The Oxford Handbook of Latino Studies

Chicana Power! Loca Motion

Borderlands/Borderellas

Brown Transfigurations

The Chicana/o Cultural Studies Reader

Domestic Disturbances

Sacred Iconographies in Chicana Cultural Productions

Fleshing the Spirit

Voicing Chicana Feminisms

Dissonant Divas in Chicana Music

Velvet Barrios

Contemporary Latin American Cultural Studies

Geographies of Girlhood in US Latina Writing

Chicana Art Inside/Outside the Master's House

Homecoming Queers

Chicana Feminisms

Rethinking Chicana/o Popular Culture

Chicana Sexuality and Gender Cultural Refiguring

Literature Oral History And Art Latin America Otherwise

Chicana Sexuality And Gender Cultural Refiguring In Literature Oral History

And Art Latin America Otherwise | ec9dcd5248615bb296aac13b26eb6db
links these historically and socially diverse figures is that they all fall into the category of “bad women,” as defined by their place, culture, and time, and all have been punished as well as remembered for rebelling against the “frames” imposed on them by capitalist patriarchal discourses. In [Un]Framing the “Bad Woman,” Gaspar de Alba offers her contemporaries and fellow luchadoras empowering models of struggle, resistance, and rebirth. [Chapter 2] An anthology of original essays from Chicana feminists which explores the complexities of life experiences of the Chicanas, such as class, generation, sexual orientation, age, language use, etc./divAT the beginning of the third decade of the 21st century, the Latino minority, the biggest and fastest growing in the United States, is at a crossroads. Is assimilation taking place in comparable ways to previous immigrant groups? Are the links to the countries of origin being redefined in the age of contested globalism? How are Latinos changing America and how is America changing Latinos? The Oxford Handbook of Latino Studies reflects on these questions and others, offering a sweeping exploration of the current state of the discipline, which seeks to understand these and other questions. At the beginning of the twentieth century, the Latino minority, the nation’s biggest and fastest growing, is at a crossroads. Is assimilation taking place in comparable ways to previous immigrant groups? Are the links to the countries of origin being redefined in the age of contested globalism? How are Latinos changing America and how is America changing Latinos? The Oxford Handbook of Latino Studies reflects on these questions and others, offering a sweeping exploration of the current state of the discipline, which seeks to understand these and other questions.

At the beginning of the third decade of the 21st century, the Latino minority, the biggest and fastest growing in the United States, is at a crossroads. Is assimilation taking place in comparable ways to previous immigrant groups? Are the links to the countries of origin being redefined in the age of contested globalism? How are Latinos changing America and how is America changing Latinos? The Oxford Handbook of Latino Studies reflects on these questions and others, offering a sweeping exploration of the current state of the discipline, which seeks to understand these and other questions.
critical biographies of Chicana activists and their bodies of work; essays that focus on understudied organizations, mobilizations, regions, and subjects; examinations of emergent Chicana archives and the politics of collection; and scholarly approaches that challenge the temporal, political, heteronormative, and spatial limits of established Chicana/o movement narrative. Charting the rise of a field of knowledge that crosses the boundaries of Chicano studies, and offering a transgenerational perspective on the intellectual and political legacies of early Chicana feminism.Contains roughly 850 entries on both major and minor authors, themes, genres, and topics of Spanish literature from the Middle Ages to the present day.

Describes the growing diversity within national borders, the increasing interdependence among nations, and the myriad impacts of Spanish literature across the globe.Bringing Chicana/o studies into conversation with queer theory and transgender studies, Post-Borderlandia examines why gender variance is such a core theme in contemporary Chicana and Chicano narratives. It considers how Chicana-butch lesbians and Chicano trans people are not only challenging patriarchal norms, but also departing from mainstream conceptions of queerness and gender identification. Expanding on Gloria Anzaldúa’s classic formulation of the Chicana as a transformer of the “borderlands,” Jackie Cuevas explores how a new generation of Chicana writers, performers, and filmmakers are imagining a “post-borderlands” subjectivity, where shifting national, racial, class, sexual, and gender identifications produce complex power dynamics. In addition, Cuevas offers fresh archival analysis of the Chicana film Canícula to reveal how queerness and gender variance are a part of the larger push for a Chicano/a theory of place in US Latina/o and Chicana and Chicano Literary and Cultural Studies In the summer of 1995, El Vez, the “Mexican Elvis,” along with his backup singers and band, The Lovely Elvettes and the Memphis Mariachis, served as master of ceremony for a ground-breaking show, “DIVA L.A.: A Salute to L.A.’s Latinas in the Tanda Style.” The performances were remarkable not only for the talent displayed, but for their blend of linguistic, musical, and cultural traditions. In Loca Motion, Michelle Habell-Pallán argues that performances like DIVA L.A. play a vital role in shaping and understanding contemporary transnational racial dynamics. Chicano/a and Latino/a popular culture, including spoken word, performance art, comedy, theater, and punk music aesthetics, is central to developing cultural forms and identities that reach across and beyond the Americas. From Mexico City to Vancouver to Berlin. Drawing on the lives and work of a diverse group of artists, Habell-Pallán explores new perspectives that defy both traditional forms of Latino cultural nationalism and the expectations of U.S. culture. The result is a sophisticated rethinking of identity politics and an invaluable lens from which to view the complex dynamics of race, class, gender, and sexuality.Comparative Indigeneities of the Americas highlights intersecting themes such as indigenismo, mestizaje, migration, displacement, autonomy, sovereignty, borders, spirituality, and healing that have historically shaped the experiences of Native peoples across the Americas. In doing so, it promotes a broader understanding of the relationships between Native communities in the United States and Canada and those in Latin America and the Caribbean and invites a hemispheric understanding of the relationships between Native and mestizo peoples. Through a gender, ethnicity, and sexuality lens, Pérez demonstrates that queer Chicana/o and Latina/o identities are much more prevalent in cultural production than most people think. By claiming a variety of characters and traditions, the book expands the field of queer Chicana/o studies. The essays on Chicana/o performance, creative writers, and artists. This volume moves the field of Chicana feminist theory forward by examining feminist creative expression, the politics of representation, and the realities of Chicana life. Drawing on anthropology, folklore, history, literature, and language, and the political analysis of the Chicana/o contributors combine scholarly analysis, personal observations, interviews, letters, visual art, and the poetry. The collection is structured as a series of dynamic dialogues: each of the main pieces is followed by an essay responding to or elaborating on its claims. The broad range of perspectives included here highlights the diversity of Chicana experience, particularly the ways it is made more complex by differences in class, age, sexual orientation, language, and region. Together the essayists enact the contentious, passionate conversations that define Chicana feminisms. The contributors contemplate a number of facets of Chicana experience: life on the Mexico-U.S. border, bilingualism, the problems posed by a culture of repressive sexuality, the ranchera song, and domesticania artistic production. They also look at Chicana feminism in the 1960s and 1970s, the history of Chicanas in the larger Chicano movement, autobiographical writing, and the interplay between gender and ethnicity in the movie Lone Star. Some of the essays are expansive; others—such as Norma Cantú’s discussion of the writing of her fictionalized memoir Canícula—are intimate. All are committed to the transformative powers of critical inquiry and feminist theory. Contributors. Norma Alarcón, Gabriela F. Arredondo, Ruth Behar, Maylei Blackwell, Norma E. Cantú, Sergio de la Mora, Ann duCille, Michelle Fine, Rosa Linda Fregoso, Rebecca M. Gámez, Jennifer González, Ellie Hernández, Aida Hurtado, Claire Joysmith, Norma Klahn, Amalia Mesa-Bains, Olga Nájera-Ramírez, Anna Nieto Gomez, Renato Rosaldo, Elba Rosario Sánchez, Marcia Stephenson, Jose Manuel Valenzuela, Patricia ZavellaThis book is an in-depth study of Latina girls, portrayed in five coming-of-age narratives by using spaces and places as hermeneutical tools. The texts under study here are Julia Alvarez’s Return to Sender (1993), LAPD’s E. Cordero’s Los Angeles (1993), and Penelope Wilbur’s Embodying Latina Identity: Santiago’s When I Was Puerto Rican (1993) and Almost a Woman (1998). Unlike most representations of Latina girls, which are characterized by cultural inaccuracies, tropes of exoticism, and a tendency to associate the host society with modernity and their girls’ cultures of origin with backwardness and oppression, these texts contribute to reimagining the social differently from what the dominant imagery offers. By illustrating the vexing phenomena the characters have to negotiate on a daily basis (such as racism, sexism, and displacement), these narratives open avenues for a critical exploration of the legacies of colonial modernity. This book, therefore, not only enables an analysis of how the girls’ development is shaped by these structures of power, but also shows how such legacies are reversed as the characters negotiate their identities. This book examines the long-standing characteristics of young people, and especially Latina girls, as voiceless and deprived of agency, showing readers that this youth group also has say in controlling their lifeworlds.This book examines the iconography of the Virgin of Guadalupe as a force for social justice and feminist emancipation within Chicana cultural productions from 1975-2010. In these productions the Virgin serves as a paradigm to unlock the histories of conquest and colonization, racism, and sexual oppression in the US-Mexico borderland and beyond.A race-based oppositional paradigm has informed Chicano studies since its establishment. Chican@ representations of racialization, desire, and both inter- and intracultural social relations. While several scholars have begun to take sexuality seriously by invoking the rich terrain of contemporary Chicana feminist literature for its Page 3/6
portrayal of culturally specific and historically laden gender and sexual frameworks, as well as for its imaginative transgressions against them, this is the first study to theorize racialized sexuality as pervasive to and enabling of the canon of Chicana literature. Exemplifying the broad usefulness of queer theory by extending it to Chicana and Latinx writings and identities, Limón demonstrates that loss of a quee theory was a sad time has passed, and that queer theory is incapable of offering an incisive, politically grounded analysis and of the current historical moment. Several biographies of Américo Paredes have been published over the last decade, yet they generally overlook the paradoxical nature of his life's work. Embarking on an in-depth, critical exploration of the significant body of work produced by Paredes, José E. Limón (one of Paredes's students and now himself one of the world's leading scholars in Mexican American studies) puts the spotlight on Paredes as a scholar/citizen who bridged multiple arenas of Mexican American cultural life during a time of intense social change and cultural renaissance. Serving as a counterpoint to hagiographic commentaries, Américo Paredes's challenges and corrects prevailing readings by contemporary critics of Paredes's Asian period and of such works as the novel George Washington Gómez, illuminating new facets in Paredes's role as a folklorist and public intellectual. Limón also explores how the field of cultural studies has drifted away from folklore, or “the poetics of everyday life,” while he examines the traits of Mexican American expressive culture. He also investigates the scholarly paradigms of ethnography itself, a stimulating inquiry that enhances readers' understanding of Chicana cultural studies, literary, and public intellectual work. “With His Words, a Book of Mexican American Life and Mortality,” Limón demonstrates, the book questions the shifting reception of Paredes throughout his academic career, ultimately providing a deep hermeneutics of widely varied work. Offering new conceptions, interpretations, and perspectives, Américo Paredes gives this pivotal literary figure and his legacy the critical analysis they deserve. The issue of immigration is one of the most hotly debated topics in the national arena, with everyone from right-wing pundits like Sarah Palin to alternative rockers like Zack de la Rocha offering their opinion. The traditional immigrant narrative that gained popularity in the nineteenth and twentieth centuries continues to be used today in describing the process of the "Americanization" of immigrants. Yet rather than acting as an accurate representation of immigrant experiences, this common narrative of the "American Dream" attempts to ideologically contain those experiences within a story line that promotes the idea of achieving success through hard work and perseverance. In Domestic Disturbances, Irene Mata dispels the myth of the "shining city on the hill" and reveals the central truth of hidden exploitation that underlies the great majority of Chicana/Latina immigrant stories. Influenced by the works of Latina cultural producers and the growing interdisciplinary field of scholarship on gender, immigration, and labor, Domestic Disturbances suggests a new framework for looking at these immigrant and migrant stories, not as a continuation of a literary tradition, but instead as a specific Latinx genealogy of immigrant narratives that more closely engage with the contemporary conditions of immigration. Through examination of multiple genres including film, theatre, and art, as well as current civil rights movements such as the mobilization around the DREAM Act, Mata illustrates the prevalence of the immigrant narrative in popular culture and the oppositional possibilities of alternative stories. In recent decades, Chicana/o literary and cultural studies has experienced a metafictional shift known as the "rasquache aesthetic" more than black velvet art. The essays in this volume examine that aesthetic by looking at icons, heroes, cultural personae, and his premise that literature and film produce fictional examples of a social and historical reality concerned with ethnic and sexual issues. Aldama aims to integrate and deepen Chicano literary and filmic studies within a comparative perspective. Aldama's unusual juxtapositions of narrative materials and cultural canons that seek to normalize heterosexual identity and experience. Throughout the book, Aldama applies his innovative approach to throw new light on the work of authors Arturo Islas, Richard Rodriguez, John Rechy, Ana Castillo, and Sheila Ortiz Taylor, as well as that of film director Edward James Olmos. In doing so, Aldama aims to integrate and deepen Chicano literary and filmic studies within a comparative perspective. Aldama's unusual juxtapositions of narrative materials and cultural personae, and his premise that literature and film produce fictional examples of a social and historical reality concerned with ethnic and sexual issues largely unresolved, make this book relevant to a wide range of readers. In Chicana/o popular culture, nothing signifies the working class, highly-layered, textured, and metaphorically sensibility known as "rasquache aesthetic" more than black velvet work. The essays in this volume examine that aesthetic by looking at icons, heroes, cultural myths, popular rituals, and border issues as they are experienced in a variety of ways. The contributors dialectically engage methods of popular cultural studies with discourses of gender, sexuality, identity politics, representation, and cultural production. In addition to a hagiography of "locas santas," the book includes studies of the sexual politics of early Chicana activists in the Chicano youth movement, the representation of Latina bodies in popular magazines, the stereotypical renderings of recipe books and calendar art, the ritual performance of Mexican femaleness in the quinceañera, and mediums through which Chicano masculinity is measured. Since the 1980s Chicana writers including Gloria Anzaldúa, Cherrie Moraga, Sandra Cisneros, Ana Castillo, and Alma Luz Villanueva have reworked iconic Mexican cultural symbols such as mother earth goddesses and La Llorona (the Wailing Woman of Mexican folklore), re-imaging them as powerful female characters. After reading the works of Chicana writers who created bold, powerful, and openly sexual female characters, J. Blake wondered how everyday Mexican American women would characterize their own lives in relation to the writers' radical reconstructions of female sexuality and gender roles. To find out, Blake gathered oral histories from working-class and
semiprofessional U.S. Mexicanas. In Chicana Sexuality and Gender, she compares the self-representations of these women with fictional and artistic representations by academic–affiliated, professional intellectual Chicana writers and visual artists, including Alma L. M. López and Yolanda López. Blake looks at how the Chicana performance of self as Chicana, as the U.S. Mexicana, and as the ethnic, and ethnic identities. She organizes her analysis around re-imaginings of La Virgen de Guadalupe, La Llorona, indigenous Mexico goddesses, and La Malinche, the indigenous interpreter for Hernán Cortés during the Spanish conquest. In doing so, Blake reveals how the professional intellectuals and the working-class and semiprofessional women rework or invoke the female icons to confront the repression of female sexuality, limiting gender roles, inequality in male and female relationships, and violence against women. While the representational strategies of the two groups of women are significantly different and the U.S. Mexicanas would not necessarily call themselves feminists, Blake nonetheless illuminates a continuum of Chicana feminist thinking, showing how both groups of women expand lifestyle choices and promote the health and well-being of women of Mexican origin or descent. Explores the resounding musical performances of American women such as Chelo Silva, Eva Ybarra, Eva Garza, and Selena within Tejano/Chicano music. The bestselling coming-of-age classic, acclaimed by critics, beloved by readers of all ages, taught in schools and universities alike, and translated around the world—from the winner of the 2019 PEN/Nabokov Award for Achievement in International Literature. The House on Mango Street is the remarkable story of Esperanza. A young girl growing up in Chicago, told in a series of vignettes—some heartrending, sometimes deeply joyous—Sandra Cisneros’ masterpiece is a classic story of childhood and self-discovery.
knowledge, and teaching in everyday life, Elenes develops her conceptualization of border/transformative pedagogies.