travels through the Southwest experimenting with drugs and alcohol and finally ends up in Ciudad Juárez, where he begins to explore his Mexican and Chicano heritage.

* Acosta, Oscar Zeta. *The Revolt of the Cockroach People*. San Francisco: Straight Arrow Books, 1973; NY: Vintage, 1989.

More famous (and notorious) than *The Autobiography of a Brown Buffalo*, this sequel has our hero lawyer return to L.A., where he begins defending Chicano causes and victims. The book is probably most important because it portrays the volatile period of 1968-70 during the years of great Chicano militancy. Figures modelled on Ronald Reagan, Robert Kennedy, the mayor of Los Angeles and Chicano activists Rubén Salazar and César Chávez are present in the book, which is nevertheless dominated by the author's special amalgam of ethnic pride and opportunism, social optimism and utter cynicism. Acosta becomes Zeta, a modern Zapata defending the Mexican poor who, in the spirit of the times, are seen as the downtrodden cockroaches who need to rise and caminar. In the end, our lawyerhero, just like Acosta himself, disappears from the scene, never to be heard from again.

* Baez, Joan. *Daybreak*. NY: Dial Press, 1968.

A wellwritten book by and about the popular singer identified with the

1960s, this text is especially valuable here for its portrayal of Baez's formative years and her relations with mother and father.

* Castaneda, Carlos. *Teachings of Don Juan: A Yaqui Way of Knowledge*. NY: Washington Square Press, 1982.

The first, most representative and most important of Castaneda's books, this volume became a cult text for the 1960s counter culture, but also for a Chicano movement in search for a mythology. Especially influential on the poet Alurista, but also affecting Luis Valdez and many other writers, the volume champions a mystical mode of epistemology and identity in opposition to instrumental Western norms; its emphasis on drug culture probably mars it as a text for the 1980s and 90s.

* Galarza, Ernesto. *Barrio Boy: The Story of a Boy's Acculturation*. Notre Dame, IND: U. of Notre Dame Press, 1971.

A fictionalized autobiography with much of the intertextuality of a novel, this book depicts the life of the author of *Merchants of Labor* from his birth in Jalisco, Mexico through his family's escape from the Revolution, and then their settling out in Sacramento, California; the book also constitutes a kind of psychohistory of value for countering the image of Chicanos as a people who have lost their sense of identity in the process of adjusting to the U.S. environment. Galarza's family tries to take root in a new home, only to suffer disaster as father and mother die and the young protagonist has to find work and a means to continue his education. Finding himself in a migrant labor camp, he begins to understand what has happened to his people, attempts to organize workers, loses his job and decides to dedicate himself as a writer who will speak for those still caught in the web of migrant work.

* Nelson, Eugene, ed. *Pablo Cruz and the American Dream: The Experiences of an Undocumented Immigrant from Mexico*. Intro. Julián Zamora. Illus. Carlos Cortez. Peregrine Smith, 1975.

Cruz's story, as told to Nelson, recalls his poverty-stricken childhood, his journey by foot and freight train, his encounters with "wetbacks," border guards and smugglers, his experiences in INS and California wino labor camps, his love affair with the sympathetic woman he marries, as well as his decision to become a U.S. citizen and settle down in a small central Californian town (MRC).

* Pérez, Ramón "Tianguis". *Diary of an Undocumented Worker*. Trans. Dick J. Reavis. APP, 1991.

The author's life in rural central Mexico and then his memorable, "coyote"-helped border crossing, his jobs in Houston, San Antonio, L. A. and Chicago. A clear, often perceptive depiction of U.S. culture and economy. NR.

* Prieto, Jorge. *Harvest of Hope*. South Bend, Indiana: U. of Notre Dame Press. 1989.

The autobiography of a Chicago doctor, his memories of the Mexican Revolution, his family's flight to the U.S. Southwest, his medical internship in a helplessly poor Michoacán town, and then his decision to work with Chicago's growing Mexican population. In some ways parallel to Ernesto Galarza's *Barrio Boy*, this is the first Chicago Chicano

autobiography portraying the narrator's awareness of emergent Chi-cano health and social problems in the city and the nation as a whole. Perhaps most significant in this text is the author's mixture of con-servative and "progressive" beliefs and action. A Catholic doctor proud of his Mexican roots, Prieto walks with Notre Dame priests in solidarity with César Chávez. He then takes on his biggest challenge, as the di-rector of a new family service unit as part of Cook County Hospital's outreach into the Chicano and more broadly Latino community.

* Quinn, Anthony. *The Original Sin: A Self Portrait*. Boston: Little, Brown, 1972.

Quinn's story of his search for fame and fortunehis birth in Mexico, the movement of his family to East Los Angeles in the 1920s, his strug-gle for a place in Hollywood. Marked by many insights on questions of antiMexican prejudice and discrimination, especially in the film industry, the work also has a psychological and cultural dimension as Quinn probes his sense of guilt and sin over his efforts to transcend his origins and find success and stardom.

* Rodr'guez, Richard. *A Hunger for Memory: The Education of Richard Rodr'guez*. Boston: David Godine, 1982.

The controversial autobiography of a young man's struggle for maturity in a society alien to his background, told to "prove" that the way for Latinos to succeed is by leaving their culture behind them--but perhaps proving that this path, even when leading to career success, leaves one selfinflated, alienated and sometimes constipated. Overtly assimi-lationist and opposed to bilingual education, Rodr'guez was attacked by the Chicano intelligentsia to the degree that his book was praised by the Anglo Establishment for its stylistic qualities and "insightfulness." In making his case, he argues for the importance of transcending the pri-vate, familial sphere of Spanish usage to achieve a public individuality based on an assimilation process he believes makes possible full success in U.S. society. Rejecting the Chicano sociopolitical program and standing against many of the achievements of 1960s activism, Rodr'guez became the perfect Chicano for the Reagan years. Rosaura Sñchez, Ram—n Sald'var, Lauro Flores and other critics have taken great care to delineate the inner alienation involved in Rodr'guez's stance--a not uncommon one in the community, but hardly one available to all.

* Rechy, John. *The Sexual Outlaw: A Documentary, Non-Official Account with Commentaries, of Three Days and Nights in the Sexual Underground*. NY: Grove, Weidenfield, 1989.

A re-release of this cult text, which had much to do with Rechy's being snubbed in Chicano literary circles.

* Romano, Octavio I. *Geriatric Fu: My First Sixty-Five Years in the United States*. Berkeley: TQS Books, 1991.

The autobiography of the pioneer Chicano editor and U. of California professor--the events and people that shaped his life and helped to shape the Chicano literary movement of the 1960s. NR.

* Salas, Floyd. *Buffalo Nickle*. APP, 1992.

A new autobiography by the ex-boxer and novelist tracing his life and his

relations with the Chicano underworld of his youth. NR.

4. Chicano Short Fiction, Essays, Multi-Genre Volumes, etc.

* Acosta Torres, JosŽ. Cachito M'o. Berkeley: Quinto Sol Publications, 1973.

In a series of fifteen bilingual vignettes in a style close to the Spanish tradition of simulated transcriptions of oral accounts, a father gives his son simple but wise lessons about life and death, war and play.

* Aguilar, Ricardo. Madreselvas en flor. Mexico: Universidad Vera-cruzana, 1987.

A first collection of six short stories in Spanish about Chicano border life, written with austerity and skill.

* Alarc—n, Justo S. Chulifeas fronteras. Albuquerque: Pajarito Publications, 1981.

Border stories of enigmatic behavior and conflict, raised expectations and sometimes satisfactions, by a writer so identified with Chicano Lit-erature that his actual Spanish origins are often forgotten.

* Anaya, Rudolfo A. The Silence of the Llano: Short Stories. Berkeley: ToniatihuhQuinto Sol International, 1982.

Ten stories, including three excerpts from his novels, and introductory epigraphs make up this varied collection depicting human problems in diverse contexts and moods. The title story is a rich one about time and nature, portraying a man who closes himself to his daughter and life after the death of his wife, awakening to his repressed feelings of pain and love only after his naturecommuning daughter is raped. Other stories deal with young boys growing up in New Mexico, and one even presents an imaginary encounter with the novelist B. Travern.

* Anzaldœa, Gloria. Borderlands/La Frontera: The New Mestiza. San Francisco: Spinsters Aunt Lute, 1987.

The male-centered myth of Aztlŕn transformed into postmodern border discourse in this collection of poetry and prose about Anzaldœa's experiences along the TexasMexico border caught between two cul-tures. This book traces preColombian Indian migrations from the Southwest to Central Mexico and then the mestizo migration back north centuries later. An exploration of mythological roots, but also an exploration of the place of the contemporary Chicana and the question of future relations among diverse peoples. (See our Intro., Part IV).

* Burciaga, JosŽ Antonio. Weedee Peepo. Edinburg, TX: Pan American U. Press, 1988.

A bilingual collection of witty essays, among the funniest about Chicano issues by a member of the comedy troupe, Cultural Clash. The Border Patrol, the effort to canonize Junipero Serra, the EnglishOnly Move-ment, growing up Chicano, etc. in this book whose title is a Chicano version of the U.S. Constitution preamble, Nosotros, el pueblo ...

* Candelaria, Nash. *The Day the Cisco Kid Shot John Wayne*. Tempe, AZ: BRP, 1988.

Twelve humorous, stories portraying Chicano/Anglo interrelations and conflicts growing up "hyphenated American," struggling between old and new values, learning from those who come before you.

* Castillo, Rafael. *Distant Journeys*. Tempe, AZ: BRP, 1991.

Vital and original fables about contemporary life presenting corrupt colonels in Latin America, strange happenings in the U.S. Southwest, and Chicano views of that most un-Mexican Latino city, New York, as Castillo explores the souls of characters battling against cultural dualism, loss, anguish and crisis by their experience of New World norms, imperatives and illusions. A fortune teller tells life's deep secrets for a song; people panic as the Virgin of Guadalupe appears in the most unlikely places; posters of Zapata and Kierkegaard inspire a Chicano dwarf writing his diary about life on the Lower East Side.

* Cisneros, Sandra. *Woman Hollering Creek and Other Stories*. NY: Random House. 1991.

A series of poetic vignettes and stories beginning with some Chicago scenes familiar of *My Wicked, Wicked Ways* and *Mango Street* and then moving into a Chicano Texas haunted by ancient Mexican motifs and taunt and tempted by modernity. Cisneros is intent on exploring and remaking the southwest myths which her Chicago upbringing had left all too distant. *La Llorona* hollers, laughs, gurgles; the great icon of Zapata is deconstructed by feminist construction. In "Little Miracles," Cisneros draws on her newfound traditions to capture the pains and sorrows, longings, wishes and prayers of Texas chicanos.

* Cházvez, Angelico. *The Short Stories of Fray Angelico Cházvez*, ed. Genaro M. Padilla. Albuquerque: U. of New Mexico Press, 1987.

An edition of the New Mexican priest's fiction that brings out his best.

* Cházvez, Denise. *The Last of the Menu Girls*. APP, 1986.

Interrelated stories bordering on the loose novel structure so common to Chicano literature, as they tell the story of the coming of age of Roc'o Esquibel, an adolescent girl from southern New Mexico, who battles with her past experiences and tries out all the available models of womanhood, to find her own identity and place. Carefully detailed and replete with vivid portraits of stock girls, nurses' aides, maids, etc.

* Elizondo, Sergio. *Rosa, la flauta*. Berkeley: Editorial Justa Publications, 1980.

Ten short stories in Spanish, nuanced, alternatively fantastic and personal in detail, radiant with local color and ethnic/bicultural angst, in attempting to capture Southwest Chicano culture. A young girl grows up only to leave her love of music behind; boy meets beautiful girl only to find the next day that she has been dead for thirty years.

* Garza, JosŽ L. *M†scaras, tachachitos, y un mont—n m†s*. Writing and Art, ed. Liz Nemeth; intro. Trinidad S†nchez. Roseville, MI: Ridge-way Press, 1989.

A collection of poems, prose pieces, line drawings, photos, etc., portraying the migrant fields near San Antonio to Michigan migrant camps and the Detroit barrio and, from there, oppression, injustice and struggles for democracy in Central America, Africa, and China's Tiananmen Square, exploring the connections of Chicanos and native Americans, and attacks on the term, "Hispanic" (MRC).

* Gilb, Dagoberto. *Winners on the Pass Line and Other Stories*. El Paso, TX: Cinco Puntos Press, 1985.

West Texas stories about semi-employed Anglo and Chicano working class males whose marginal jobs seem to provide just enough to keep them in drugging, drinking and womanizing. How they relate to each other, their employers, the women in their lives (MRC).

* González, Genaro. *Only Sons*. APP, 1991.

The author of *Rainbow's End* presents seven stories focused on the problems of male chicanos, their father/son relations, their entrapment in machistic imperatives, their role in family crises and breakups.

* Keller, Gary. (*El Huitlacoche*). *Tales of El Huitlacoche*. Colorado Springs: Maize Press, 1984.

A father tries to support his sons through his inventions only to have them stolen and marketed by Anglos; a Chicano college professor spends the night with his son in Disneyland talking about the Golden Carp. This much and more in four humorous, grotesque and cynical stories about Chicanos trying to make it" in the U.S.

* Martin, Patricia Preciado. *Days of Plenty, Days of Want*. Tempe, AZ: BRP, 1988.

Wellfashioned short stories by a Tucson, Arizona native in which progress and modernity run over tradition. "Mar'a de las Trenzas" depicts a young woman who breaks with her dull life by cutting off her braids and running away; in "Earth to Earth," landowners buy up and ruin the land a woman has spent her life cultivating; "The Ruins" shows the need for preserving a people's heritage.

* Mart'nez, Al. *Ashes in the Rain: Selected Essays*. Berkeley: TQS Books, 1990.

Sixty essays by a Pulitzer Prize-nominated reporter for the Los Angeles Times dealing with the widest range of subject matter.

* Mart'nez, Max. *The Adventures of the Chicano Kid and Other Stories*. APP, 1982.

Literary games in the title story and others, in a first collection rich with examples of the author's characteristic abilities for social satire and literary parody. Dealing mainly with central Texas small town life and with urban struggles in San Antonio and Houston, these stories portray the interracial conflicts of embittered communities needing sustenance and even heroes as they face a parched landscape.

* Mart'nez, Max. *A Red Bikini Dream*. APP, 1989.

Four stories and a novella about everyday people (a successful im-migrant, a Vietnam vet, a divorcee, a struggling writer) involved in commonplace but ironic, ambiguous and difficult situations.

* Mart'nezSerros, Hugo. *The Last Laugh and Other Stories*. APP, 1988

Chicano life on Chicago's southside, before and during World War II, evoking urban cultural pains and finding humorous and often moving ways to portray cultural and linguistic contradictions, the harshness of steel millcentered life, racism, social stratification, efforts to hold onto and deny roots, the struggle to survive, and at times have the last laugh, in a Catholic Churchdominated workingclass neighborhood.

* MŽndez M., Miguel. *Cuentos para ni-os traviesos*. Trans. Eva Price. Berkeley, CA: Editorial Justa Publications, 1979.

A bilingual collection by one of the major Chicano Spanishlanguage prose stylists, drawn from older Spanish, Indian and Mexican sources, to provide a linkage between contemporary concerns and varied older traditions. The book includes some stories that are adaptations of old borderarea folktales and still others that draw on *Calila et Dimna*, an early example of Spanish fiction dating from the mid thirteenth century.

* MŽndez, M., Miguel. *Tata Casehua y otros cuentos*. Trans. Eva Price. Berkeley, CA: Editorial Justa Publications, 1980.

Original stories published in a variety of places from the 1960s on, and confirming MŽndez's importance as a Chicano writer. Originally appearing in *El Grito* (1968), the title story is a classic about an old Yaqui veteran fighter against Mexican and Anglo American armies who roams the southwest border areas seeking and finally finding someone worthy to receive his tribe's lore and continue the Indian survival struggle.

* MŽndez, Miguel M. *De la vida y del folclor de la frontera*. Tuscon: U. of Arizona Press, 1986.

Spanish language stories presenting MŽndez's previously published and unpublished stories about the border and the people on both sides.

* Moraga, Cherr'e. *Loving in the War Years*. Boston: South End Press, 1983.

A collage of essays, stories and poems, portraying the issues involved in being Chicana and lesbian in the U.S. Moraga presents sample inter-actions and reactions, reflections and analyses having to do with race, culture, gender and sexuality. Disturbing in its hatreds and convictions.

* Murgu'a, Alejandro. *Southern Front*. Tempe, AZ: BRP, 1991.

A collection of stories involving a fictional transposition of the experiences of a Chicano who served as an international volunteer in the Sandinista campaign against Nicaragua's Somocista regime.

* Navarro, J.L. *Blue Day on Main Street*. Berkeley: Quinto Sol Publications, 1973.

A collection by one of the early masters of Chicano literature, author of

the poem, "To a Dead Low Rider," who gives us vivid portraits of the vatos and druggers of the barrio world, and the way fellow lowriders conspire to keep each other down. An example, then, of early Chicano social realism, of Chicano problems in urban life.

* Ponce, Mary Helen. *Taking Control*. APP, 1987.

Short fiction portraying the domestic, political and economic oppression of U.S. Latinas in a mode that is entertaining and provocative.

* Portillo-Trambley, Estela. *Rain of Scorpions and Other Writings*. Berkeley, CA: Tonatiuh International, 1975.

Women as strong protagonists rebelling against traditional roles in this group of short stories, the first major Chicana collection. The stories evoke key Chicano (male?) topoi (e.g., the promised land) and give them a feminist twist as in the case of the title story, where a male activist, the Vietnam vet Fito, finds that he cannot lead his people against oppression without the intervention of a powerful woman named Lupe, who becomes his wife only to achieve increasing independence as their struggle moves to a new level.

* R'os, Alberto Alvaro. *The Iguana Killer. Twelve Stories of the Heart*. Lewiston, ID: Blue Moon and Confluence Press, 1984.

Most of the stories in this award-winning first collection deal with children and growing up, by a talented writer with a good eye and ear for description and dialogue, verbal and nonverbal communication, attempting to portray significant moments of Chicano experience.

* Rivera, Tomás. *The Harvest*. APP, 1989.

A posthumous volume bringing together the author's short fiction, including "Pete Fonseca," originally part of and then cut from *...y no se lo tragó— la tierra*, and two previously unpublished stories, in a volume filled with rich depictions of the dreams and struggles of those Chicanos trapped within the migrant labor cycle. These stories of love, life and death center on the efforts to establish and maintain community; they confirm Rivera's special qualities as a writer.

* Rivera, Tomás. *The Complete Works*. Ed. Julián Olivares. APP, 1991.

Including his key work, *...y no se lo tragó— la tierra/And the Earth Did Not Devour Him*, this collection, brings together all of Rivera's published stories, poems and essays—as well as many unpublished works. Introduced by Olivares, the book should provide the basis for a full evaluation of a major if unprolific Chicano writer in relation to the development of Latino literature in the postmodern era.

* Sánchez, Saúl. *Hay Plesha Lichans tu di Flac*. Berkeley: Editorial Justa Publications, 1977.

The title means: "I pledge allegiance to the Flag." In the first story, a Chicano boy gets punished for not being able to say the pledge; in the final story, Chicano parents receive the flag from the grave of their son who died in Vietnam, but cannot say the pledge. Sandwiched between these two works are others dealing with problems of speaking English and the rigors of migrant labor.

* Silva, Beverly. *The Cat and Other Stories*. Tempe, AZ: BRP, 1986.

A collection of short fiction about minority graduate students, smalltown and urban California life, mature children and immature adults, cat lovers and haters indeed many lovers, strivers, happy losers and sad winners.

* Soto, Gary. *Living Up the Street*. San Francisco: Strawberry Hill Press, 1986.

Growing up Chicano in Fresno's industrial belt told in a highly expressive poetic prose. Little leagues, parochial and summer school, and church are the core contexts of childhood. Then we enter the world of high school and girlchasing, the world of Chicano hope, disappointment and determination.

* Soto, Gary. *Small Faces*. APP, 1986.

Soto's second volume of prose reminiscences this one a series of reflections on all forms of human love, on life and death, "Okies" and "Mes-kins". Told with poetic skill and humor.

* Soto, Gary. *Lesser Evils: Ten Quartets*. APP, 1988.

Poetic prose in a collection of finely worked and warmly told autobiographical essays on writing, teaching, women, money, success, love and sex, on adolescent obsessions and realizations, on get-rich and get-laid schemes that sour, on missing socks. Painful and at times angry, the book concludes Soto's trilogy of short prose works with a tone of acceptance, tranquility and happiness.

* Ulibarr', Sabine. *Tierra Amarilla: Stories of New Mexico/ Cuentos de Nuevo MŽxico*. Trans. Thelma Campbell Nason. Albuquerque: U. of New Mexico Press, 1971.

Five stories and a novella about life in a small village of northern New Mexico which the author calls Tierra Amarilla, (Yellow Earth).

* Ulibarr', Sabine. *Mi abuela fumaba puros y otros cuentos de Tierra Amarilla/ My Grandma Smoked Cigars and Other Stories of Tierra Amarilla*. Berkeley: Tonatiuh-Quinto Sol, 1977.

This second volume on Tierra Amarilla involves witches and witcheries, as it portrays the pioneers of this land their daily lives and traditions, their beliefs, their moments of joy and crisis.

* Ulibarr', Sabine. *Primeros Encuentros/ First Encounters*. Ypsilanti, MI: BRP, 1982.

The author's third volume about Tierra Amarilla, this bilingual collection presents encounters of area inhabitants with people of a different culture, in ironic and humorous stories about Chicano-Anglo conflicts.

* Ulibarr', Sabine. *The Condor and Other Stories /El Condor y otros cuentos*. APP, 1988.

These stories include ones set in Ecuador and other parts of South America, as well as in the U.S. southwest. Above all, the stories depict Chicano cultural conflicts in the evolution of modern New Mexico.

* Ulíbar, Sabine. *El gobernador Glu Glu y otros cuentos/ Governor Glu Glu and Other Stories*. Tempe, AZ: BRP, 1988.

This collection continues the author's presentation of Southwest Chicano customs and mores, as he projects commonplace characters into remarkable and whimsical circumstances. First, we encounter Mamá Guantes, a woman with black gloves, who harbors a dark secret; then the "pioneer rabbit," a figure of allegory who has all the best qualities and, finally, the Governor himself, who overcomes all, including himself, to rise to unforeseen heights, glory and fortune.

* Ulica, Jorge (Julio G. Arce). *Crónicas diabólicas*, compiled by Juan Rodríguez. Boulder, CO: Maize Press, 1982.

Satirical social commentaries in which "Jorge Ulica", a first-generation Mexican, captures the false pretenses of middle-class Mexicans (pochos) living in the U.S. during the 1920's.

* Viramontes, Helena María. *The Moths and Other Stories*. APP, 1985.

Eight stories exploring feminine roles and expectations, portraying the impact of repression on women and the price paid by those who attempt to challenge these conditions. A tomboy's relation with her grandmother; a widowed housewife musing about her years of domestic enclosure. These richly imagined and finely drawn stories make use of interior monologue, nonlinear time, and other techniques, as Viramontes writes of the female body and creativity, of family as source of strength and problem, as she traces women's lives from childhood to old age.

5. Chicano Drama

* Avedaño, Fausto. *El corrido de California: A Three Act Play*. Berkeley: Editorial Justa, 1979.

A Mexican mayor tries to remain neutral, while his son resists the U.S. invasion of California in 1846, in a bilingual historical drama which ends with John C. Calhoun urging fellow senators to abandon their stances on Manifest Destiny and California annexation.

* Hernández, Alfonso. *The False Advent of Mary's Child and Other Plays*. Berkeley: Editorial Justa, 1979.

The title play presents a suspenseful weave of witchcraft in relation to themes of religion, sexuality and purity; *Every Family Has One* portrays class exploitation; *The Imperfect Bachelor* satirizes consumer society.

* León, Nephtalí de. *Five Plays*. Denver: Totinem Publications, 1972.

Emulating Teatro Campesino's early actos, these plays depict Chicano social problems. *The Death of Ernesto Nerios* portrays the police shooting of a young Lubbock, Texas Chicano; *Chicanos! The Living and the Dead* presents Che Guevara and Rubén Salazar, (the Chicano journalist killed in the 1970 L.A. Chicano moratorium), speaking on behalf of the oppressed in a play mainly focused on Chicano problems in the school system; *Play Number 9* equates Chicano oppression with the situation of *Prometheus Bound*; *The Judging Man Shows Death* and other allegorical figures arguing over their claims on

Humankind after the earth has been levelled by war; *The Flies* comically portrays Chicanos as flies who can be as cruel as any one else.

* Moraga, Cherr'e. *Giving Up the Ghost*. Novato, CA: West End Press, 1986.

Premiered as a staged reading by the Foot of the Mountain Theatre of Minneapolis in June of 1984, this play is one of the first ones to treat Chicano ethnic and sexual questions from an overtly lesbian feminist perspective which some have mistakenly claimed marks a new direction in Chicano literature (just see Estela Portillo Trambley's *The Day of the Swallows* [1971] where a lesbian, much abused by men, mutilates a young man who has witnessed her affair with an prostitute). While perhaps richer in sexual than in ethnic terms, Moraga's play is important also for its literary qualities, which have been praised by Tomás Ybarra-Frausto and other top Chicano critics.

* Morton, Carlos. *The Many Deaths of Danny Rosales and Other Plays*. APP, 1983.

The first collection by the Chicago born playwright whose plays are among the most widely produced of any Chicano writer. Moving from agitprop and social drama to broadly conceived history plays and comedies, Morton's work crosses and combines many genres as he seeks new modes to express dimensions of Chicano experience. The title play portrays a situation of racial injustice told through flashbacks, as an Anglo police chief is tried and virtually exonerated for his premeditated shotgun killing of a Chicano. As for the other plays, *Rancho Hollywood* is a farcical history of the Californians spoofing the stereotypical presentations of Latinos on TV; *El Jard'n* is a takeoff on the Garden of Eden story which probes the Chicano landcentered mythology; *Los Dorados*, perhaps the weakest of the works, is another farcical history this time covering a century and a half in "a mixture of fact and fiction about the clash between Native Americans and Spanish Conquistadors in Southern California" (Morton).

* Morton, Carlos. *Johnny Tenorio and Other Plays*, APP 1991.

New playful, sometimes diabolical and didactic comedies, including Chicano versions of Moliere's *Don Juan* and *Miser* plays, "Johnny Tenorio" (1983) and "The Miser of M'xico" (1989), as well as his devilish "Pancho Diablo" (1987) and savory "Savior" (1986).

* Portillo-Trambley, Estela. *Sor Juana and Other Plays*. Ypsilanti, MI: BRP, 1983.

Four plays by a Chicana playwright whose work shows assertive women attempting to act against and yet also draw from Anglo imperatives and Mexican customs. The title play is a historical work portraying an episode from the life of the famous nun and feminist writer of colonial Mexico. *Blacklight* depicts the disintegration of a Mexican border town family, in an experimental mode which combines a story of undocumented workers with appearances of Aztec gods. Other plays include *Puente Negro* and *Autumn Gold*.

* Valdez, Luis y el Teatro Campesino. *Actos and Pensamiento Serpentino*. APP, 1989.

Several of the classic Teatro Campesino oneact plays, or actos (including *Las Dos Caras del Patroncito*, *La Quinta Temporada*, *Los Vendidos*, *No Saco Nada de la Escuela*, *The Militants*, *Huelguistas*, *Vietnam Campesino* and

Soldado Razo), along with an introductory essay and a long philosophical poem based on Valdez's Chicano version of Mayan thought and cosmology presenting a historical-mythological framework for the more recent plays and other manifestations of emergent Chicano culture.

* Valdez, Luis. *Zoot Suit and Other Plays*. APP, 1992.

Introduced by Jorge Huerta, this collection features Valdez's classic play (and latter movie) about L.A. pachucos, their attitudes and conflicts, as they clash with their parents, rival groups, the military, the general public and themselves, and are subjected to brutal apprehension, arrest, and then unfair treatment in the courts and prisons. Based on the famous Sleepy Hollow Lagoon case of 1943, the play combines the author's early theatrical modes of social portrayal with his later mythical emphases, to generate a striking work of stylized theatricality. Criticized for Valdez's effort to link pachuco defiance and alienation to the beginnings of the Chicano movement, the work is noteworthy for its zigzag narrative line and musicalized form, for its combination of preColombian motifs with 1940s stylization, the classic Spanish conceit of the world as theater joined with the Chicano movement identification of the world as jail. Most impressive in the film version (finally available on video) are the Pachuca Andrews sisters and, above all, the mythical pachuco portrayed by a young J. Edward Olmos.

What Is a Literature Review? Like an annotated bibliography, literature reviews can be full papers, in their own right, or they can be incorporated into a school paper. Their purpose is to review and tie together previously published research to bolster a writer's own thesis. The literature review also suggests ways to move the research forward or identifies gaps in the existing literature. Preparing a literature review helps students learn how to find and critically evaluate sources.

Purpose of an Abstract. The three different parts of an annotated bibliography include the title, annotation, and citation. The title and citation format will vary based on the style you use. The annotation can include a summary, evaluation, or reflection.

Download now. SaveSave Latino Literature- A Selected and Annotated Biblio For Later. 0 ratings0% found this document useful (0 votes). 67 views46 pages. Latino Literature- A Selected and Annotated Bibliography. Uploaded by. Alberto Bruzos. By Marc Zimmerman I. GENERAL LATINO ANTHOLOGIES II. CHICANO LITERATURE A. Anthologies of Chicano Literature 1. General Chicano Literature Anthologies 2. Chicano Oral and Folk Traditions 3. Chicano Poetry Anthologies 4. Chicano Short Fiction Anthologies 5. Chicano Drama Anthologies B. Works by Individual Chicano Writers 1. Chicano Poetry 2. Chicano Novel and Long (Non-Personal) Narrative 3. Chicano Autobiography 4. Chicano Short Fiction, Essays, Multi-Genre Volumes, etc. Latin literature includes the essays, histories, poems, plays, and other writings written in the Latin language. The beginning of Latin literature dates to 240 BC, when the first stage play was performed in Rome. Latin literature would flourish for the next six centuries. The classical era of Latin literature can be roughly divided into the following periods: Early Latin literature, The Golden Age, The Imperial Period and Late Antiquity.