

Selected and Annotated Bibliography

A Selected and Annotated Bibliography of Contemporary Chicano Literary Criticism

(from Criticism in the Borderlands. Studies in Chicano Literature, Culture and Ideology. Edited by Hector Calderon and Jose Davod Saldivar. Durham and London: Duke U.P., 1991.

The following works were selected by the editors with the assistance of Roberto Trujillo, curator of Mexican American Collections for Stanford University Libraries. They represent a comprehensive search and review of Chicano materials through December 1990 based on the MEA Bibliography and the Research Libraries Information Network databases, various reference guides including Ernestina N. Eger's *A Bibliography of Contemporary Chicano Literature*, Trujillo and Rodriguez's *Literatura Chicana: Creative and Critical Writings Through 1984*, Julio A. Martinez and Francisco Lomeli's *Chicano Literature: A Reference Guide*, Julio A. Martinez's *Chicano Scholars and Writers: A BioBibliographical Directory*, and volumes of the *Chicano Periodical Index*. Ultimately, the criteria for selection, which were to offer to the widest interested audience a basic knowledge of the field of Chicano literary criticism, rested with the editors. Thus we chose works of different critical tendencies on literary history and theory, on literary and performance genres, as well as important collections, bibliographies, and reference guides.

Alarcon, Norma. "Chicanas' Feminist Literature: A Re-Vision Through Malintzin/or Malintzin: Putting Flesh Back on the Object." In *This Bridge Called My Back: Writings by Radical Women of Color*, ed. Cherrie Moraga and Gloria Anzaldua, 182go. New York: Kitchen Table/Women of Color Press, 1983.

An essay examining the traditional image of Malintzin in Chicano culture and its recuperation by Chicana writers.

. "Making Familia From Scratch: Split Subjectivities in the Work of Helena Maria Viramontes and Cherrie Moraga." In *Chicana Creativity and Criticism: Charting New Frontiers in American Literature*, ed. Maria Herrera-Sobek and Helena Maria

Viramontes, 147-59. Houston: Arte Publico Press, 1988.

Alarcon explores the refusal to speak as woman ~wife/mother~ and the crisis of meaning that this position engenders for two Chicana writers.

. "Traddutura, Traditora: A Paradigmatic Figure of Chicana Feminism." *The Construction of Gender and Modes of Social Division*, ed. Donna Przybylowicz, Nancy Hartsock, and Pamela McCallum. Special issue of *Cultural Critique*, no. 13 (Fall 1989): 57 - 87

An overview of the Malinche figure drawn from both Mexican and Chicana creative and critical traditions.

. "What Kind of Lover Have You Made Me Mother?: Towards a Theory of Chicana's Feminism and Cultural Identity Through Poetry." In *Women of Color: Perspectives on Feminism and Identity*, ed. Audrey T. McCluskey, 85-110. Bloomington: Indiana University, Women's Studies Program Occasional Papers Series, vol. I, no. I, 1985.

In this essay Alarcon maps the emergence of Chicana poetry in Evangelina Vigil, Lorna Dee Cervantes, Cherrie Moraga, Carmen Tafolla, Pat Mora, Barbara Brinson Curiel, and Sandra Cisneros by focusing on how the intimate relations with mothers and lovers are interconnected in ways that help define the daughter.

Alurista [Alberto Urista]. "Cultural Nationalism and Chicano Literature During the Decade of 1965-1975." *MELUS: The Journal of the Society for the Study of the MultiEthnic Literature of the United States* 8, no. 1 (Summer 1981): 22-34.

An explication of the sociopolitical factors contributing to the emergence of a poetic consciousness and nationalism as manifest in Chicano narrative, poetry, and drama.

Bardeleben, Renate von, et al., eds. *Missions in Conflict: Essays on U.S.-Mexican Relations and Chicano Culture*. Tubingen: Narr, 1986.

Includes twenty-six essays from scholars both in Europe and the United States on

Chicano culture and literature; specifically Chicano poetry, fiction, theater, and criticism; as well as language, education, and the impact of Chicano culture in American discourse. The essays were presented at the First International Symposium on Chicano Culture in 1984 at the University of Mainz at Germersheim, Germany.

Bassnett, Susan. "Bilingual Poetry: A Chicano Phenomenon." *Revista Chicano-Riqueia*

13, no. 3-4 | 1985~:137-47

A survey exploring the history, influences, polemics, and characteristics of Chicano poetry as an emergent phenomenon in contemporary literature.

Bauder, Thomas A. "The Triumph of White Magic in Rudolfo Anaya's *Bless Me, Ultima*." *Mester* 14, no. 1 | Spring 1985~:41-54.

A thorough analysis of Christian cosmology, pre-Columbian myth, and Nahuatl Indian magic in Anaya's novel.

Binder, Wolfgang. "Die Lyrik der Chicanos seit den sechziger Jahren: Sprache als soziokulturelle Bestandsaufnahme und emanzipatorisches Verfahren." *Die Legitimation der Alltagssprache in der modernen Lyrik: Antworten aus Europa und Lateinamerika*. Erlangen: Universitätsbund Erlangen-Nürnberg, 1981:85 - 111.

A study of the evolution and importance of Chicano poetry since the 1960s, exploring language as a sociocultural factor; examines the work of Juan Rodriguez, Lucha Corpi, Americo Paredes, Jose Montoya, Luis Valdez, Rodolfo Gonzales, Alurista, Raul Salinas, Lorna Dee Cervantes, and Tino Villanueva, among others.

Bruce-Novoa, Juan. *Chicano Authors: Inquiry by Interview*. Austin: University of Texas Press, 1980.

Interviews with fourteen Chicano authors and their opinions and beliefs within the

context of Chicano letters.

—. *Chicano Poetry: A Response to Chaos*. Austin: University of Texas Press, 1982.

A formalist analysis of Chicano poetry including critical applications and explications of the works of Jose Montoya, J. L. Navarro, Abelardo Delgado, Raul Salinas, Rodolfo Gonzales, Alurista, Sergio Elizondo, Miguel Mendez, Tino Villanueva, Ricardo Sanchez, Bernice Zamora, and Gary Soto.

. *RetroSpace: Collected Essays on Chicano Literature, Theory and History*. Houston: Arte Publico Press, 1990.

A collection of mostly previously published essays on literary space with a critical bibliography.

- "The Space of Chicano Literature." *De Colores* I, no. 4 (1975~::~-42).

An explication of the polemics of Chicano literary space and the critical implications of nothingness, chaos, unity, and universality in Chicano literature.

Calderon, Hector. "At the Crossroads of History, on the Borders of Change: Chicano Literary Studies Past, Present, and Future." In *Left Politics and the Literary Profession*, ed. Lennard J. Davis and M. Bella Mirabella, ZII-35. New York: Columbia University Press I 990.

Calder6n argues that Chicano literature should be seen as a branch of American literature that offers in its literary pursuits a valid picture of the history and politics of the Southwest. With this in mind Calderon goes on to give an overview of the institutional history of Chicano literary studies.

—. "On the Uses of Chronicle, Biography and Sketch in Rolando Hinojosa's *Generaciones y semblanzas*." *The Rolando Hinojosa Reader: Essays Historical and Critical*, ed. Jose David Saldivar, 133-42. Houston: Arte Publico Press, 1985.

A look at Hinojosa's formal and thematic use of the Spanish Medieval and Renaissance forms of the chronicle, biography, and sketch as narrative strategies to represent a collective Texas-Mexican character.

• . "Rudolfo Anaya's Bless Me Ultima. A Chicano Romance of the Southwest."

Critica I, no. 3 (Fall 1986~:11-47.

Calderon argues that the romance genre is possible during periods of cultural transformation, and that the reading and critical interpretation of Anaya's novel follows that paradigm.

. "To Read Chicano Narrative: Commentary and Metacommentary." Mester I I, no.

~ (1983i:3—14.

An interpretation of Chicano narrative genres based on Fredric Jameson's dialectical criticism, Northrop Frye's theory of genres, and Wolfgang Iser's theory of aesthetic response with particular attention to romance in Rudolfo Anaya's Bless Me, Ultima and satire in Oscar Zeta Acosta's Autobiography of a Brown Buffalo.

Candelaria, Cordelia. Chicano Poetry: A Critical Introduction. Westport, Conn.: Greenwood Press, 1986.

A critical and interpretive guide of Chicano poetry from 1967 present; the critical theories and methodologies used in interpreting Chicano verse; and the application of bilingual, multicultural perspectives to the Chicano literary movement.

Carrasco, David. "A Perspective for the Study of Religious Dimensions in Chicano Experience: Bless Me, Ultima as Religious Text." Aztlan I3, no. 1-2 (Spring-Fall

1982~:195—2)I

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A study of the quasireligious dimensions of Anaya's novel with special attention to shamanism, landscape sacrality, etc. and these implications in the Chicano experience and imagination.

Chabram, Angie. "Chicano Critical Discourse: An Emerging Cultural Practice." *Aztlan* 18, no. ~ {Fall 1987~:45—90.

An examination and an assessment of both the internal and external factors that have shaped Chicano literary criticism since its inception in the sixties. The essay also charts out the role of Chicano literary critics with respect to mainstream criticism.

Chabram, Angie, and Rosalinda Fregoso, eds. *Chicana/o Cultural Representations: Reframing Critical Discourses*. Special Issue of *Cultural Studies* 4, no. 3 (1990).

Nine essays examining the field of Chicano studies, its past and future, through cultural institutions and practices, educational and critical theory, and cultural forms in literature, theater, film, and ethnography. The collection features art by Malaquias Montoya.

Cisneros, Sandra. "Cactus Flowers: In Search of Tejana Feminist Poetry." *Third Woman* 3

no. 1—~ {1986~:73—80.

A critical introduction to the varied and rich voices of sexual politics, oppression and Identity in Tejana feminist poetry; featuring the poets Angela de Hoyos, Pat Mora Rosemary Catacalos, et al.

Cota-Cardenas, Margarita. "The Chicana in the City as Seen in Her Literature." *Frontiers A | urnal of Woman Studies* 6, no. 1-2 (Spring-Summer 1981):13-18.

A critical survey of contemporary urban Chicana poets and their issues; e.g., self-awareness, Identity formation, and dissatisfaction with imposed stereotypes and roles.

Eger, Ernestina N. *A Bibliography of Criticism of Contemporary Chicano Literature*. Berkeley: Chicano Studies Library Publications, University of California, 1982. (Chicano Studies Library Publications Series, No. 5.)

An exhaustive compilation and index of over two thousand critical citations in contemporary Chicano literature.

Elizondo, Sergio D. "A Question of Origins and Presence in Chicano Literature." *Latin American Literary Review* II, no. 21 (Fall-Winter 1987-88):39-43.

Stressing dialectics of authenticity, legitimacy, autochthony quality and cultural verisimilitude, the author traces the history of Chicano literature as well as proposes criteria for future criticism.

Epple, Juan Armando. "Literature Chicana y Critica Literaria." *Ideologies ~ Literature. A Journal of Hispanic and Luso-Brazilian Studies* 4, no. 16 (1983):149-71.

A reevaluation of the sociohistoric parameters of Chicano literary criticism.

Fabre, Genevieve, ed. *European Perspectives on Hispanic Literature of the United States*. Houston: Arte Publico Press, 1988.

Gonzalez-T., Cesar A., ed. *Rudolfo A. Anaya: Focus on Criticism*. La Jolla: Lalo Press, 1990.

Fifteen essays, a few previously published, on Bless Me, Ultima, Heart of Aztlan, Tortuga, and themes in Anaya's work. In addition the volume includes a brief autobiography, a selected bibliography, and interviews with Anaya.

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A collection of essays presented at the 1986 conference "Hispanic Cultures and Identities in the United States" at the University of Paris; includes essays on Chicano writers Rudolfo Anaya, Alurista, Lorna Dee Cervantes, Sandra Cisneros, and Rolando Hinojosa by European and American critics.

Fischer, Michael M. J. "Ethnicity and the Post-Modern Arts of Memory." *Writing Culture: The Poetics and Politics of Ethnography: A School of Research Advanced Seminar*, ed. James Clifford and George E. Marcus, 194-233. Berkeley: University of California Press, 1985.

An intertextual analysis of the dynamics of contemporary ethnic autobiography; includes references to the works of Chicano writers Sandra Cisneros, Alurista, Rolando Hinojosa, Bernice Zamora, Jose Montoya, Rudolfo Anaya, et al.

Flores, Lauro. "Narrative Strategies in Rolando Hinojosa's Rites and Witnesses." *The Rolando Hinojosa Reader: Essays Historical and Critical*, ed. Jose David Saldivar, 170-79. Houston: Arte Publico Press, 1985.

Flores argues that Hinojosa's narrative project is based on the dynamics between individual and collective history.

. "Notes basicas para la critica literaria chicana." *La Palabra: Revista de Literatura Chicana* 3, no. 1-2 (Spring-Autumn 1981):21-29.

Basic definitions of the limitations and polemics needed to critically approach Chicano literature.

Flores, Lauro, and Mark McCaffrey "Miguel Mendez: El subjetivismo frente a la historia." *De Colores* 3, no. 4 | 1977:46-57.

An explication of Mendez's poetry and his use of the historical-generational metaphor of experience.

Gonzalez-Berry, Erlinda, and Tey Diana Rebolledo. "Growing Up Chicano: Tomas

Rivera and Sandra Cisneros." *International Studies in Honor of Tomas Rivera*, ed. Julian Olivares, rog- lg. Houston: Arte Publico Press, 1985.

A comparative analysis of the Chicano bildungsroman through the short-story cycles of Rivera and Cisneros.

Gonzales-Berry, Erlinda, ed. *Paso por Aqui: Cntical Essays on the New Mexican Literary Tradition*, Albuquerque: University of New Mexico Press, 1989.

Sixteen thematic essays distributed among five historical divisions from the Spanish chroniclers to the contemporary period. The collection also includes a selected bibliography of New Mexican Hispanic literature.

Grajeda, Rafael. "The Pachuco in Chicano Poetry: The Process of Legend-Creation." *Revista- Chicano-Riqueia* 8, no. 4 (1988J:45-59.

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Grajeda traces the historical creation of the Pachuco as myth and its subsequent manifestations in contemporary Chicano poetry.

Hernandez, Guillermo. "El Mexico de fuera: notes pare su historia cultural." *Critica* I, no. 3 (1986~:61-80.

A study of the sociocultural and historical problematics of what literary tradition Chicano letters belong to: Mexican-Latin American or Anglo American? Can Chicano literature be considered an independent corpus?

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—."OntheTheoreticalBasesofChicanoLiterature."DeColoressino.l-
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Hernandez argues for the necessity of establishing a coherence of Chicano literature

independent from strict geopolitical and linguistic considerations that are based on a Chicano historical foundation.

Herrera-Sobek, Maria. "Chicano Literary Folklore." *Chicano Studies: A Multidisciplinary Approach*, ed. E. Garcia, et al., 151-70. New York: Teachers Collective Press, 1984.

An analysis of the cultural phenomenon of Chicano folklore including: (11 prose narratives, (~1 folk songs, (3~ folk speech, (4~ proverbs and proverbial expressions, (

folk drama, (6~ children's songs and games, (71 riddles, and (8; beliefs and folk medicine.

Herrera-Sobek, Maria, ed. *Beyond Stereotypes: The Critical Analysis of Chicana Literature*. Binghamton, N.Y: Bilingual Press/Editorial Bilingue, 1985.

A collection of six critical essays concerning Chicana prose and poetry; topics include: the Chicana fictive voice, the female hero, the personal vision, humor, and the search for feminine identity.

Hinojosa-Smith, Rolando R. "This Writer's Sense of Place." *The Texas Literary Tradition: Fiction, Folklore, History*, ed. Don Graham et al., 20-4. Austin: College of Liberal Arts, University of Texas at Austin, Texas State Historical Association, 1983.

Essay discusses the importance of the perception of literary place and its essential role in Chicano letters.

Huerta, Jorge A. *Chicano Theater: Themes and Forms*. Ypsilanti, Mich.: Bilingual Press/ Editorial Bilingue, 1988. (Studies in Language and Literature of United States Hispanics. ~

A thorough study of the history, themes, and contemporary forms in Chicano drama.

Jimenez, Francisco, ed. *The Identification and Analysis of Chicano Literature*. New York: Bilingual Press/Editorial Bilingue, 1979.

A series of previously published essays examining the origins of Chicano literature, as well as the development of critical trends and their applications in specific works. Features essays by Tomas Rivera, Rolando Hinojosa, Luis Leal, et al.

Kanellos, Nicolas. *The History of Hispanic Theatre in the United States: Origins to 1940*. Austin: University of Texas Press, 1990.

Kanellos situates the book around the cities where Hispanic theatre flourished: Los Angeles, San Francisco, Tucson, Laredo, San Antonio, New York, and Tampa. From vaudeville and tent theatre to an examination of the individual careers of actors, writers, and directors, Kanellos charts the rise of Hispanic theatre in the United States. Includes photographs.

. *Mexican American Theater: Then and Now*. Houston: Arte Publico Press, 1983. | *Revista Chicano-Riquena* II, no. I | Spring 1983 |.)

A collection of sketches, essays, and interviews conveying the breadth of Mexican American theater.

Lattin, Vernon E., ed. *Contemporary Chicano Fiction: A Critical Survey*. Binghamton, N.Y.: Bilingual Press/Editorial Bilingue, 1986.

Survey contains four chapters each containing mostly previously published essays, including: (1) critical overviews; (2) the early writers in English: Villarreal, Acosta, Barrio; (3) Tomas Rivera and the Spanish language novel; and (4) the accomplished voices, essays on Hinojosa, Anaya, Mendez, Arias, Portillo Trambley et al.

Leal, Luis. *Aztlán y México: Perfiles literarios e históricos*. Binghamton, N.Y.: Bilingual Press / Editorial Bilingue, 1985.

This collection brings together both new and previously published essays on both

Chicano and Mexican literature and culture. Essays on literary history and folklore are distributed between the two major divisions for the volume, Aztlan and Mexico.

. "Cuatro siglos de prose aztlanense." *La Palabra: Revista de Literatura Chicana* ~, no. 1 | Spring 1980) 1—15.

Leal leads a survey cataloging four decades of prose in Aztlan, with special emphasis on the didactic forms which prevailed in early writings; those being, memonas, dianos, viajes, cronicas, relaciones, and cartas.

—. "Literary Criticism and Minority Literatures: The Case of the Chicano Writer." *Confluencia: Revista Hispanica de Cultura y Literatura* I, no. 1 | Spring 1986):4-9.

Leal argues for the integration and legitimization of Chicano literature into the mainstream of American literature by literary historians.

. "Mexican-American Literature: A Historical Perspective." *Revista ChicanoRiqueia* I, no. 1 | Spring 1973):31-44.

A study of the emergence of Chicano literature through successive historical periods: Hispanic to 1821; Mexican 1811-1848; transition 1848-1910; interaction 1910-1941; and the Chicano period 1943 to the present.

—, and Pepe Barron. "Chicano Literature: An Overview." *Three American Literatures: Essays in Chicano, Native American, and Asian-American Literature for Teachers of American Literature*, ed. Houston A. Baker, Jr., 9-32. New York: Modern Language Association, 1981.

A historical survey of the genesis, context, characteristics, and roots of Chicano literature, specifically: pre-Chicano literature to 1884; literature of transition 1848-1910; emergence of a group consciousness 1910-1943; and literature of confrontation 1943—1981.

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Madrid-Barela, Arturo. "Identidad y creatividad chicane." *Ideologies e9 Literature: A Journal of Hispanic and Luso-Brazilian Studies* 1, no. 10 (1979):36-44. Madrid traces the historical, geographical, economic, and cultural vitality found in Chicano literature.

Lewis, Marvin A. *Introduction to the Chicano Novel*. Houston: Arte Publico Press, 1984.

A brief analysis outlining the historical, environmental, migratory, and sociomythical realities as found in the Chicano novel.

Lizarraga, Sylvia. "Observaciones acerca de la critica literaria chicane." *Revista ChicanoRiquena* no. 4 | Fall 1981) 55-64.

A critical evaluation of Juan Bruce-Novoa's theory of literary space.

Lomeli, Francisco A. "En torno a la literature de la frontera: ¿Convergencia o divergencia?" *Plural: Revista Cultural de Excelsior* no. 11 (IAUGUS 1986) 14-31.

This essay explores the cultural milieu of the border and how this area is manifest in the sociological, interlingual, and intersymbolic relationships between Chicano and Mexican literature.

. "An Overview of Chicano Letters: From Origins to Resurgence." *Chicano Studies: A Multidisciplinary Approach*, ed. E. Garcia et al., 103-119. New York: Teachers Collective Press, 1984.

An overview of the history of Chicano literature, as well as an analysis of the stigmas and misperceptions that hinder its inclusion into mainstream American literature and canon.

, and Donaldo W. Urioste. *Chicano Perspectives in Literature: A Critical and Annotated Bibliography* Albuquerque: Pajarito, 1976.

An extensive annotated bibliography with citations in poetry, novel, short fiction, theater, anthology, literary criticism, oral tradition in print, journal, and "literature Chicanesca." Also illustrated by José Antonio Burciaga.

—. "In Search of the Authentic Pachuco." *Aztlan* 4, no. 1 (Spring 1973): 31-60.

A study of the mythical and cultural dimensions of the Pachuco and its significance in Chicano poetry, art, drama, film, etc.

. "La problemática de la experiencia y la literatura chicana." *Casa de las Américas* 14 (1979): 60-63

Examines the problems of the Chicano condition and Chicano literature as a historical-dialectical process of the search for identity between the Anglo and Mexican cultures.

M5rquez, Antonio C. "Richard Rodriguez' Hunger of Memory and the Poetics of Experience." *Arizona Quarterly* 40, no. 1 (Summer 1984): 130-41.

M5rquez explores the development of a shift in modern autobiography, that of historiography to literature in Rodriguez's prose.

Martinez, Julio A., and Francisco A. Lomeli. *Chicano Literature: A Reference Guide*. Westport, Conn.: Greenwood Press, 1985.

This guide includes comprehensive information on authors; pivotal articles on the history of the literature, as well as three literary genres (the novel, poetry, and theater), Chicano children's literature, and Chicano philosophy; and a chronology of Chicano literature and glossary of useful terms.

Mendez M., Miguel. *La Palabra: Revista de Literatura Chicana* 3, no. 1-2 (1981): 3-20. Thematic issue of *La Palabra*.

Special issue of *La Palabra* focusing on the work of Miguel Mendez M.; includes an

interview with Mendez, a collection of critical writings on his work [especially *Peregrinos de Aztlán*], and several of his poems and short stories.

Monsivais, Carlos. "Literature comparada: literature chicane y literatura mexicana." *Fomento Literario* I, no. 3 (1983):42-49.

Monsivais establishes the validity of a parallelism between Chicano and Mexican literatures and points out the seminal differences.

Olivares, Julian, ed. *International Studies in Honor of Tomas Rivera*. Houston: Arte Publico Press, 1986.

The collection includes ten essays by Rivera's colleagues and friends on his life and work plus six others on Chicano and Hispanic literature of the United States.

— U.S. Hispanic Autobiography Special issue of *The Americas Review* I6, no. 3-4 (1988).

Thematic issue containing essays on Anthony Quinn, Gary Soto, Oscar Zeta Acosta, border narratives, and nineteenth-century narratives by women.

Ordonez, Elizabeth J. "Chicane Literature and Related Sources: A Selected and Annotated Bibliography." *Bilingual Review* 7, no. ~ (May-August 1980): 143-64.

An exhaustive annotated compilation of critical essays, bibliographies, anthologies, poetry, and prose focusing on or written by Chicana authors.

. "The Concept of Cultural Identity in Chicana Poetry." *Third Women* ~, no. I (1984):75—82.

Ord6nez critically evaluates the quest for and definition of Chicana cultural identity through Chicana poetry. Essay focuses on poetry by Lucha Corpi, Lorna Dee

Cervantes, Alma Villanueva, et al.

. "Sexual Politics and the Theme of Sexuality in Chicana Poetry." *Women in Hispanic Literature: Icons and Fallen Idols*, ed. Beth Miller' 316-39. Berkeley: University of California Press, 1983.

A study of the Chicana feminist polemic relevant to the sexual politics of the Chicano movement, with specific attention to the poetry of Lorna Dee Cervantes, Evangelina Vigil, Bernice Zamora, et al.

Ortego, Philip D., and David Conde, eds. *The Chicano Literary World 1974: Proceedings of the National Symposium on Chicano Literature and Critical Analysis*, November 1974. Las Vegas, N.M: New Mexico Highlands University, 1975. 94 leaves.

Papers stress the themes of national character and identity through literary "space," as well as satire and humor in Chicano literature.

Padilla, Genaro M. "The Recovery of Nineteenth-Century Chicano Autobiography: 'tis not vengeance, it is regaining a loss, '" *American Quarterly* 40, no. 3 (1988): 286-307.

An exploration of autobiography as a rhetorical response to the threat of cultural, social, and historical effacement after the Mexican-American War of 1846-48 with a focus on Mariano Guadalupe Vallejo's "Recuerdos historicos de alta California."

—. "The Self as Cultural Metaphor in Acosta's Autobiography of a Brown Buffalo." *Journal of General Education* 35, no. 4 (1984):242-58.

Padilla argues that the genre of autobiography, in particular Acosta's work, can stand as a faithful documentary record of the Chicano's search for cultural identity, political consciousness, and struggle for dignity in face of assimilation.

. "'Yo Sola Aprendi': Mexican Women's Nineteenth-Century California Personal

Narratives." *Revealing Lives: Autobiography and Gender*, ed. Marilyn Yalom and Susan Groag Bell, I I S -3 I. Albany: State University of New York Press.

A group of narratives by California women originally collected by Hubert H. Bancroft is read to reveal a critique of the patriarchy as well as a subversion of the transcription process.

Paredes, Americo. "El folklore de los grupos de origen mexicano en Estados Unidos. *Folklore Amencano* I4, no. I4 (I964):I46-63.

A look at Mexican-American folklore as an expression of historical conflict of cultures.

. "The Folk Base of Chicano Literature." *Modern Chicano Writers: A Collection of Cntical Essays*, ed. Joseph Sommers and Tomas Ybarra-Frausto, 417. Englewood Cliffs, N.J.: Prentice-Hall, 1979.

A translated, abbreviated version of the above article.

. "Nearby Places and Strange-Sounding Names." *The Texas Literary Tradition: Fiction, Folklore, History*, ed. Don Graham et al. 130-38. Austin: College of Liberal Arts, University of Texas at Austin, Texas State Historical Association 1983.

Paredes analyzes the persistent stereotypes, the uses of bilingualism, and sense of place in the realm of Chicano literature.

—. "With His Pistol in His Hand": A Border Ballad and Its Hero. Austin: University of Texas Press, I 958.

The seminal study of the corrido of Gregorio Cortez against the history of cultural conflict in the Rio Grande Valley of Texas.

Paredes, Raymund A. "The Evolution of Chicano Literature." *Three Amencan Literatures: Essays in Chicano, Native Amencan, and Asian-Amencan Literature for*

Teachers of American Literature, ed. Houston A. Baker, Jr., 33-79. New York: Modern Language Association, 1982.

An historical account of the development of Chicano literature from folklore and the birth of the corrido to its manifestations in the contemporary Chicano novel and poetry.

Pino, Frank, Jr. "A Chicano Perspective on American Cultural History" *Journal of Popular Culture* 13, no. 3 (1980):488-500

Pino argues that American historians must undertake a broader interpretive approach including the history of the Mexican-American for a more accurate account of this nation's history.

Rebolledo, Tey Diana. "The Maturing of Chicana Poetry: The Quiet Revolution of the 1980's." *For Alma Mater: Theory and Practice in Feminist Scholarship*, ed. Paula A. Treichler et al., 143-58. Urbana: University of Illinois Press, 1985.

An essay asserting the emergence of Chicana poetry as a genre and discussing the various themes it expresses, for example, growing up, self-identity, search for myth, social criticism, and sexuality

. "Witches, Bitches and Midwives: The Shaping of Poetic Consciousness in Chicana Literature." *The Chicano Struggle: Analyses of Past and Present Efforts*, ed. John A. Garcia, 166-77. Binghamton, N.Y.: Bilingual Review/Press, 1984.

This critical essay explores the unique and powerful poetic voices and consciousnesses of Chicana poets, specifically the processes of creation linked to motherhood, midwifery, and tale spinning, as well as witchery and magic.

Rebolledo, Tey Diana, Erlinda Gonzales-Berry, and Teresa Marquez, eds. *Las Muleres Hablan: An Anthology of Nuevo Mexicana Wnters*. Albuquerque: El Norte Publications, 1989.

Varied works of poetry, short fiction, artwork, folklore, and testimonios in English, Spanish, and bilingual combinations by forty-four Chicanas from New Mexico. The collection emphasizes daily activities as lived by women.

Rivera, Tomas. "Chicano Literature: Life in Search of Form." *Bridging Two Cultures: Multidisciplinary Readings in Bilingual Bicultural Education*, ed. Martha Cotera and Larry Hufford, 333-41. Austin: National Educational Library, 1980.

An inquiry into literary form as a unique reflection of Chicano life as manifest in the Chicano novel, poetry, and the essay

. "Mexican-American Literature: The Establishment of Community" *The Texas Literary Tradition: Fiction, Folklore, History* ed. Don Graham et al., 124-30. Austin: College of Liberal Arts, University of Texas at Austin, Texas State Historical Association, 1983.

Rivera traces the importance and development of community in Mexican-American literature.

. "Richard Rodriguez' Hunger of Memory as Humanistic Antithesis." *MELUS: The Journal of the Society for the Study of the Multi-Ethnic Literature of the United States* II, no. 4 (Winter 1984):s-I3.

A thorough critique of Rodriguez's *Hunger of Memory* as based on narrow presuppositions and cultural dimensions.

Robinson, Cecil. *Mexico and the Hispanic Southwest in American Literature*. Revised from *With the Ears of Strangers* (1963). Tucson: University of Arizona Press, 1977.

A study of the sociohistorical relationship between the Mexican-Hispanic Southwest and Anglo-America as revealed through American literature. The 1977 edition includes a section on Chicano literature.

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The author presents the changing image of the Chicano in American literature from the "romantic" aristocracy of the hacienda of Mexican California through the contrasting image of the "inferior, immoral, lazy" Mexican to the sympathetic portrayals of migrant workers of Hemingway, Steinbeck, and Saroyan and finally to the contemporary Chicano facing the dilemma of assimilation or ethnic preservation.

. "La Lutte du Chicano sur le plan de l'ecriture: Ou la face litteraire du mouvement chicano." *Les Langues Modernes* 80, no. 3 [1986]:45-S]

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Saldivar, Jose David. "The Limits of Cultural Studies." *American Literary History* ~, no. | 1990]:25 I - 66.

An examination of the limitations of the cultural studies movement in the United States through the work of Michael M. J. Fischer, Rolando Hinojosa, Guillermo Gomez-Pena, Renato Rosaldo, and Gloria Anzaldua. Saldivar moves beyond the static category of ethnicity as a self-contained and totalizing form to a global and interactive perspective.

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ybarra-Frausto describes the historical emergence of Chicano poetic consciousness as a long process of militance and resistance, from the eighteenth-century concept of revolution borrowed from Mexico to the mobilization of campesinos in California in the 1960s and the emergence of the *teatro campesino*.