Las Soldaderas Women Of The Mexican Revolution

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Las Soldaderas

Enriqueta Vasquez and the Chicano Movement

Performance and performativity are important terms for a theorization of gender and race/ethnicity as constitutive of identity. This collection reflects the ubiquity, diversity, and (historical) localizedness of ethnicity and gender by presenting contributions by an array of international scholars who focus on the representation of these crucial categories of identity across various media, including literature, film, documentary, and (music) video performance. The first section, “Political Agency,” stresses instances where the performance of ethnicity/gender ultimately aims at a liberating effect leading to more autonomy. The second section, “Diasporic Belonging,” explores the different kinds of negotiations of ethnic performances in multi-ethnic contexts. The third part, “Performances of Ethnicity and Gender” scrutinizes instances of the combined performance of ethnicity and gender in novels, films, and musical performances. The last section “Cross-Ethnic Traffic” contains a number of contributions that are concerned with attempts at crossing over from “one ethnicity into another” by way of performance.

La Familia

Published by the Ruth Chandler Williamson Gallery, Scripps College in association with Getty Publications This richly illustrated exhibition catalogue features photographs by three Mexican women, each representing a different generation, who have explored and stretched notions of Mexican identity in works that range from the documentary to the poetic. Revolution and Ritual looks first at the images of Sara Castrejón (1888–1962), the woman photographer who most thoroughly captured the Mexican Revolution. The work of photographic luminary Graciela Iturbide (born 1942) sheds light on Mexico’s indigenous cultures. Finally, the self-portraits of Tatiana Parcero (born 1967) splice images of her body with cosmological maps and Aztec codices, echoing Mexico’s layered and contested history. By bringing their work into conversation, Revolution and Ritual invites readers to consider how Mexican photography has been transformed over the past century.

Performing Ethnicity, Performing Gender

Chicana feminisms are living theory deriving value and purpose by affecting social change. Advocating for and demonstrating the importance of an intersectional, multidisciplinary, activist understanding of Chicanas, Intersectional Chicana Feminisms provides a much-needed overview of the key theories, thinkers, and activists that have contributed to Chicana feminist thought. Aída Hurtado, a leading Chicana feminist and scholar, traces the origins of Chicanas’ efforts to bring attention to the effects of gender in Chicana and Chicano studies. Highlighting the innovative and pathbreaking methodologies developed within the field of Chicana feminisms—such as testimonio, conocimiento, and autohistoria—this book offers an accessible introduction to Chicana theory, methodology, art, and activism. Hurtado also looks at the newest developments in the field and the future of Chicana feminisms. The book includes short biographies of key Chicana feminists, additional suggested readings, and exercises with each chapter to extend opportunities for engagement in classroom and workshop settings.

Mexico’s Nobodies

“Receive our Memories is a rare study of an epistolary relationship for individuals whose migration from Mexico has been looked at en masse, but not from such a personal and human angle. The heart of the book consists of eighty translated and edited versions of letters from Luz Moreno, a poor, uneducated Mexican sharecropper, to his daughter, a recent emigre to California, in the 1950s. These are contextualized and framed in light of immigration and labor history, the histories of Mexico and the United States in this period, and family history. Although Moreno’s letters include many of the affective concerns and quotidian subject matter that are the heart and soul of most immigrant correspondence, they also reveal his deep attachment to a wider world that he has never seen. They include extensive discussions on the political events of his day (the Cold War, the Korean War, the atomic bomb, the conflict between Truman and MacArthur), the draw of culture and religion (the role of Catholicism in the modern world, the dangers of Protestantism to Mexican immigrants to the United States), and extensive deliberations on the philosophical questions that would naturally preoccupy the mind of an elderly and sick man: Is life worth living? What is death? Will I be punished in death? What does it mean to live a moral life? The thoughtfulness of Moreno’s meditations and quantity of letters he penned, provide historians with the rare privilege of reading a part of the Mexican national narrative that, as Mexican author Elena Poniatowska notes, is usually “written daily, and daily erased.”—Provided by publisher.

Performances of Suffering in Latin American Migration

Portraits and texts recover lost queer history: the lives of people who didn’t conform to gender norms, from the fifteenth through the twentieth centuries. “A serious—and seriously successful—queer history recovery project.”—Publishers Weekly Katherina Hetzeldorfer, tried “for a crime that didn’t have a name” (same sex sexual relations) and sentenced to death by drowning in 1477; Charles aka Mary Hamilton, publicly whipped for impersonating a man in eighteenth-century England; Clara, aka “Big Ben,” over whom two jealous women fought in 1926 New York: these are just three of the lives that the artist Ria Brodell has reclaimed—performative meditations of men and women who are both silenced and celebrated. Brodell’s detailed and witty paintings are modeled on Catholic holy cards, slyly appropriating the religious iconography of marginalized voices. In portraits drawn from the documentary to the poetic. Revolution and Ritual includes a self-portrait of Brodell, a quietly shocking image of her body spliced with a map of the world, echoing Mexico’s layered and contested history. By bringing their work into conversation, Revolution and Ritual invites readers to consider how Mexican photography has been transformed over the past century.

¡Tequila!

Since pre-Columbian times, soldiering has been a traditional life experience for innumerable women in Mexico. Yet the many names given these women warriors—heroines, camp followers, Amazons, coronelas, soldadas, solidaderas, and Adelitas—indicate their ambivalent position within Mexican society. In this original study, Elizabeth Salas explores the changing role of the soldadera, both in reality and as a cultural symbol, from pre-Columbian times up to the present day. Drawing on military archival data, anthropological studies, and oral history interviews, Salas first explores the real roles played by Mexican women in armed conflicts. She finds that most of the functions performed by women easily equate to those performed by revolutionaries and male soldiers in the quatermester corps and regular ranks. She then turns her attention to the soldadera as a continuing symbol in Mexican and Chicano culture, examining the image of the soldadera in literature, corridos, art, music, and film. Challenging many traditional stereotypes, Salas finds that the fundamental realities of war link all Mexican women, regardless of time period, social class, or nom de guerre.
Josefina Niggli, Mexican American Writer

"The first major study on the works of the Mexican novelist, Angelé Masstretta, demonstrating the rich complexity and range of the author's fiction and essays"—Provided by publisher.

Chicano Folklore

Contemporary Latin American Cultural Studies is a collection of new essays by recognised experts from around the world on various aspects of the new discipline of Latin American cultural studies. Essays are grouped in five distinct but interconnected sections focusing respectively on: (I) the theory of Latin American cultural studies; (II) icons of culture; (III) culture as a commodity; (IV) culture as a site of resistance; and (V) everyday cultural practices. The essays range across a wide gamut of theories about Latin American culture; some, for example, analyse the role that ideas about the nation - and national icons - have played in the formation of a sense of identity in Latin America, while others focus on the resonance underlying cultural practices as diverse as football in Argentina, TV in Uruguay, cinema in Brazil, and the 'bolero' and scops of modern-day Mexico. Contemporary Latin American Cultural Studies has an introduction setting the ideas explored in each section in their proper context. The essays are written in jargon-free English (all Spanish terms have been translated into English), and are supplemented by a concluding section with suggestions for further reading.

Soldaderas in the Mexican Military

Provides information on the events, people, and issues that have shaped twentieth-century Mexico, covering such topics as history, the economy, art, and culture.

Latina Condition

"Study of the role women played in the Mexican Revolution and the Spanish Civil War. Examines female figures such as the soldaderas of the Mexican Revolution and the milicianas of the Spanish Civil War and the intersection of gender, revolution, and culture in both the Mexican and the Spanish contexts"—Provided by publisher.

The Return to Coafligue

The Historical Dictionary of Latin American Literature and Theater provides users with an accessible single-volume reference tool covering Portuguese-speaking Brazil and the 16 Spanish-speaking countries of continental Latin America (Argentina, Bolivia, Chile, Colombia, Costa Rica, Ecuador, El Salvador, Guatemala, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Uruguay, and Venezuela). Entries for authors, from the early colonial period to the present, give succinct biographical data and an account of the author's literary production, with particular attention to their most prominent works and where they belong in literary history.  

Analyzes literary and cultural representations of iconic Mexican women to explore how these reimagining can undermine or perpetuate gender norms in contemporary Mexico. In Troubled Memories, Oswaldo Estrada traces the literary and cultural representations of several iconic Mexican women produced in the midst of neoliberalism, gender debates, and the widespread commodification of cultural memory. He examines recent fictionalizations of Malinche, Hernán Cortés's indigenous translator during the Conquest of Mexico; Sor Juana Inés de la Cruz, the famous Baroque intellectual of New Spain; Leona Vicario, a supporter of the Mexican War of Independence; the soldaderas of the Mexican Revolution; and Frida Kahlo, the tormented painter of the twentieth century. Long associated with gendered archetypes and symbols, these women have achieved mythical status in Mexican culture and continue to play a complex role in Mexican literature. Focusing on contemporary novels, plays, and chronicles in connection to films, television series, and corridos of the Mexican Revolution, Estrada interrogates how and why authors repeatedly recreate the lives of these historical women from contemporary perspectives, often generating hybrid narratives that fuse history, memory, and fiction. In so doing, he reveals the innovative and sometimes troublesome ways in which authors can challenge or perpetuate gendered conventions of writing women's lives. "A leading scholar on gender and literature, Oswaldo Estrada delivers a thorough, rigorous, and exciting account on the persistence of female icons in contemporary culture. Steeped in his deep knowledge of Mexican cultural history, Estrada's book is a key contribution to questions of gender, iconicity, and the intersections between popular and literary culture—a must read for scholars and students."—Ignacio M. Sánchez Prado, author of Strategic Occidentalism: On Mexican Fiction, the Neoliberal Book Market, and the Question of World Literature

A Brief History of Mexico

In the Face of Darkness

2016 Victoria Urbano Critical Monograph Book Prize, presented by the International Association of Hispanic Feminine Literature and Culture. Analyzes cultural materials that grapple with gender and blackness to revise traditional interpretations of Mexicanness. Mexico's Nobodies examines two key figures in Mexican history that have remained anonymous despite their proliferation in the arts: the soldadera and the figure of the mulata. B. Christine Arce unravels the stunning paradox evident in the simultaneous erasure (in official circles) and ongoing fascination (in the popular imagination) with the nameless people who both define and fall outside of traditional norms of national identity. The book traces the legacy of these extraordinary figures in popular histories and legends, the Inquisition, ballads such as 'La Adelita' and 'La Cucaracha,' iconic performers like Tofía la Negra, and musical genres such as the son jarocho and danzón. This study is the first of its kind to draw attention to art's crucial role in bearing witness to the rich heritage of blacks and women in contemporary México. "No one has written as lovingly and profoundly on Mexican minorities as the wonderful B. Christine Arce. Here she writes about soldaderas, women of color, and camp followers—the courageous women who followed the troops during the Mexican Revolution. Without these women, soldiers would have deserted and the men would have run back home. Arce has not only captured the essence of Mexican women but also of Afro-Mexicans, who are typically forgotten and purposefully neglected."—Elena Poniatowska, author of Massacre in Mexico

Revolution and Ritual

A comprehensive overview of the folktales, traditions, rituals, and religious practices of Mexican Americans.

Intersectional Chicana Feminisms

In detailed historical analyses of Mexican immigration, economic class struggle, intermarriage, urbanization and industrialization, regional differences, and discrimination and prejudice, La Familia demonstrates how such social and economic factors have contributed to the contemporary diversity of the Mexican-American family. By comparing their family experience with those of European immigrants, he discloses important dimensions of Mexican-American ethnicity.

A Companion to Latina/o Studies

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Equestrian Rebels
An introduction to the history of Mexico covers such topics as indigenous peoples, the environment, the North American Free Trade Agreement, and current law enforcement efforts against the drug cartels.

Contemporary Latin American Cultural Studies
A photographic history of the women who fought and worked with men during the Mexican Revolution of 1910.

Governing for Revolution
The photographs of Las Soldaderas and Elena Poniatowska’s remarkable commentary rescue the women of the Mexican Revolution from the dust and oblivion of history. These are the Adelitas and Valentinias celebrated in famous corridos Mexicanos, but whose destiny was much more profound and tragic than the idealistic words of ballads. The photographs remind Poniatowska of the trail of women warriors that begins with the Spanish conquest and continues to Mexico’s violent revolutions. These women are valiant, luminous, loyal, maternal, and hardworking; they wear a mask that is immaculate virgins, part mother and wife, and part savage warrior; and they are joined together in the cruel hymn of blood and death from which they built their own history of the Revolution. The photographs are culled from the vast Casasola Collection in the Fototeca Nacional of the National Institute of Anthropology and History in Pachuca, Hidalgo, Mexico.

Dressing up for War
This book questions the reliance on melodrama and spectacle in social performances and cultural productions by and about migrants from Mexico and Central America to the United States. Focusing on archetypal characters with nineteenth-century roots that recur in the twentieth- and twenty-first centuries – heroic saviors, saintly mothers and struggling fathers, martyr children and rebellious youth – it shows how theater practitioners, filmmakers, visual artists, advocates, activists, journalists, and others who want to help migrants often create migrant melodramas, performances that depict their heroes as virtuous victims at the mercy of evil villains. In order to gain respect for the human rights that are supposedly already theirs on paper and participate in a global market that trades in performances of suffering, migrants themselves sometimes accept the roles into which they are cast, or even cast themselves. Some express their suffering publicly, often on demand. Others find ways to twist, parody, resist, or reject migrant melodrama. Timely, beautifully written, and deeply researched, Puga’s and Espinosa’s study captures the complex nuances of how performance scholars and ethnographers grapple with telling stories of and bearing witness to trauma. They invite scholars to re-imagine the narrative genres into which histories of migration are often coerced. They question how familiar forms such as melodrama can empower or dis-empower individuals struggling to share their stories and change their circumstances. Their thoughtful work offers a compassionate and erudite model for performance ethnographers. Heathen S. Nathans Alice and Nathan Gantchart Professor in Judaic Studies Tufts University In their penetrating analysis, Puga and Espinosa show how militarized borders, neoliberal economics, exclusionary immigration policies, and rising nativism have combined to create an ongoing melodrama in which migrants, journalists, and rescuers perform scripted roles as martyrs, saints, and heroes in an effort to sway a global audience of onlookers. Although the protagonists in this melodrama seek to relieve the suffering of migrants by valorizing their pain and using it as a currency in a political economy of suffering, the authors’ sympathetic but critical analysis reveals both the promise and perils of this emotive strategy. Their analysis is essential to understanding how immigration is portrayed and perceived in the world today. Douglas S. Massey Henry G. Bryant Professor of Sociology and Public Affairs Princeton University Ana Elena Puga and Victor M. Espinosa’s Performances of Suffering is well-researched and compellingly theorized collaboration which reveals the affective labor performed by, with and for migrants in the United States and Mexico. In these perilous times, the lessons that this book teaches us about the performance of melodrama as a key aspect of obtaining justice and care for migrants throughout the hemisphere are crucial to understanding representations of “migrant crises” in our contemporary social media, performance and advocacy movements. Patricia Ybarra Professor of Theatre Arts and Performance Studies Brown University In this fascinating book, Puga and Espinosa illuminate the political economy of suffering among Latin American migrants. This is a timely and important work to understand how migrants, the state, humanitarian workers, and the media all perform the melodrama of the suffering migrant. An impressive and provocative book! Carolyn Chen Associate Professor of Ethnic Studies University of California at Berkeley

Receive Our Memories
In Looking for Mexico, a leading historian of visual culture, John Mraz, provides a panoramic view of Mexico’s modern visual culture from the U.S. invasion of 1847 to the present. Along the way, he illuminates the powerful role of photographs, films, illustrated magazines, and image-filled history books in the construction of national identity, showing how Mexicans have both made themselves and been made with the webs of significance spun by modern media. Central to Mraz’s book is photography, which was distributed widely throughout Mexico in the form of cartes-de-visite, postcards, and illustrated magazines. Mraz analyzes the work of a broad range of photographers, including Guillermo Kahlo, Minifeld Scott, Hugo Brehme, Agustín Víctor Casasola, Tina Modotti, Manuel Álvarez Bravo, Héctor García, Pedro Reyes, and the New Photjournalists. He also examines representations of Mexico’s past in the country’s influential picture histories: popular, large-format, multivolume series replete with thousands of photographs and an assortment of texts. Turning to film, Mraz compares portrayals of the Mexican Revolution by Fernando de Fuentes to the later movies of Emilio Fernández and Gabriel Figueroa. He considers major stars of Golden Age cinema as gender archetypes for mexicanidad, juxtaposing the charros (hacienda cowboys) embodied by Pedro Infante, Pedro Armendáriz, and Jorge Negrete with the effacing women: the mother, Indian, and shrew as played by Sara García, Dolores del Río, and María Félix. Mraz also analyzes the leading comedians of the Mexican screen, representations of the 1968 student revolt, and depictions of Frida Kahlo in films made by Paul Leduc and Julie Taymor. Filled with more than fifty illustrations, Looking for Mexico provides an exuberant plunge into Mexico’s national identity, its visual culture, and the connections between the two.

Southwestern American Literature
Folklore yields important information about society and culture, helping to propagate beliefs, morals, and values. The study of Mesoamerican folklore offers a unique opportunity for understanding the religious syncretism occurring when powerful groups colonize others. This work provides insight into a selected number of narratives, rituals, and artifacts originating from pre-Conquest, colonial, and revolutionary periods. The purpose is to disclose issues of militarism, religious syncretism, resistance, and gender relations in Mexican society.

Mexico
In mid-nineteenth-century Mexico, garrisons, town councils, state legislatures, and an array of political actors, groups, and communities began aggressively petitioning the government at both local and national levels to address their grievances. Often viewed as a revolt or a coup d’état, these pronunciamientos were actually a complex form of insurrectionary action that relied first on the proclamation and circulation of a plan that listed the petitioners’ demands and then on endorsement by copycat pronunciamientos that forced the authorities, be they national or regional, to the negotiating table. In Independent Mexico, Will Fowler provides a comprehensive overview of the pronunciamiento practice following the Plan of Iguala. This fourth and final installment in, and culmination of, a larger exploration of the pronunciamiento highlights the extent to which this model of political contestation evolved. The result of more than three decades of pronunciamiento politics was the bloody Civil War of the Reforma (1858-60) and the ensuing French Intervention (1862-67). Given the frequency and importance of the pronunciamiento, this book is also a concise political history of independent Mexico.

Historical Dictionary of Latin American Literature and Theater
The work of one of the earliest Mexican American women writers who focused on life lived between two cultures and nations is the subject of this new literary study.

Butch Heroes
This introduction will help plan for attracting this rapidly growing Spanish-speaking population into the library and library services, a major challenge to librarians in small public libraries who have no Spanish-speaking staff. Providing services to Spanish speakers is both an honor and a challenge. Before public institutions venture into reaching out to the Spanish-speaking community, they need to become familiar with their cultural competency so that their decisions and initiatives are not at risk.

Fearless Women in the Mexican Revolution and the Spanish Civil War

"Collection of thirteen essays - nine of which relate to the post-1910 period - examining the role of women and gender relations as rural families make the transition from an agrarian to an industrial society. The nine essays are organized around two themes: Rural Women and Revolution in Mexico and Rural Women, Urbanization, and Gender Relations"—Handbook of Latin American Studies, v. 58.

The Reader's Companion to U.S. Women's History

Prevailing views suggest rebels govern to enhance their organizational capacity, but this book demonstrates that some rebels undertake costly governance projects that can imperil their cadres during war. The origins for this choice began with the Chinese Communist Party (CCP) during the Chinese Civil War. The CCP knowingly introduced challenging governance projects, but nevertheless propagated its strategy globally, creating a behavioural model readily available to later rebels. The likelihood of whether later rebels' will imitate this model is determined by the compatibility between their goals and the CCP's objectives; only rebels that share the CCP's revolutionary goals decide to mimic the CCP's governance fully. Over time, ideational and material pressures further encouraged (and occasionally rewarded) revolutionary rebels' conformity to the CCP's template. Using archival data from six countries, primary rebel sources, fieldwork and quantitative analysis, Governing for Revolution underscores the mimicry of and ultimate convergence in revolutionary rebels' governance, that persists even today, despite vast differences in ideology.

Teaching Late-Twentieth-Century Mexicana and Chicana Writers

Since the 1980s Chicana writers including Gloria Anzaldúa, Cherríe 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-imagining them as powerful female figures. After reading the works of Chicana writers who created bold, powerful, and openly sexual female characters, Debra J. Blake wondered how everyday Mexican American women would characterize their own lives in relation to the writers' radical reconfigurations 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 M. López and Yolanda López. Blake looks at how the Chicana professional intellectuals and the U.S. Mexicanas women refigure confining and demeaning constructions of female gender roles and racial, ethnic, and sexual identities. She organizes her analysis around re-imaginings of La Virgen de Guadalupe, La Llorona, Indigenous Mexican 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.

Ángeles Mastretta: Textual Multiplicity (Colección Támesis. Serie A, Monografías ; 217)

In 2001, Richard Delgado and Jean Stefancic published their definitive Critical Race Theory, a compact introduction to the field that explained, in straightforward language, the origins, principal themes, leading voices, and new directions of this important movement in legal thought. Since then, critical race theory has gone on to influence numerous other fields of scholarship, and the Delgado and Stefancic primer has remained an indispensable guide for students and teachers. Delgado and Stefancic have revised the book to include material on key issues such as colorblind jurisprudence, Latino-Critical scholarship, immigration, and the rollback of affirmative action. This second edition introduces readers to important new voices in fields outside of law, including education and psychology, and offers greatly expanded issues for discussion, updated reading lists, and an extensive glossary of terms.

Hiding in Plain Sight

Hiding in Plain Sight: Women Warriors Throughout Time and Space takes the many, dimensions of military history, including the various modalities of warfare across cultures and periods, and integrates them with the substantial contributions of social history, women's history, black history, feminist theory, LGBTQ community, and other perspectives.

Looking for Mexico

Covers issues and events in women's history that were previously unpublished, misplaced, or forgotten, and provides new perspectives on each event.

Chicana Sexuality and Gender

Gathers columns from the Chicano newspaper "El Grito del Norte," where the author's fierce but hopeful voice of protest combined anger and humor to stir her fellow Chicanos to action as she drew upon her own experiences as a Chicana.

Post-Revolutionary Chicana Literature

A Companion to Latino/a Studies is a collection of 40 original essays written by leading scholars in the field, dedicated to exploring the question of what 'Latino/a' is. Brings together in one volume a diverse range of original essays by established and emerging scholars in the field of Latina/o Studies Offers a timely reference to the issues, topics, and approaches to the study of US Latinos - now the largest minority population in the United States Explores the depth of creative scholarship in this field, including theories of latinismo, immigration, political and economic perspectives, education, race/class/gender and sexuality, language, and religion Considers areas of broader concern, including history, identity, public representations, cultural expression and racialization (including African and Native American heritage).

Crash Course in Serving Spanish-speakers

Mexicana and Chicana authors from the late 1970s to the turn of the century helped overturn the patriarchal literary culture and mores of their time. This landmark volume acquaints readers with the provocative, at times defiant, yet subtle discourses of this important generation of writers and explains the influences and historical contexts that shaped their work. Until now, little criticism has been published about these important works. Addressing this oversight, Teaching Late-Twentieth-Century Mexicana and Chicana Writers starts with essays on Mexicana and Chicana authors. It then features essays on specific teaching strategies suitable for literature surveys and courses in cultural studies, Latino studies, interdisciplinary and comparative studies, humanities, and general education that aim to explore the intersectionalities represented in these works. Experienced teachers offer guidance on using these works to introduce students to border studies, transnational studies, sexuality studies, disability studies, contemporary Mexican history and Latino history in the United States, the history of social movements, and concepts of race and gender.

Independent Mexico
This book examines how Chicana literature in three genres—memoir, folklore, and fiction—arose at the turn of the twentieth century in the borderlands of the United States and Mexico. Lopez examines three women writers and highlights their contributions to Chicana writing in its earliest years as well as their contributions to the genres in which they wrote. The women—Leonor Villegas de Magnon, Jovita Idár, and Josefina Niggli—represent three powerful voices from which to gain a clearer understanding of women's lives and struggles during and after the Mexican Revolution and also, offer surprising insights into women's active roles in border life and the revolution itself. Readers are encouraged to rethink Chicana lives, and expand their ideas of "Chicana" from a subset of the Chicano Movement of the 1960s to a vibrant and vigorous reality stretching back into the past.

Women of the Mexican Countryside, 1850-1990

In 1927, during the murderous anti-Catholic reign of Mexican president Plutarco Elias Calles, Mother Luisita and two members of her Carmelite community cast off their religious habits, donned secular clothes, trekking all the while, started out on a perilous flight from the brutal, atheistic government intent on killing them. Neither their forced exile nor those death squads broke these brave nuns, suddenly thrust into the barren American Southwest. For in addition to the meager possessions they carried with them, they bore deep within their hearts a confident love of Jesus as well as a devotion to that principle by which Mother Luisita had directed their steps: "Adelante! Onward! God will Provide!" Strangers in a strange land they were now... but not for long! Mother Luisita's beautiful, prayerful presence soon won these nuns friends and patrons in America, where she and her companions continued their mission. In the decades since then, Mother Luisita's communities have brought comfort and hope to countless sick and suffering, lost and downtrodden souls who have discovered the liberating truth in Mother Luisita's words: "For greater things you were born!" In these pages, you'll read the moving story of Mother Luisita's heroic adventures and learn her secrets of holiness. It's a story that will renew your confidence in the loving protection of God, strengthen your spirit, and -- as Mother Luisita's secrets of holiness did for her and her spirit, and -- shield you from temptation and deliver you from evil.

Las soldaderas

Mariano Azuela (Mexico, 1873–1952) was a medical doctor by profession, recipient of Mexico’s Premio Nacional de Literatura (1949), a distinguished member of El Colegio Nacional and, by mid-century, one of Mexico’s leading novelists and literary critics. The author of novels, novellas, plays, biographies, and literary criticism, Azuela served as field doctor under Francisco Villa during the Mexican Revolution and, after Villa’s military defeats in 1915, published Los de abajo (The Underdogs, 1915) while in exile in El Paso, Texas. This book of essays commemorates the first centenary of Los de abajo, and traces its impact on twentieth-century autobiographies, memoirs and, more specifically, on the Novel of the Mexican Revolution. Equestrian Rebels: Critical Perspectives on Mariano Azuela and the Novel of the Mexican Revolution includes a full-length introduction and nineteen essays by leading international scholars who study Azuela and other novelists of the Mexican Revolution — such as Martín Luis Guzmán, Nellie Campobello and, among others, José Rubén Romero — from current, yet contrasting and innovative theoretical perspectives. Especially written for this volume, these critical essays are grouped into five sections that separately probe and analyze Azuela’s realism and contemporary affinities with photography; Azuela’s literary criticism; centennial studies on Los de abajo; critical approaches to other novels by Azuela; three independent analyses of Nellie Campobello’s Cartucho (1931); and a concluding section on literary representations of Mexican colonialism and revolution in the narratives of Juan Rulfo (El llano en llamas), Carlos Fuentes (Gringo viejo), and David Toscano (El último lector). This book will be of importance to scholars, teachers, students, and the general reader interested in topics related to the literary, cultural, and political forces and conflicts that led to the transformation of Mexico into a modern nation.

Troubled Memories

Italy has grappa, Russia has vodka, Jamaica has rum. Around the world, certain drinks—especially those of the intoxicating kind— are synonymous with their peoples and cultures. For Mexico, this drink is tequila. For many, tequila can conjure up scenes of body shots on Cancun bars and coolly garnished margaritas on sandy beaches. Its power is equally strong within Mexico, though there the drink is more often sipped rather than shot, enjoyed casually among friends, and used to commemorate occasions from the everyday to the sacred. Despite these compelling images, tequila is universally regarded as an enduring symbol of lo mexicano. ¡Tequila! Distilling the Spirit of Mexico traces how and why tequila became and remains Mexico’s national drink and symbol. Starting in Mexico’s colonial era and tracing the drink’s rise through the present day, Marie Sarita Gaytán reveals the formative roles played by some unlikely characters. Although the notorious Pancho Villa was a teetotaler, his image is now plastered across the labels of all manner of tequila producers—he’s even the namesake of a popular brand. Mexican films from the 1940s and 50s, especially Western melodramas, buoyed tequila’s popularity at home while World War II caused a spike in sales within the whisky-starved United States. Today, cultural attractions such as Jose Cuervo’s Mundo Cuervo and the Tequila Express let visitors insert themselves into the Jalisco countryside—now a UNESCO-protected World Heritage Site—and relish in the nostalgia of pre-industrial Mexico. Our understanding of tequila as Mexico's spirit is not the result of some natural affinity but rather the cumulative effect of U.S.-Mexican relations, technology, regulation, the heritage and tourism industries, shifting gender roles, film, music, and literature. Like all stories about national symbols, the rise of tequila forms a complicated, unexpected, and poignant tale. By unraveling its inner workings, Gaytán encourages us to think critically about national symbols more generally, and the ways in which they both reveal and conceal to tell a story about a place, a culture, and a people. In many ways, the story of tequila is the story of Mexico.