One of the most unfathomable aspects of Castellanos' work is the parade of female deformities within it, a record of the pain of women's oppression in its varying forms, and the female body as a site of shame, disease, disfigurement and pain.

Today, foreigners travel to the Yucatan for ruins, temples, and pyramids, white sand beaches and clear blue water. One hundred years ago, they went for cheap labor, an abundance of land, and the opportunity to make a fortune exporting cattle, henequen fiber, sugarcane, or rum. Sometimes they found death. In 1875 an American plantation manager named Robert Stephens and a number of his workers were murdered by a band of Maya rebels. To this day, no one knows why. Was it the result of feuding between aristocratic families for greater power and wealth? Was it the foreseeable consequence of years of oppression and abuse of Maya plantation workers? Was a rebel leader seeking money and fame—or perhaps retribution for the loss of the woman he loved? For whites, the events that took place at Xuxub, Stephens' plantation, are virtually unknown, even though they engendered a diplomatic and legal dispute that vexed Mexican-U.S. relations for over six decades. The construction of "official" histories allowed the very name of Xuxub to die, much as the plantation itself was subsumed by the jungle. For the Maya, however, what happened at Xuxub is more than a story they pass down through generations—it is a defining moment in how they see themselves. Sullivan masterfully weaves the intricately tangled threads of this story into a fascinating account of human accomplishments and failings, in which good and evil are never quite what they seem at first, and truth proves to be elusive. Xuxub Must Die seeks not only to fathom a mystery, but also to explore the nature of guilt, blame, and understanding.

Nellie Campobello, a prominent Mexican writer and "novelist of the Revolution," played an important role in Mexico's cultural renaissance in the 1920s and early 1930s, along with such writers as Rafael Muñoz and Gregorio López y Fuentes and artists Diego Rivera, Orozco, and others. Her two novelas, Cartuco (first published in 1931) and My Mother's Hands (first published as Las manos de Mamá in 1938), are autobiographical evocations of a childhood spent amidst the violence and turmoil of the Revolution in Mexico. Campobello's memories of the Revolution in the north of Mexico, where Pancho Villa was a popular hero and a personal friend of her family, show not only the stark realism of Cartuco but also the tender lyricism of My Mother's Hands. They are noteworthy, too, as a first-person account of the female experience in the early years of the Mexican Revolution and unique in their presentation of events from a child's perspective.

"Living as Form" grew out of a major exhibition at Creative Time in New York City. Like the exhibition, the book is a landmark survey of more than 100 projects selected by a 30-person curatorial advisory team; each project is documented by a selection of colour images.

Includes biographical and bibliographical information for over four hundred twentieth writers of Hispanic descent

A collection of stories by Sandra Cisneros, the winner of the 2019 PEN/Nabokov Award for Achievement in International Literature. The lovingly drawn characters of these stories give voice to the vibrant and varied life on both sides of the Mexican border with tales of pure discovery, filled with moments of infinite and intimate wisdom.

For every learner who has wasted dictionary time looking up the individual parts of a Spanish saying only to have the whole add up to nonsense, The Big Red Book of Spanish Idioms provides innovative and easy access to scores of turns-of-phrase and their idiomatic English equivalents. With more than 4,000 Spanish expressions arranged by keyword, numerous example sentences, and an extensive index for cross-referencing, you can quickly find phrase-based translations by way of either English or Spanish. Compact and comprehensive, this tool is perfect for a student's backpack or a translator's briefcase.

A comprehensive, encyclopedic guide to the authors, works, and topics crucial to the literature of Central and South America and the Caribbean, the Encyclopedia of Latin American Literature includes over 400 entries written by experts in the field of Latin American studies. Most entries are of 1500 words but the encyclopedia also includes survey articles of up to 10,000 words on the literature of individual countries, of the colonial period, and of ethnic minorities, including the Hispanic communities in the United States. Besides presenting and illuminating the traditional canon, the encyclopedia also stresses the contribution made by women authors and by contemporary writers. Outstanding Reference Source Outstanding Reference Book

"An inside view of the workings of La Castañeda General Insane Asylum—a public mental health institution founded in Mexico City in 1910 only months before the outbreak of the Mexican Revolution"—

A little mouse loses her baby, but just as she starts looking for it, out of the rainforest looms a huge gorilla, so she starts running for her life. And so begins a chase that takes her all over the world: to China, Australia, North America, and even the Arctic! But when the gorilla finally catches up with her at the North Pole, it turns out that all he has been trying to do is return her baby to her!

"A compelling read." —Suzy Spencer, New York Times bestselling author of Wasted "We gotta kill 'em. They know what we look like." On a hot summer night in Houston, two teenage girls—bright, beautiful, success-bound friends—took a shortcut home from a friend's apartment to make their curfew. They never reached their homes. The next morning, the families of the two girls began a frantic search, organizing friends and neighbors and posting thousands of fliers across the sprawling city. But not until an anonymous 911 call four days later were the bodies of Jennifer Ertman and Elizabeth Pena finally recovered. Their killers were soon rounded up—a brutal, unrepentant gang of teenage boys whose convictions should have put them behind bars for life. But in the halls of justice, nothing is ever a sure bet . . . "Corey Mitchell empathized with crime victims in a way unique and personal way. That empathy is evident in every true crime book he wrote and is what makes his books heartfelt, compelling reads." —Suzy Spencer "No one faces evil head on like Corey Mitchell." —Gregg Olsen INCLUDES 16 PAGES OF HAUNTING PHOTOS

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The life and fate of Laura Diaz becomes entwined in the history, culture, and politics of Mexico, in a novel that chronicles her life from 1905 to 1978 as she becomes a politically active artist, wife, mother, and lover.

Entries cover authors, critics, major works, magazines, genres, schools and movements of Latin American and Caribbean literature.

Contains biographical and bibliographical "information on some 340 living writers from over 60 countries whose work has, at least in part, been translated into English."--Preface, p. vii.

Provides an annotated list of fiction and nonfiction by women authors, including works on art, ethics, family life, motherhood, pioneer life, power, violence, marriage, and work

"The essays are clearly chosen to be different in style and content from the 'mainstream' canon, and the book as a whole is full of old friends and welcome new surprises. It will be of interest not only to Latin Americanists, but also to the wider community interested in non-European gender studies and cultural studies."—Debra A. Castillo, Cornell University Latin American intellectual history is largely founded on esssayistic writing, yet the voices of women who have written in this form have seldom received the respect they merit and are often omitted entirely from anthologies. This volume and its earlier companion, Reinterpreting the Spanish American Essay: Women Writers of the 19th and 20th Centuries, seek to remedy that neglect. This book collects thirty-six notable essays by twenty-two women writers, including Flora Tristan, Gertrudis Gómez de Avellaneda, Clorida Matto de Turner, Victoria Ocampo, Alfonsina Storni, Rosario Ferré, Christina Peri Rossi, and Elena Poniatowska. All of the essays are here translated into English for the first time, many by the same scholars who wrote critical studies of the authors in the first volume. Each author's work is also prefaced by a brief biographical sketch.

Seventy-one-year-old Mexican financier recalls the turbulent days of his life, as he lies dying.

The Good Conscience is Carlos Fuentes's second novel. The scene is Guanajuato, a provincial capital in Central Mexico, once one of the world's richest mining centers. The Ceballos family has been reinstated to power, and adolescent Jaime Ceballos, its only heir, is torn between the practical reality of his family's life and the idealism of his youth and his Catholic education. His father is a good man but weak; his uncle is powerful, yet his actions are inconsistent with his professed beliefs. Jaime's struggle to emerge as a man with a "good conscience" forms the theme of the book: can a rebel correct the evils of an established system and at the same time retain the integrity of his principles?

Mexican figures like La Virgen de Guadalupe, la Malinche, la Llorona, and la Chingada reflect different myths of motherhood in Mexican culture. For the first time, Melero examines these instances of portrayed motherhood as a discursive space in the political, cultural, and literary context of early twentieth century Mexico.

Lilus Kikus, was erroneously first labeled a children's book because it had a young girl as protagonist, it included illustrations, and the author was an unknown woman. Accompanying Lilus Kikus in this first American edition are four of Poniatowska's short stories with female protagonists, only one of which has been previously published in English.

"Exceptional resource for locating translations of brief fiction by Latin American women includes three cross-reference indices: an anthology index covering 165 volumes published between 1938-96, which gives full bibliographical information and tables of contents; an author by geographical author index; and an index of authors by their individual countries. Highly recommended"--Handbook of Latin American Studies, v. 58.

A multidisciplinary index covering the journal literature of the arts and humanities. It fully covers 1,144 of the world's leading arts and humanities journals, and it indexes individually selected, relevant items from over 6,800 major science and social science journals.

A massive wave of violence has rippled across Mexico over the past decade. In the western state of Sinaloa, the birthplace of modern drug trafficking, ordinary citizens live in constant fear of being "taken"—kidnapped or held against their will by armed men, whether criminals, police, or both. This remarkable collection of firsthand accounts by prize-winning journalist Javier Valdez Cárdenas provides a uniquely human perspective on life in Sinaloa during the drug war. The reality of the Mexican drug war, a conflict fueled by uncertainty and fear, is far more complex than the images conjured in popular imagination. Often missing from news reports is the perspective of ordinary people—migrant workers, schoolteachers, single mothers, businessmen, teenagers, petty criminals, police officers, and local journalists—people whose world centers not on drugs or illegal activity but on survival and resilience, truth and reconciliation. Building on a rich tradition of testimonial literature, Valdez Cárdenas recounts in gripping detail how people deal not only with the constant threat of physical violence but also with the fear, uncertainty, and guilt that afflict survivors and witnesses. Mexican journalists who dare expose the drug war's inconvenient political and social realities are censored and smeared, murdered, and "disappeared." This is precisely why we need to hear from seasoned local reporters like Valdez Cárdenas who write about the places where they live, rely on a network of trusted sources built over decades, and tell the stories behind the headline-grabbing massacres and scandals. In his informative introduction to the volume, translator Everard Meade orientes the reader to the broader armed conflict in Mexico and explains the unique role of Sinaloa as its epicenter. Reports on border politics and infamous
drug traffickers may obscure the victims’ suffering. The Taken helps ensure that their stories will not be forgotten or suppressed.

In a century torn by violent civil uprisings, civilian bombings, and genocides, war has been an immediate experience for both soldiers and civilians, for both women and men. But has this reality changed our long-held images of the roles women and men play in war, or the emotions we attach to violence, or what we think war can accomplish? This provocative collection addresses such questions in exploring male and female experiences of war—from World War I, to Vietnam, to wars in Latin America and the Middle East—and how this experience has been articulated in literature, film and drama, history, psychology, and philosophy. Together these essays reveal a myth of war that has been upheld throughout history and that depends on the exclusion of “the feminine” in order to survive. The discussions reconsider various existing gender images: Do women really tend to be either pacifists or Patriotic Mothers? Are men essentially aggressive or are they threatened by their lack of aggression? Essays explore how cultural conceptions of gender as well as discursive and iconographic representation reshape the experience and meaning of war. The volume shows war as a terrain in which gender is negotiated. As to whether war produces change for women, some contributors contend that the fluidity of war allows for linguistic and social renegotiations; others find no lasting, positive changes. In an interpretive essay Klaus Theweleit suggests that the only good war is the lost war that is embraced as a lost war. Originally published in 1993. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

This book reinvigorates the debate on the Mexican Revolution, exploring what this pivotal event meant to women. The contributors offer a fresh look at women's participation in their homes and workplaces and through politics and community activism. They show how women of diverse backgrounds with differing goals were actively involved, first in military roles during the violent early phase of civil war, and later in the state-building process. Drawing on a variety of perspectives, the volume illuminates the ways women variously accepted, contested, used, and manipulated the revolutionary project in Mexico. All too often, attention has been limited to elite, pro-revolutionary women's formal political activities, particularly their pursuit of suffrage. This timely volume broadens traditional perspectives, drawing on new scholarship that considers grassroots participation in institution building and the contested nature of the revolutionary process. Recovering narratives that have been virtually written out of the historical record, this book brings us a rich and complex array of women's experiences in the revolutionary and post-revolutionary era in Mexico.

From one of the prominent Chicano poets writing today comes a collection of poems to take your breath away. With dazzling speed and energy, Juan Felipe Herrera sends readers rocketing through verbal space in a celebration of the rhythms and textures of words that will make you want to shout, dance, and read out loud. Lika a wild ride in a fast car, Border-Crosser with a Lamborghini Dream moves at breakneck speed, a post-Lorca journey across the new millennium terrain. Words careen through space and time, through blighted urban landscapes, past banjos and bees, past AIDS faces and mad friars, past severed heads and steel-toed border-crosser boots. To the rhythm of “The Blue Eyed Mambo that Unveils My Lover's Belly” and the sounds of the Last Mayan Acid rock band, Herrera races through the hallucinations of a nation that remains just outside of paradise. With dazzling poems that roar from the darkest corners of our minds toward an ecstatic celebration of the lushness of language, Border-Crosser with a Lamborghini Dream is a celebration of a world that is both sacred and cruel, a world of “Poesy Chicano style undone wild” by one of the most daring poets of our time.

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