

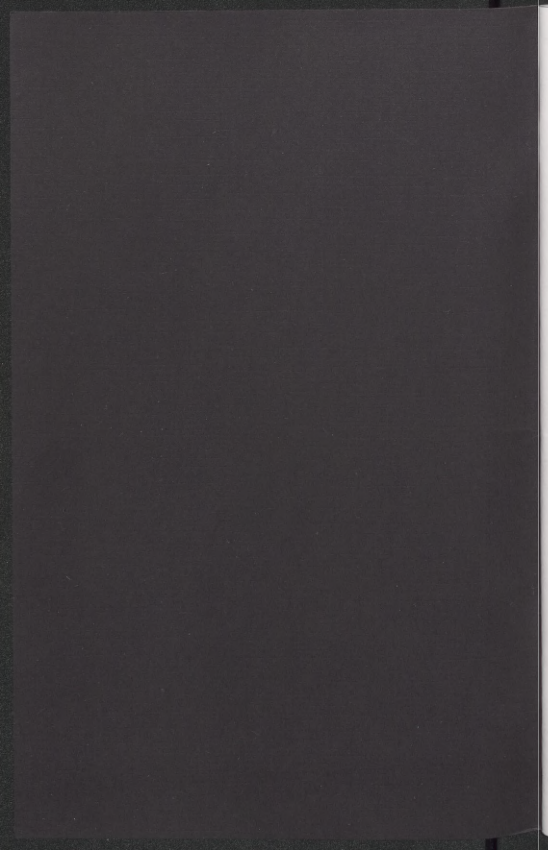
Twenty-Five Years
of Hispanic Literature
in the United States
1965–1990

An Exhibit, with accompanying text,
curated by
Roberta Fernández

Produced and installed by
Patricia Bozeman



M. D. Anderson Library
University of Houston



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November 2, 1992 - January 15, 1993

This library exhibit is mounted as part of "A Joint Conference: Recovering the U. S. Hispanic Literary Heritage and Two Decades of *The Americas Review*," sponsored by Arte Público Press at the University of Houston, November 19-21, 1992. This exhibition, mounted by the Special Collections Department on the first and eighth floors of the M. D. Anderson Library, is on view from November 2, 1992 until January 15, 1993. The Special Collections Department is open Monday-Friday from 8 a.m. to 5 p.m.

Curator's Statement

A literary boom among Latino writers of the United States has been gathering momentum since the mid-1960s. Accompanying this outpouring of fiction, poetry and theater has been an equally important phenomenon—the creation of an audience for the literature. Thus, writers, critics, publishers and arts administrators have sponsored numerous activities which have made this literature accessible to an ever-growing audience. Across the entire country, a vast network exists among writers who read, critique and disseminate each others' work, adding their voice to the present discourse on multiculturalism. Yet, while these activities have been taking place, the greater reading public, for the most part, has not been cognizant of this literary undercurrent. In the last several years, however, an awareness of the potential Latino market has made the literary infrastructure take notice of Latino writers. Mainstream presses and reviews have finally started to catch up with our literature.

It is the intent of this exhibit to address both the literary productivity and the supporting systems that have been in process between 1965 and 1990. Due to the large number of currently active writers, I have chosen to display, in most cases, only one book per writer. Generally, divisions by case have been constructed on a regional basis but due to the mobility that characterizes artists' lives, some writers have been producing works in different parts of the country. Taking this into account, an index has been provided to facilitate the viewer in finding where the work of a particular writer is located.

Self-representation is an important element in this literary movement, and ethnic self-identifying terms vary from region to region. On the East and West coasts, people tend to call themselves "Latinos" but in the Southwest and in Texas, the term "Hispanic" is more commonly used. While I prefer to use the term "Latino," I have tried to honor the terminology that people in different regions use for themselves. Since Arte Público Press, one of the two main sponsors of this exhibit, has opted to use "Hispanic," this is the term I have used when referring to the literature in a generic sense.

Conceptualizing the thematic development of this exhibition has allowed me to recall scenes that were dormant in my memory—scenes from those early days of the literary movement as it played itself out in the San Francisco Bay Area when we all reveled with the exhilaration of knowing we were participants in history. As we sparked one another's creative imagination, we moved away from the formulas of the academy into the challenges of community interaction, thus beginning a dialogue with a public that, many years later, still continues all over this country. This, then, is our composite story, seen from the eyes of one who has had the pleasure of interacting with many of the writers whose work is proudly displayed in this exhibition.

Locating all the material herein listed as part of the exhibit was a challenge. Arte Público Press archives proved to be an invaluable resource, and many individuals generously loaned material to this exhibit: Rodolfo Cortina, Lucha Corpi, Angela de Hoyos, Roberta Fernández, María González, Erlinda Gonzales-Berry, Pedro Gutiérrez, Rosalie Hernández (of the Chicano Literary Contest at the University of California, Irvine), Bertha Ibarra Parle, Nicolás Kanellos, Julián Olivares, Charles Tatum and Helena María Viramontes. Fortunately, the other main sponsor of this exhibit, the Special Collections Department of the University of Houston Libraries, purchased all of Arte Público Press's publications which were not already in its collections and added to its Latino collection some of the latest publications from other presses.

De todo corazón, I wish to acknowledge the tremendous input from two energetic staffs working cooperatively on the many details that have gone into the exhibition and this, its printed record. From Arte Público Press, Julián Olivares read my manuscript for the catalog and exhibit labels and offered helpful suggestions regarding style; Victor Espino expertly typeset and designed the catalog, then saw it through to its finished product; Marina Tristán assisted with publicity. From the University of Houston Libraries, Special Collections Department Head, Patricia Bozeman, implemented exhibit installation and supervised the mechanics of initial catalog production and labels. Assisting in these efforts were librarian Heather Moore and staff members Debra Hernández, Barbara Nytes-Baron and Lee Broze. Proofreaders were Virginia Davis and Cristina Iturriaga. Georgia McInnis, an independent Houston photographer, took many of the beautiful photographs found in this exhibit. Once again, the collective efforts of many talents have come together in support of a Latino literary activ-

ity. To Arte Público Press, the Friends of the University of Houston Libraries, the Texas Commission for the Humanities, and Dr. James Pipkin, Acting Dean of the College of Humanities, Fine Arts and Communications, I would like to offer a grateful acknowledgement of their financial assistance to this project.

—Roberta Fernández
Department of Hispanic & Classical Languages
and an editor of Arte Público Press

Exhibit Layout

First floor of M. D. Anderson Library

- Wall case 1 "Over-view of the Exhibit"
- Wall case 2 "Hispanic Theater of the United States"
- Table case 1 "Literary Awards"
- Table case 2 "Recent Works by Latinos"
- Stand-up case 1 "Literature of the Chicano Movement"
- Stand-up case 2 "Southern California Writers"
- Stand-up case 3 "Legacies and the Tejano Writer I"
- Stand-up case 4 "East Coast Writers I"

Eighth floor of the M. D. Anderson Library: Special Collections Department

- Wall case 1 "The San Francisco Literary Boom"
- Wall case 2 "The San Francisco East Bay and Central California"
- Wall case 3 "Literature in the Land of Enchantment"
- Wall case 4 "Legacies and the Tejano Writer II"
- Wall case 5 "East Coast Writers II"
- Wall case 6 "Cuban American Literature"
- Wall case 7 "Literary Reviews"
- Wall case 8 "Opening New Directions"
- Wall case 9 "Foreign Reception to Hispanic Literature of the United States"
- Table case 1 "Arte Público Press: Origins and Present Activities"
- Table case 2 "Metamorphosis: From Manuscript to Book"

The Creation of an Audience

Since the early seventeenth century a rich and varied literature has been created within Hispanic communities in what has come to be known as the continental United States. A wealth of oral tradition flourished in the Spanish colony of our present Southwestern states; theater, poetry, *dichos* (folk sayings) and songs were cultivated and passed on from generation to generation. For example, during the Christmas season, *pastorelas*—shepherd plays—have been re-enacted continuously for over four hundred years in southwestern churches and public spaces.

With the introduction of the printing press into the area of present-day New Mexico in 1834 and, subsequently, into other areas of the Southwest, Spanish-language print media became an important means of creating community identity. The literary pages of the newspapers of Santa Fe, Los Angeles, San Francisco and San Antonio became outlets for the dissemination of literature written by Spanish and Latin American writers at the same time that they offered local writers, particularly poets, the opportunity to get into print. In the early twentieth century, serialized novels were popular among the growing Hispanic population; the first and best-known novel of the Mexican Revolution, *Los de abajo*, appeared in 1915 in serialized form in the newspaper *El Paso del Norte* prior to its being published in Mexico.

Since the majority of this literature was written in Spanish at a time when the cultural expressions of the Hispanic people in the United States were not perceived as a vital component of the American experience, these literary creations have remained, for the most part, unknown. The task of the Rockefeller-sponsored "Recovering the U. S. Hispanic Literary Heritage Project," based at the University of Houston, will be to recover works of literary value that remain unpublished in the archives of Hispanic communities throughout the United States. In the future, this research by scholars, who teach in universities throughout the United States, will challenge the canon of the literatures of the Americas. As a result of the recovery of

manuscripts of Hispanic writers of the United States and of the subsequent publication of these works, it is expected that definitions of both American literature and Latin American literature will eventually be broadened to include the work of Hispanic writers of the United States. Thus, the words of Walt Whitman will become a reality: "To the composite American identity of the future, the Spanish character will supply some of the most needed parts."

The Hispanic Literary Renaissance, 1965-1990

While the literature of the Hispanic peoples in the United States has flourished for well over two hundred years, it is in the last twenty-five years that a Hispanic literary renaissance has been taking place throughout the United States. This literature has evolved out of the particular historical situations of an oppressed minority whose writers perceive themselves as socially committed to the elimination of the colonial status of their people. As such, contemporary Hispanic literature is, in essence, a literature of resistance to economic, social, cultural, and generic oppression.

For the most part, Hispanic writers have attempted to create new literary models which make their literature an exciting challenge to existing cultural norms. While a few writers create primarily in Spanish, the majority of contemporary Hispanic writers are writing in English, although some usage of Spanish appears in almost all of their work. Their perspective is that of the bilingual, bicultural individual whose view of the world is, at times, ironic and, always, complex. Crossing boundaries has become the dominant metaphor for both the content and the style of contemporary Hispanic literature with its emphasis on individual and group identity.

By no means is this literature homogeneous. The Chicana writer from Los Angeles, the Puerto Rican essayist from New York, the Cuban-American playwright from Miami, the poet from New Mexico, the Mexican-American fiction writer from Texas, the Chilean-American novelist from Washington, and the Nicaraguan-American satirist from San Francisco—all add their individual contribution to the growing body of literature identifiable as Hispanic literature of the United States.

In the last few years, prestigious literary prizes have been awarded to the work of Hispanic writers: the American Book Award, the National Book Award, the Casa de las Américas Prize, the Pulitzer Prize, and numerous other awards have been garnered by different writers. How their literature came to be recognized and honored is a parallel story for, in addition to the writing and publishing of these works, a great effort has been made to create an audience for this literature.

Numerous reviews/*revistas* have been created, readings have been organized, bookfairs and festivals have taken place, writers' workshops have been held and literary contests have been sponsored—all activities that have brought attention to new writers. Publishing houses such as Arte Público Press, the Bilingual Review Press, Third Woman Press, Pajarito Publications, Casa Editorial, and Fuego de Aztlán have all served to introduce important writers to the public. Some of these writers have gone on to be published by mainstream and university presses; others have opted to remain with the Hispanic presses in order to continue the movement for Hispanic literary self-determination. With so much activity supporting such an array of creative effort, it is no wonder that the Hispanic literary movement is projected to produce the most vital and innovative literature of the United States in the twenty-first century.

Overview of the Exhibit

Citations

- Juan Bruce-Novoa.** *Retrospace: Collected Essays on Chicano Literature*. Houston: Arte Público Press, 1990.
- Cordelia Candelaria.** "Hidden Complacencies" and "Nerve of Feeling" in *American Book Review* (New York). Volume XI, number 6, January–February 1990.
- Ray González, editor.** *Without Discovery: A Native Response to Columbus*. Seattle: Broken Moon Press, 1992.
- Guillermo E. Hernández.** *Chicano Satire: A Study in Literary Culture*. Austin: University of Texas Press, 1991.
- María Herrera-Sobek.** *The Mexican Corrido: A Feminist Analysis*. Bloomington: Indiana University Press, 1990.
- Luis Leal.** *Aztlán y México: Perfiles literarios e históricos*. Binghamton, New York: Bilingual Press/Editorial Bilingüe, 1985.
- Delia Poey and Virgil Suárez, editors.** *Iguana Dreams: New Latino Fiction*. With a preface by Oscar Hijuelos. New York: Harper Perennial, 1992.

Charles M. Tatum, editor. *New Chicana/Chicano Writing*. Volume II. Tucson: The University of Arizona Press, 1992.

Boletín de la Asociación de Escritores Latinoamericanos/Association of Latin American Writers Newsletter (New York). Volume I, number 2, no date.

Hispanic Books Bulletin (Tucson). Volume IV, numbers 1 & 2, 1990.



Hispanic Theater of the United States

Citations

- Iván Acosta.** *El Super (Tragi-Comedy)*. Miami: Ediciones Universal, 1982.
- Linda Feyder**, editor. *Shattering the Myth: Plays by Hispanic Women*. Selected by Denise Chávez. Houston: Arte Público Press, 1992.
- Jorge Huerta**, editor. *Necessary Theater: Six Plays about the Chicano Experience*. Houston: Arte Público Press, 1989.
- Nicolás Kanellos.** *A History of Hispanic Theatre in the United States: Origins to 1940*. Austin: University of Texas Press, 1990.
- Cherríe Moraga.** *Giving Up the Ghost: Teatro in Two Acts*. Los Angeles: West End Press, 1986.
- Carlos Morton.** *Johnny Tenorio and Other Plays*. Houston: Arte Público Press, 1992.
- M. Elizabeth Osborn**, editor. *On New Ground: Contemporary Hispanic-American Plays*. New York: Theatre Communications Group, 1987.
- Miguel Piñero.** *Short Eyes: A Play*. New York: Noonday Press, 1975.
- Dolores Prida.** *Beautiful Señoritas and Other Plays*. Houston: Arte Público Press, 1991.
- Luis Valdez.** *Zoot Suit and Other Plays*. Houston: Arte Público Press, 1992.
- "Theater: Visions from the Past" in *Time*. (Issue devoted to Latino Culture.) Volume CXXXII, number 2, July 11, 1988.



Literary Awards

Books written by Hispanic writers have received numerous prestigious awards. In the early 1970s, the Quinto Sol literary prizes were given to Hispanic writers as a means of fomenting literary creativity. The tradition continued with the University of California, Irvine, Literary Contest, presently celebrating its 17th year of competition. The literary awards of the University of Texas at El Paso and the Letras de Oro Award of Miami are given for works written in Spanish. Other awards are given by multicultural groups in the United States to writers of color, i.e. the American Book Award of the Before Columbus Foundation and the award of the Multicultural Publishers Exchange, Inc. The literary prize of the Casa de las Américas, which has been given to two writers of Hispanic literature of the United States, is one of Latin America's most prestigious literary recognitions. The National Book Award and the Pulitzer Prize are the most coveted literary awards in the United States. Compositely, Hispanic writers have received all of these awards.

Citations

- Ricardo Aguilar, Armando Armengol, and Oscar U. Somoza**, editors. *Palabra nueva: Cuentos chicanos*. El Paso: Texas Western Press, 1984. (The University of Texas at El Paso Literary Award for Fiction Written in Spanish.)
- Rudolfo A. Anaya**. *Bless Me, Ultima: A Novel*. Berkeley: Tonatiuh-Quinto Sol Publications, 1972. (Second Quinto Sol Literary Award, 1971.)
- Ron Arias**. *The Road to Tamazunchale: A Novel*. Tempe, Arizona: Bilingual Press/Editorial Bilingüe, 1987. (University of California, Irvine, First Chicano Literary Contest for Short Fiction, 1975: For Chapter VII submitted as an independent short story.)
- Elena Castedo**. *Paradise*. New York: Warner Books, 1990. (National Book Award Finalist, 1990.)

- Ana Castillo.** *The Mixquiahuala Letters*. Tempe, Arizona: Bilingual Press/Editorial Bilingüe, 1986. (American Book Award for Fiction, 1987.)
- Lorna Dee Cervantes.** *From the Cables of Genocide: Poems on Love and Hunger*. Houston: Arte Público Press, 1991. (Patterson Poetry Prize, 1992.)
- Karen Christian**, editor. *Irvine Chicano Literary Prize 1988–1989/1989–1990*. Irvine, California, 1991. (Includes winners of the University of California, Irvine, Chicano Literary Contest, 1988–1990.)
- Sandra Cisneros.** *The House on Mango Street*. Houston: Arte Público Press, 1985. (American Book Award for Fiction, 1986.)
- Roberta Fernández.** *Intaglio: A Novel in Six Stories*. Houston: Arte Público Press, 1990. (Multicultural Publishers Exchange Fiction Award, 1991.)
- Oscar Hijuelos.** *The Mambo Kings Play Songs of Love*. New York: Farrar, Straus, Giroux, 1989. (Pulitzer Prize for Fiction, 1990.)
- Rolando R. Hinojosa.** *Generaciones y semblanzas*. Berkeley: Editorial Justa Publications, 1977. [Previously published as *Klail City y sus alrededores*. Havana: Casa de las Américas, 1976.] (Casa de las Américas Award, 1973.)
- Tomás Rivera.** "... y no se lo tragó la tierra"/"... and the earth did not part." Berkeley: Quinto Sol Publications, 1971. (First Quinto Sol Literary Award, 1970.)
- Jim Sagel.** *Tunomás Honey*. Ypsilanti, Michigan: Bilingual Press/Editorial Bilingüe, 1983. (Casa de las Américas Award, 1981.)
- Gary Soto.** *The Elements of San Joaquín*. Pittsburgh: University of Pittsburgh Press, 1977. (United States Award of the International Poetry Forum, 1976.)
- First Chicano Literary Prize: Irvine 1974–1975.* Irvine: University of California, Irvine, 1975. (Includes winners of the University of California, Irvine, First Chicano Literary Award, 1975.)
- Second Chicano Literary Prize: Irvine 1975–1976.* Irvine: University of California, Irvine, 1976. (Includes winners of the University of California, Irvine, Second Chicano Literary Award, 1976.)



Recent Works by Latinos

In recent years, Latino writers from many different national backgrounds have been published by both mainstream and small presses. Among the books that have received the most attention nationally are the following:

Julia Alvarez. *How the García Girls Lost Their Accents.* New York: Plume, 1992.

Jimmy Santiago Baca. *Working in the Dark: Reflections of a Poet of the Barrio.* Santa Fe: Red Crane Books, 1992.

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

Rima de Vallbona. *Mundo, demonio y mujer.* Houston: Arte Público Press, 1991.

Ramón "Tianguis" Pérez. *Diary of an Undocumented Immigrant.* Translated by Dick J. Reavis. Houston: Arte Público Press, 1991.

Richard Rodriguez. *Days of Obligation: An Argument with My Mexican Father.* New York: Viking, 1992.

Victor Rodriguez. *Eldorado in East Harlem.* Houston: Arte Público Press, 1992.

Thomas Sánchez. *Mile Zero.* New York: Alfred A. Knopf, 1989.

Victor Villaseñor. *Rain of Gold.* Houston: Arte Público Press, 1991.



Literature of the Chicano Movement

In 1965, César Chávez organized a strike in Delano, California, among the farmworkers. This was the beginning of what came to be known as the Chicano Movement for Civil Rights. That same year, as a means of raising awareness for the strike among the farmworkers, Luis Valdez founded the Teatro Campesino. Out of these two social and cultural events grew the literary movement that identified itself with the "*movimiento*" and served as an instrument of self-definition and social struggle. In many ways, this was an *Indigenista* movement that bore the characteristics of other *Indigenista* movements in Latin America: it was led by *mestizos* who created a mythology around the grandeur of the Indian past as a means of claiming for themselves a place in contemporary society. The writers of the "*movimiento*" issued proclamations about Aztlán, the place of origin of the Aztecs, which came to signify the Chicano homeland or the Southwest. The "Plan Espiritual de Aztlán" espoused the concept of "brotherhood" or *carnalismo*, a spirit which characterized the literature of the "*movimiento*" with its heavy emphasis on male heroes as portrayed in the best known poem of the period, "I Am Joaquín." Two other important inspirations for the literature of the Chicano movement were "the *barrio*" and its hero, the "*Pachuco*." A number of critics of this period created the canon of Chicano literature, and only the works that bore the above-named characteristics came to be accepted as authentic "Chicano literature." Presently, a younger generation of critics and activists have tended to deconstruct the tenets of "movement literature" in order to open up a space for their own creative efforts.

Citations

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- Rudolfo A. Anaya and Francisco A. Lomelí**, editors. *Aztlán: Essays on the Chicano Homeland*. Albuquerque: Academia/El Norte Publications, 1989.
- Raymond Barrio**. *The Plum Plum Pickers*. Tempe, Arizona: Bilingual Press/Editorial Bilingüe, 1984.
- Angela de Hoyos**. "On the Dangers Encountered For the Sake of Society" and "Cuento de Hadas" in *Revista Río Bravo* (Laredo, Texas). 1988.
- Abelardo Delgado**. "La Guadalupana" in *Canto al Pueblo: An Anthology of Experiences*. San Antonio: Penca Books, 1978.
- Sergio Elizondo**. "Antiperros" in *El Grito* (Berkeley). Volume III, number 4, Summer 1970.
- Rodolfo Gonzales**. *I Am Joaquín: An Epic Poem*. Denver: El Gallo Newspaper, 1967.
- José Montoya**. "El Louie" (typeset for this exhibit by Victor Espino of Arte Público Press).
- Raúl Salinas**. "A Trip Through the Mind Jail" in *Literatura Chicana: Texto y Contexto/Chicano Literature: Text and Context*. Antonia Casteñeda Shular, Tomás Ybarra-Frausto and Joseph Sommers, editors. Englewood Cliffs, New Jersey: Prentice Hall, 1972.
- Carmen Tafolla**. "Amarillo" in *Festival Flor y Canto II: An Anthology of Chicano Literature From the Festival Held March 12-16, 1975, Austin, Texas*. Albuquerque: Pajarito Publications, (1979?).
- Oscar Zeta Acosta**. *The Autobiography of a Brown Buffalo*. San Francisco: Straight Arrow Books, 1972.
- Chismearte* (Los Angeles). Volume I, number 3, 1977.
- "El Plan Espiritual de Aztlán" in *Aztlán* (Chicano Studies Center, University of California, Los Angeles). Volume I, number 1, Spring 1970.



Legacies and the Tejano Writer

Texas has produced more contemporary writers of Mexican ancestry than any other state in the country. Even when the writers live away from their native land, the subject of their work tends to be linked to the centuries-old heritage of *mexicano* culture in Texas, particularly to that of South Texas. The United States-Mexican border is longer in Texas than in any other state and, as a general rule, Tejanos are close to their Mexican roots. Their communities have a higher percentage of *mexicanos* than those of other states, and a unique Tejano culture has evolved in many cultural spheres: in literature, in music, and in the visual and culinary arts.

As a whole, Tejano writers are closely identified with the area of the state in which they spent their youth. Thus, many writers are closely linked to particular communities even though they may no longer reside there:

- | | |
|--------------|--|
| El Paso: | Aristeo Brito, José Antonio Burciaga, Ray González, Arturo Islas,* Pat Mora, Estela Portillo Trambley, John Rechy, Ricardo Sánchez |
| The Valley: | Gloria Anzaldúa, Irene Beltrán Hernández, Lionel García, Genaro González, Rolando Hinojosa, Américo Paredes |
| Laredo: | Roberta Fernández, Carlos Nicolás Flores |
| San Antonio: | Angela de Hoyos, Inés Hernández Tovar, Max Martínez, Tomás Rivera,* Carmen Tafolla, Evangelina Vigil, Xelina |
| Austin area: | Raúl Salinas, Juan Rodríguez, Tino Villanueva |

Headed by Nicolás Kanellos, Arte Público Press at the University of Houston plays an important role in the national and international literary world. Houston draws many Hispanic writers to readings, bookfairs and conferences, and a good number of writers now call Houston home, including the Spanish poet Pedro Gutiérrez

*deceased

Revuelta and the Costa Rican novelist Rima de Vallbona.* *The Americas Review*, formerly *Revista Chicano-Riqueña*, published through Arte Público Press and edited by Julián Olivares, is celebrating its 20th anniversary and now has the longest life-span of any literary review devoted to Hispanic literature of the United States.

Other reviews that have played an important role in disseminating works by Tejano writers include *Caracol*, *Mictlán*, *Revista Río Bravo*, *Tejidos*, *Tonantzín*, and *The Guadalupe Review*. The literary contest at the University of Texas, El Paso, has supported the work of writers from both sides of the border. And the Annual Book Fair sponsored by the Guadalupe Center in San Antonio has become one of the most important bookfairs in the country. Under the direction of Ray González, the Literature Program at the Guadalupe Center supports emerging writers with a series of writing workshops led by important, well-known poets and writers of fiction. Chicano-owned bookstores (Raúl Salinas's in Austin and Ricardo Sánchez's in San Antonio) invigorate the community by sponsoring numerous cultural events.

Citations I**

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

Irene Beltrán Hernández. *Heartbeat Drumbeat*. Houston: Arte Público Press, 1992.

Aristeo Brito. *The Devil in Texas/El Diablo en Texas*. Translated from the Spanish by David William Foster. Tempe, Arizona: Bilingual Press/Editorial Bilingüe, 1990.

Angela de Hoyos. *Woman, Woman*. Houston: Arte Público Press, 1985.

Ray González. *From the Restless Roots*. Houston: Arte Público Press, 1986.

Rolando Hinojosa. *Los amigos de Becky*. Houston: Arte Público Press, 1991.

Arturo Islas. *The Rain God: A Desert Tale*. Palo Alto: Alexandrian Press, 1984.

*See Exhibit case devoted to the work of Arte Público Press on the eighth floor of the Library.

**See Stand-up case 3 on the first floor of the Library.

- Pat Mora.** *Communion*. Houston: Arte Público Press, 1991.
- Tomás Rivera.** *Tomás Rivera: The Complete Works*. Edited by Julián Olivares. Houston: Arte Público Press, 1991.
- Ricardo Sánchez.** *Canto y Grito Mi Liberación: The Liberation of a Chicano Mind*. Garden City, New York: Doubleday & Company, 1971.
- "Viewpoint: A Conversation with Rolando Hinojosa-Smith" in *Texas Arts* (Texas Commission on the Arts, Austin). Volume I, number 2, Summer 1983.

Citations II*

- Martha P. Cotera.** *Diosa y Hembra: The History and Heritage of Chicanas in the U. S.* Austin: Information Systems Development, 1976.
- Lionel G. García.** *Hardscrub*. Houston: Arte Público Press, 1990.
- Genaro González.** *Rainbow's End*. Houston: Arte Público Press, 1988.
- Max Martínez.** *A Red Bikini Dream*. Houston: Arte Público Press, 1990.
- Américo Paredes.** *Between Two Worlds*. Houston: Arte Público Press, 1991.
- Estela Portillo Trambley.** *Sor Juana and Other Plays*. Tempe, Arizona: Bilingual Press/Editorial Bilingüe, 1983.
- Evangelina Vigil.** *Thirty an' Seen a Lot*. Houston: Arte Público Press, 1982.
- Tino Villanueva.** *Shaking Off the Dark*. Houston: Arte Público Press, 1984.



*See Wall case 4 on the eighth floor of the Library.

Southern California Writers

Today, the population of people of Mexican descent in Los Angeles is larger than is the Mexican population of Guadalajara, the second largest city in Mexico; with its ever-increasing population of Latinos from every country in Central and South America, the City of Angels ranks as one of the great urban centers of the Americas, and is home to many of the best writers of Latino heritage in the United States. The Centro Cultural de la Raza of San Diego, and La Plaza de la Raza and the Instituto Cultural Mexicano in Los Angeles are cultural centers of great vitality in Southern California. The Chicano Studies Centers at the campuses of the University of California in Los Angeles, Irvine, Riverside and San Diego have nurtured and published Latino writers. The University of California at Irvine, in particular, through its Literary Contest, now in its 17th year, has encouraged Latino literary creativity.

In the late 1960s, a group of writers in San Diego flourished around the poet Alurista, who is credited with the re-creation of the modern-day myth of Aztlán. Alurista's *Indigenista* writers produced the literary review *Maize*, which promoted the values then perceived as inherent to Chicano literature: bilingualism, homages to the *barrio* and to *carnalismo*, and a commitment to bettering the social conditions of *la gente* (the people).

Other literary activities in Southern California revolved around the Chicana activist and scholar Rosaura Sánchez and her circle which published the work of women writers in *Requiza treinta y dos*. Graduate students of the Spanish Department at the University of California, Irvine, initiated the review *Melquiades*, and in Los Angeles, *Chismearte* served as an important publishing outlet for local writers. Luis Valdez's *Zoot Suit* had its debut at the Mark Taper Forum in 1978, and, until recently, other Latino plays had their first run at the Los Angeles Theater Center. Many Latino writers have participated in the reading series offered by Beyond Baroque in Venice, California. Throughout the southern part of the state, numerous Latino literary activities take place on a continuous basis.

Citations

- Pedro Gutiérrez Revuelta.** *Del amor presente y de la ausencia de amor.* San Diego: Atticus Press, 1982.
- Alejandro Morales.** *The Rag Doll Plagues.* Houston: Arte Público Press, 1992.
- Elías Miguel Muñoz.** *The Greatest Performance.* Houston: Arte Público Press, 1991.
- Mary Helen Ponce.** *Taking Control.* Houston: Arte Público Press, 1987.
- Naomi Quiñónez.** *Sueño de Colibrí/Hummingbird Dream.* Los Angeles: West End Press, 1985.
- Marta Ester Sánchez.** *Contemporary Chicana Poetry: A Critical Approach to an Emerging Literature.* Berkeley: University of California Press, 1985.
- Rosaura Sánchez,** editor. *Requiza treinta y dos.* La Jolla: University of California, San Diego, 1979.
- Gina Valdés.** *There Are No Madmen Here.* San Diego: Maize Press, 1981.
- Helena María Viramontes.** *The Moths and Other Stories.* Houston: Arte Público Press, 1985.
- Xelina.** "esterilización" in *Literatura fronteriza: Antología del primer festival, San Diego-Tijuana, Mayo 1981.* San Diego: Maize Press, 1982.
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East Coast Writers

The East Coast literary establishment of the United States has long considered recognition by the New York publishing world to be the maximum honor a writer can receive. Latino writers, who see themselves and their work as a contestation, challenge this type of cultural hegemony. In the view of novelist Isabel Allende, the most exciting work presently being written in the United States is Latino literature. Its writers, like other writers of color, are introducing to the international literary scene new directions, stylistically and content-wise. Up until now, mainly small presses have nurtured this literature.

Puerto Ricans, the largest Latino group on the Northeastern coast of the United States, tend to be committed to the elimination of their colonial status both on the mainland and on the island. Their perspective is ironic, their linguistic expression is bilingual in English and Spanish, and their content at times is linked to the themes of immigrant literature, that is, to the question of finding one's identity in a new homeland.

The first contemporary work of a mainland Puerto Rican to receive acclaim was Piri Thomas's *Down These Mean Streets* (1967), with its close links to the urban crisis of Black youth as exemplified in Claude Brown's best-selling *Manchild in the Promised Land*. The New York publishing world thought it had found its female counterpart in Nicholasa Mohr, who, instead, opened up new paths for Hispanic women writers by insisting on representing the sensibilities of adolescent women in the barrio. Her book, *Nilda*, became a bestseller on its own terms.

Latino writers from other national groups are quite active on the East Coast. Some of the best known are Marjorie Agosín (Chilean-American), Julia Alvarez (Dominican-American),* Elena Castedo (Chilean-American),** Oscar Hijuelos (Cuban-American)** and the recently published Cuban-American writer Cristina García whose

*See Exhibit case on Recent Works by Latinos on the first floor of the Library.

**See Exhibit case on Literary Awards on the first floor of the Library.

1992 novel, *Dreaming in Cuban*, is a finalist for the National Book Award.*

The literature of Latino writers on the East Coast is supported by the Nuyorican Poets Cafe in Greenwich Village with its numerous literary readings, and the community is linked through the newsletter of ¡AHA!—the Association of Hispanic Artists. The review *Brújula/Compass* includes interviews with Latino writers as well as their work, and Kitchen Table Women of Color Press in Albany, New York publishes work by women from different parts of the country. Many colleges and universities on the East Coast sponsor numerous conferences and literary readings. Writers from throughout the country, but especially those from the East Coast, are awarded residencies in artists' colonies at MacDowell Colony in New Hampshire, Yaddo in Saratoga, New York, and the Millay Colony for the Arts in Austerlitz, New York.

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* See Wall case 5 on the eighth floor of the library

The San Francisco Literary Boom

In the late 1950s, Allen Ginsberg and the Beat poets introduced the drama of "performance art" into poetry readings in San Francisco. By the early 1970s, literary readings had achieved a highly creative level, unique to the San Francisco Bay Area. Weekly announcements in *Poetry Flash* testify to the numerous readings that, year after year, occur in the Bay Area on a daily basis. To this flourishing public literary activity, Latino writers have added their own rhythm and energy.

Unique also to San Francisco has been the solidarity among writers of color, inherent to the concept of Third World literature of the United States. Cecil Williams's Glide Memorial Church and the Mission Cultural Center were only two of the numerous locales where Asian American, Black, Chicano/Latino and Native American writers performed together in literary readings. Through these readings an audience for their work emerged even before the works appeared in print. It was not unusual for requests for specific poems to be called out from amongst the audience as writers began their readings. For the writers, a composite energy built up from the interaction with the audience and with each other which, in turn, nurtured their imagination and their pen.

Collectivity, then, was an important characteristic of the Third World literary movement, and Latino writers, with roots in numerous Latin American countries, contributed greatly to the San Francisco Third World literary scene. The Pocho Che Collective, a loose coalition of writers, began in the East Bay in the late 1960s as an extension of the Third World student movement at University of California, Berkeley. Led by Roberto Vargas from Nicaragua, Nina Serrano, of Colombian heritage, Alfonso Maciel from Peru, and Alejandro Murguía, originally from Mexico, the Pocho Che Collective published some of the first books of the contemporary Latino literary renaissance. By the early 1970s, the group joined efforts with other writers of color in San Francisco, such as Janice Mirikitani, Jessica Tarahata Hagedorn, and Ntozaki Shange, to form the Third World

Collective which published the first anthology of literature written by women of color in the United States. The Latino writers began publication of their own review *Tin Tán*. By the mid-1970s, the group had established the Mission Cultural Center on 24th Street, the heart of the Latino district of San Francisco. The Mission Cultural Center promoted all of the various aspects of the Latino arts: the visual arts, the movement arts, theater and literature.

In the late 1970s, the founding members of the Mission Cultural Center became active in Central American activities. In support of the people's struggle, Alejandro Murguía departed for Nicaragua; later, when he returned, he formed the Roque Dalton Cultural Brigade and wrote a book about his experiences in Nicaragua, *Southern Front*. In the interim, Poetasumanos, led by Juan Felipe Herrera and Francisco Alarcón, began a new collective around the *Tecolote Literario*. By the mid-1980s, new writers began to emerge from amongst the Central American community in San Francisco. The constant cycle of new energy continues as younger Latino writers add their creative efforts to the active literary scene.

Today, the Mission Cultural Center ranks as one of the most dynamic centers in the most creative city of the United States. *Carnaval*, a collective expression which merged all of the arts into a uniquely San Francisco public performance, began at the Mission Cultural Center. The *Carnaval* parade became so successful that, in the 1980s, city arts administrators took it out of the Mission District and turned it into one of San Francisco's most colorful tourist attractions, an example of the impact that Latino writers and artists are having on mainstream American culture.

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The San Francisco East Bay and Central California

Californians think nothing of traveling for two hours to attend an art opening or a play. Artists, in particular, stay in touch with one another's latest accomplishments. In the 1970s, writers in Oakland and Berkeley drove north to Sacramento to attend the poetry readings organized by José Montoya at the Reno Club. On other occasions, they would head south to San Jose to see a performance of the Teatro de la Gente. In turn, artists from other parts of the state came to events in the East Bay. An astonishingly creative boom in the arts was nurtured by this interaction.

In Berkeley, Octavio Romano's Tonatiuh-Quinto Sol Publications published *El espejo* in 1967, the first anthology of modern Chicano literature. In 1970, Tonatiuh-Quinto Sol Publications began to sponsor an annual fiction contest, resulting in the publication of several works still considered among the best of Chicano literature. Among them were ... *y no se lo tragó la tierra* / ... *and the earth did not part* by Tomás Rivera and *Bless Me, Ultima* by Rudolfo Anaya, winners of the 1970 and 1971 contests respectively.* Two other presses were also established: Herminio Ríos's Justa Publications in Hayward and a press associated with the Chicano Studies Program at the University of California, Berkeley—Fuego de Aztlán Publications, spear-headed by Oscar Treviño. In San Jose, Lorna Dee Cervantes published poetry chapbooks through Mango Publications, a kitchen-table press. By the early 1980s all of these early Chicano presses had ceased their activity but other presses had emerged: Arte Público Press headed by Nicolás Kanellos in Houston and Bilingual Review/Revista Bilingüe Publications headed by Gary Keller in Tempe, Arizona. Between 1979 and 1982, at Mills College in Oakland, Roberta Fernández coordinated *Prisma: A Multicultural, Multilingual Women's Literary Review*; and in 1981, at Indiana University, Norma Alarcón published the first issue of *Third Woman*, a review also dedicated to works by women. Third

*See Exhibit case on Literary Awards on the first floor of the Library.

Woman Press is now housed at the University of California, Berkeley, where Dr. Alarcón is a professor in the Department of Ethnic Studies.

Margaret Shedd, director of the Centro Mexicano de Escritores in Mexico City between 1950-1968, helped to establish Aztlán Cultural in Berkeley in the early 1970s along with Lucha Corpi, Roberta Fernández, Eduardo Hernández and Guillermo Hernández. Aztlán Cultural promoted all of the Chicano arts. With several grants from the California Arts Council and other sources, the organization sponsored literary festivals and conferences, initiated a Bilingual Arts Program in the Oakland Schools and sponsored a photography exhibit, curated by Carolina Juárez, which traveled to Erlangen, Germany. In the early 1980s, Aztlán Cultural combined efforts with Juan Felipe Herrera and Francisco Alarcón of Poetasumanos to form Centro Chicano de Escritores. With funding from the National Endowment for the Arts, the Centro, under the direction of Lucha Corpi, organized literary workshops and readings in Oakland as well as in mid-sized Chicano communities throughout California. Other writers, such as Ana Castillo, Barbara Brinson Curiel, Juan Pablo Gutiérrez and Cherríe Moraga, formed part of the group associated with the Centro Chicano de Escritores. Today, the Centro Chicano de Escritores continues to organize occasional programs.

Latino writers in the East Bay have recently become active in national organizations for writers. Gary Soto and Floyd Salas and a host of other Latino writers are now sponsoring activities through a chapter of PEN, the prestigious national writers' association. Lucha Corpi is a member of the International Sisters in Crime dedicated to the writing of feminist detective novels.

Two of the progenitors of Chicano theater, which mushroomed all over the country in the early 1970s, continue their activities: Luis Valdez's Teatro Campesino, based in San Juan Bautista, and the Teatro de la Esperanza, founded in Santa Barbara by Jorge Huerta and later directed by Rodrigo Duarte. Teatro Campesino events are social as well as artistic phenomena. Its celebration of *Día de los Muertos* (November 2) packs the little mission town with visitors from all over California who come to participate in a procession through the cemetery and to enjoy the traditional theatrical production of "El fin del mundo." The annual *Pastorela*, held in the mission church, attracts an even larger crowd over several weekends. In Santa Barbara, the Teatro de la Esperanza collaborated with Francisco González and Yolanda Broyles González's Christmas pageant, "La aparición de la Virgen del Tepeyac" which, in 1985, initiated the newly-renovated

Presidio Chapel. Since then, the Teatro de la Esperanza has moved to San Francisco, but the Santa Barbara *Pastorelas* have become an annual event. Mobility continues to characterize the actions of Latino artists in California as they travel up and down the state in mutually beneficial interaction.

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Literary Activities in the Land of Enchantment

The centuries-old cultures of Native American peoples are the oldest living examples of creative expressions in the Americas. Hispanic culture in New Mexico, dating back to the late sixteenth century, is the next oldest continuous culture in what constitutes the present-day area of the United States. Santa Fe, one of the administrative centers of the extensive Spanish colonies in the New World, developed its own unique culture and literature as can be seen in such works as Alvar Núñez Cabeza de Vaca's *La Relación* (1542), Gaspar Pérez de Villagra's *Historia de la Nueva México* (1610), the colonial plays "Los Comanches" (1777?) and "Los Tejanos" (1850?), and numerous *pastorelas* (shepherd plays). Oral traditions and Spanish-language newspapers such as *El Crepúsculo de la Libertad*, dating back to 1834, have served as vehicles of cultural transmission in the area.

Like other Spanish-speaking people who were annexed along with the former Mexican territory as a result of the Treaty of Guadalupe Hidalgo of 1848, New Mexicans became the colonized subjects of the United States. As such, in the latter part of the nineteenth century and the early part of the twentieth century, they underwent the indignities that are common experiences to colonized people, for in order to complete the mandates of Manifest Destiny, Anglo-American society propagated a vision of New Mexicans as barbarian, lazy, dark-skinned people whose culture had to be substituted by the hard-working, visionary newcomers before the territory could achieve a level worthy of statehood. [See Cecil Robinson's *With the Ears of Strangers* for a description of the image of the Mexican in American literature. See also David J. Weber's *Foreigners in Their Native Land*.] Thus, ironically, in 1912 the territory with the oldest living cultures in the United States became the last state within the mainland to enter the Union.

The literature of New Mexico bears witness to the anguish of a people who were cognizant of the disappearance of an ancestral way of life. As such, New Mexican writers of the late nineteenth and the early twentieth centuries tended to take a defensive stance in their

work; they wrote typically romantic *costumbrista* literature (literature of customs) as a way of documenting a life-style that they knew would soon disappear. Even though they championed the use of Spanish and the continuation of their Hispanic life-style, writers such as Fabiola Cabeza de Baca, Nina Otero Warren and Cleofas Jaramillo became problematic later for the critics associated with the Chicano movement who viewed their work primarily as a defense of upper-class values.

Having grown up in a society where a large percentage of the population is of Mexican descent, contemporary New Mexican writers have a unique perspective in their work. Their constant contact with Native American cultures has given them a great respect for the land; thus, a mytho-poetics stemming from this concern for the land can be seen in the work of the poet Jimmy Santiago Baca and Rudolfo Anaya's *Bless Me, Ultima*, to date the most widely read novel written by a Hispanic in the United States.

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Legacies and the Tejano Writers II

(Refer to pages 18–20)



East Coast Writers II

(Refer to pages 23–25)



Cuban-American Literature

Silvia Burunat and Ofelia García, the editors of *Veinte años de literatura cubanoamericana* (1988), give emphasis to the fact that Cuban-American literature differs from that of Mexican Americans and Nuyoricans. While the literature of the two main Hispanic groups in the United States is generally one of resistance to the majority culture, Cuban-American literature tends to focus on a nostalgia for Cuban culture and history, a characteristic which, Burunat and García believe, links their literature more to the American ethnic and immigrant experience.

Burunat and García attribute the distinction between their literature and that of the other Hispanic groups mainly to class differences: unlike the great majority of Mexican and Puerto Rican immigrants, the first wave of Cubans to arrive in this country (1959–1962 and 1965–1968) came from the middle class and/or the professional class. Thus, the writers associated with these groups received a traditional Hispanic education in Cuba. Their literature, written in Spanish, upholds the values of their class and focuses on the historical reason for their exile—the Cuban Revolution. While this wave of immigrants has refrained from assimilating linguistically and culturally to mainstream America, they, nonetheless, have had the skills to experience a high degree of economic success in this country. Thus, they have no reason to feel confrontational towards Anglo-Saxon culture and their literature lacks an activist tone.

Burunat and García point out that a large percentage of the next wave of Cuban immigrants (1980), the *Marielitos*, were non-white and poor. As a less privileged group of Cubans, the *Marielitos* have experienced racial and class prejudice and, generally, have more in common with other Hispanic groups in the United States than they do with the elite Cubans who arrived in the 1960s. Burunat and García project that by the year 2000 the literature stemming from this second group will be written in English and will have a tone similar to that of the literature of Hispanic activism. A third component of the Cuban-American community are the children of the first wave of immigrants

who do not share their parents' enthusiasm for a literature written in a purist's Spanish. They have no memories of the Cuban natural setting nor do they experience nostalgia for the Cuba of their parents' youth. Yet, their immigrant parents have carefully nurtured in them an appreciation for their Cuban heritage.

Thematically, the literature of this last group tends towards the American assimilationist experience common to the literature of other first-generation ethnic Americans. The best-known example of this perspective is Oscar Hijuelos's Pulitzer Prize-winning novel, *The Mambo Kings Play Songs of Love* (1989).^{*} Yet the Cuban-American novel is still in flux, for Cuban-born Cristina García's novel *Dreaming in Cuban*—a finalist for the 1992 National Book award—is steeped in memories of Cuba and centers on the effect of the revolution on several generations of exiles. Thulani Davis, in the *New York Times Book Review* of May 17, 1992, describes García's book as "the latest sign that American literature has its own hybrid off-spring of the Latin American school."

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^{*}See Exhibit case on Literary Awards on the first floor of the Library.

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Arte Público Press: Origins and Present Activities

In 1972, Luis Dávila and Nicolás Kanellos published the first issue of *Revista Chicano-Riqueña* at Indiana University Northwest in Gary, Indiana. Dedicated to the works of Hispanic writers, the review expanded its activities in 1979 when, under the rubric of "Arte Público Press," it published its first book, Tato Laviera's *La Carreta Made a U-Turn*. In 1980, when Nicolás Kanellos joined the faculty of the Department of Hispanic and Classical Languages at the University of Houston, the review and the press moved to this Texas city. A year later, when Julián Olivares joined the same department, he assumed the position of editor of *Revista Chicano-Riqueña*. To commemorate its tenth anniversary in 1982, *Revista Chicano-Riqueña* published *A Decade of Hispanic Literature*, a compilation of its best works to date. In 1986, both for marketing purposes and to identify itself hemispherically, the review underwent a name change to *The Americas Review*.

Under the direction of Nicolás Kanellos, Arte Público Press has grown to be the largest publisher of Hispanic literature of the United States, presently publishing a minimum of twenty-five books per year and keeping its backlist constantly available to new readers. In the last twenty years, through its various outlets, Arte Público Press has published the work of almost all of the writers associated with the movement for Hispanic literary self-determination. In this way, the press has realized its goal to introduce future major American writers to a reading public.

Today the press is growing at a rapid pace. Two years ago, Victor Espino, a computer scientist with a Ph.D. in Mathematics, joined the publications department staff as a consultant. Through the introduction of new electronic printing technologies, Espino has been responsible for an eighty percent growth in the number of pages produced by the press. He is now Arte Público Press's Managing Editor. At the same time, Roberta Fernández joined the faculty of the University of Houston's Department of Hispanic and Classical Languages.

With a joint appointment as an editor at the press, she has brought new skills to the editorial staff.

A landmark in Arte Público Press's development occurred in 1992. Based on the recommendation of Tomás Ybarra-Frausto (the Latin American programs expert at the Rockefeller Foundation), Arte Público Press received from this foundation over one-tenth of a projected \$20 million budget, extended over a ten-year period, to embark on the "Recovering the U. S. Hispanic Literary Heritage Project." With Nicolás Kanellos as Principal Investigator, Teresa Marrero as Coordinator, and an Advisory Board of respected Hispanic literary scholars from throughout the United States, the project will be identifying, recovering, and publishing manuscripts of Hispanic writers that date back to the Spanish colony. With such an enormous task ahead, Arte Público Press is once again redefining its mission.

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Metamorphosis: From Manuscript to Book

In the summer of 1991, Arte Público Press published its first hard-cover book, *Rain of Gold*, by Victor Villaseñor, followed by three other hard-cover books: Alejandro Morales's *The Rag Doll Plagues*, Floyd Salas's *Buffalo Nickel* and Lucha Corpi's *Eulogy for a Brown Angel*. For the most part, the steps that such publications undergo in their transformation from manuscript to book form are not known by the general public. Herein is an example of the various stages undergone in the production process of each of two books: Floyd Salas's *Buffalo Nickel*, edited by Nicolás Kanellos; and Lucha Corpi's *Eulogy for a Brown Angel*, edited by Roberta Fernández.

A manuscript reaches Arte Público Press either because it was solicited from a writer or because the writer sent in a letter of inquiry. Writers who send in unsolicited manuscripts may wait up to four months before being informed about whether or not their manuscript is being considered for publication. Solicited manuscripts receive a response within a period of six weeks to three months.

Once a manuscript is accepted, a working relationship is established between the author and the editor whose task is to help the writer produce the best work that he or she is capable of writing. Editors make suggestions about such broad aspects as structure and plot in addition to paying attention to the details of language usage. An accepted manuscript may still be sent back to the author once, twice or even three times until both author and editor are satisfied with the finished product. The author then sends in the finished manuscript on a diskette. In the case of the Corpi manuscript, the editor and the author worked through several computer-printed versions. The author herself then incorporated her own changes into the diskette. The Salas manuscript was revised by the editor, then sent to the author who either agreed to the changes or justified his choice to stay with the original script. The typesetter then incorporated these changes into the diskette.

After all the changes were inputted into the diskettes, the manuscripts and the material for the front and back covers as well as the

book flaps were given to the Production Department whose task was to convert the word-processed manuscript into a typeset version and to color-code the different phases of the production process.

Each editor used a slightly different approach. In the case of the Corpi manuscript, material from the diskette was electronically typeset and printed on green pages. The editor made corrections, then returned the copy to the managing editor. To keep track of its various phases, the manuscript was then reprinted on yellow paper, and both the author and the editor revised this version. The third typeset version, printed on pink paper, was given to the editor for a final reading before it went to the proofreader. The editor once again made decisions on the proofreader's markings. The managing editor incorporated the final decision of the editor into the text, then ran a series of electronic filter-checks for spelling and punctuation. The galleys were printed, then read again by the editor and by the author. Any corrections made at this stage meant that the editor read the targeted areas before the final galleys were returned to the production manager. Any changes, no matter how small, were once more seen by the editor.

In the case of the *Buffalo Nickel* manuscript, a slightly different editing process was used by the editor, coalescing three steps into one. After the green version was revised, three people read the next version simultaneously: the editor, the author and the proofreader. The editor then incorporated the other two people's comments into his copy. The managing editor followed the suggestions. Then the revised typeset version was seen by the editor and the galleys were prepared, then sent to the author. The editor then focused on the sentences that had been flagged for revision. Once the manuscript was returned to the managing editor, the same steps with the filter-checks were used.

While the manuscripts were in the editing stage, the book covers were designed by Mark Piñón. The entire process took four months since other books simultaneously were undergoing the same process. The galleys accompanied by the cover design were sent off to the printer. Within a six-week period, the blueprints of the books were returned to the managing editor. Once approved, the blueprints were returned to the printer. Shortly thereafter, the books arrived at the press.

While the books were being processed, Assistant Director Marina Tristán prepared publicity packets which were sent out, along with the galleys, to key book-reviewers throughout the country. *Publish-*

ers Weekly is read by all media book editors and purchasing agents at libraries throughout the country; hence, a book that receives a pre-publication announcement in this review is on its way to a wide market. Both books were announced in *Publishers Weekly* and both were debuted at the convention of the American Booksellers Association.

Publicity and marketing strategies begin with the acceptance of the manuscript and continue through the publishing of a book. The in-house publicist works with Elaine Jesmer, a free-lance publicist in Los Angeles, in planning a book tour for the author. Books tours consist of readings and signings at book stores, radio and television appearances, and write-ups in newspapers. In the case of *Rain of Gold*, paperback rights were sold to Dell Publishers, and negotiations are in process for a film for television.

After this long trajectory, the books are ready to be enjoyed by you, the reading public.

Citations

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Floyd Salas. *Buffalo Nickel: A Memoir.* Houston: Arte Público Press, 1992.



Literary Reviews

Since the late 1960s, numerous Hispanic literary reviews have appeared throughout the country. Even though most of them have been short-lived, all of them must be credited with fomenting an interest in the literature of Hispanic writers. In many instances, the Hispanic "little reviews" were the only outlet for writers intent on creating their own aesthetic principles, i.e. the promotion of bilinguality, biculturalism, and the perspective of the *barrio*, characteristics which supported self-definition and self-determination. In the late 1960s and early 1970s, the work of women writers was missing in most publications, appearing primarily in special issues. To improve the situation, women took it upon themselves to open up a space for women writers and, by the late 1970s, reviews specializing in literature written by women began to appear.

As is the case with literary reviews in general, the Hispanic publications have exposed a readership to the work of both better-known writers and to new writers. Over a twenty-year span, these reviews have served two important functions: they have created an audience for Hispanic writers, and they have given writers an opportunity to publish their work when other outlets were closed to them. For this reason, it is important that writers who achieve literary success continue to publish some of their work alongside that of emerging writers so that the next generation of writers can receive the same nurturing they did.

The literary reviews presented in this exhibit case demonstrate widespread publishing sites and great diversity in style.

Citations

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- Tin Tán* (San Francisco). Otoño, number 6, 1977.
- Tonantzin: Chicano Arts in San Antonio* (San Antonio). Volume I, number 1, December 1983/January 1984.
- Voces del Norte: A Journal of Latino Art and Literature*. East Lansing, Michigan: CHISPA, 1978.



Opening New Directions

Innovation must be situated within a temporal context. In the 1960s, Chicano writers opened up new directions for self-definition by insisting that bilinguality and the perspective of the working class be considered legitimate characteristics of their literature.

By the mid-1970s, women writers began to introduce a new dimension to the concept of resistance, an on-going characteristic of Hispanic literature of the United States. Portraying the negative as well as the positive roles for women in Hispanic culture, women writers introduced themes of intracultural resistance into their literature. Thus, by speaking to oppression from class, race and gender perspectives, women writers broadened the thematic space of Hispanic literature. In 1981, the release of *This Bridge Called My Back: Writings by Radical Women of Color*, edited by Cherríe Moraga and Gloria Anzaldúa, marked an important literary and cultural milestone not only in Hispanic literature but in American women's literature as well.

A younger generation of writers has insisted on writing about the political importance of gender issues and questions of sexuality. With the publication of the anthology, *Chicana Lesbians: The Girls Our Mothers Warned Us About*, Third Woman Press opened up new literary paths. An earlier, smaller book with a gay perspective had included the work of Francisco Alarcón, Juan Pablo Gutiérrez and Rodrigo Reyes. *Ya vas, carnal*, however, has not reached a wide audience, and John Rechy's still earlier novels with gay themes have not attracted a large Hispanic readership. With Elías Miguel Muñoz's *The Greatest Performance* (1991) receiving wide acclaim, both by Hispanic and mainstream critics, a new readership has been created for a Latino novel dealing with issues of male sexuality and cultural alienation. In a *Miami Herald* review of December 24, 1991, critic Virgil Suárez notes:

The Greatest Performance is not merely a book that explores what it means to grow up gay; it is more than that. In its deceptive simplicity, it also becomes a truly universal statement, a magnificent book and a literary feast of

wonderfully human characters and moments that at times leave us breathless with hope, love and compassion.

A few writers, born and schooled in this country's educational system, have published novels in Spanish: Rolando Hinojosa, Tomás Rivera, Aristeo Brito, Miguel Méndez, Erlinda Gonzales-Berry and Margarita Cota-Cárdenas. Yet, unlike immigrant writers born and educated in Latin America who continue to use their native Spanish in their works, few Hispanic writers born in this country have insisted on an entirely different sort of resistance—the acquisition of advanced language skills in Spanish. It is no coincidence that the writers who do use Spanish as their main medium are from Texas, New Mexico and Arizona, where a strong resistance to the disappearance of Mexican culture has always been maintained. This set of writers offer a challenge to other writers, for the colonizing linguistic effects on the use of Spanish have been overwhelming. It is particularly ironic that the conference at the University of Houston on "Recovering the Hispanic Literary Heritage of the United States" is being conducted entirely in English and that this text appears only in English. Perhaps a future generation of writers will take up this cause, although this seems highly unlikely.

Criticism of Hispanic literature in the United States has undergone major changes. In the late 1960s and early 1970s, critics were primarily concerned with documenting the creative expressions that had suddenly burst on the scene. Thus, bibliographies and histories of the literature were the first documents produced by the critics. Scholars of the late 1980s and early 1990s are now applying current international literary critical approaches to contemporary Hispanic literature; their work has achieved a high level of sophistication.

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Foreign Reception to Hispanic Literature of the United States

The literature of the Hispanic populations of the United States has gained not only attention in Europe but also a substantial academic following. A number of international conferences have brought European and American scholars together to celebrate and discuss the aesthetics, history and contributions of the literature produced by Mexican Americans, Puerto Ricans, Cubans and other Hispanics in the United States. Wolfgang Binder, Heiner Bus, Jean Cazemajou, Genvieve Fabre, Marcienne Roncard, Hub Hermans, and Franca Bacchiaga are but a few of the European scholars of Hispanic literature in the United States who have published extensively on this subject. A number of individual writers' work has been translated into various European and Asian languages.

The Mexican government is presently expressing a great interest in the cultural creations of Mexican Americans, and individual Mexican writers, such as Gustavo Sainz, Elena Poniatowska, Carlos Monsiváis and Elena Urrutia, have been dialoguing with Chicano writers for a long time. Various literary conferences have been held along the United States-Mexican border which attest to this exchange. *Mujer y literatura mexicana y chicana; culturas en contacto*, published by El Colegio de la Frontera Norte, is a collection of essays read at the *encuentros* (exchanges) held in Tijuana by women writers from Mexico and from the United States. Publishers from Spain and Mexico have expressed intense interest in the joint publications of the works associated with the Rockefeller Foundation's "Recovering the U. S. Hispanic Literary Heritage Project" at the University of Houston.

For the moment, it is clear that a Hispanic literary renaissance has been taking place in the world of letters in the final decades of the twentieth century. Best-selling writers of the Latin American literary boom have helped to create an interest in the Hispanic world. To a degree, Hispanic writers have benefitted from this ready-made readership which, nonetheless, has to be educated to the differences in outlooks espoused by the Latin American writers and the ones

held by Hispanic writers in this country who live their reality on the margins. As more and more writers move into the mainstream, yet hold on to a cultural integrity, Hispanic literature promises to become the most exciting and innovative literature of the twenty-first century in the United States.

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