

THE CAMBRIDGE HISTORY OF  
LATINA / O AMERICAN  
LITERATURE

*The Cambridge History of Latina/o American Literature* emphasizes the importance of understanding Latina/o literature not simply as a U.S. ethnic phenomenon but more broadly as a trans-American tradition extending from the sixteenth century to the present. Engaging with the dynamics of transculturation, linguistic and cultural difference, and the uneven distribution of power across the Americas that characterize Latina/o literature, the essays in this History provide a critical overview of key texts, authors, themes, and contexts as discussed by leading scholars in the field. This book demonstrates the relevance of Latina/o literature for a world defined by legacies of coloniality, the imposition of militarized borders, and the transnational migration of people, commodities, and cultural practices.

JOHN MORÁN GONZÁLEZ is Professor of English and Director of the Center for Mexican American Studies at The University of Texas at Austin. He is the author of *Border Renaissance: The Texas Centennial and the Emergence of Mexican American Literature* and *The Troubled Union: Expansionist Imperatives in Post-Reconstruction American Novels*. His articles and reviews have appeared in *American Literature*, *American Literary History*, *Aztlán*, *Nineteenth-Century Contexts*, *Symbolism*, *Western Historical Quarterly*, and *Western American Literature*. He edited *The Cambridge Companion to Latina/o American Literature* (2016).

LAURA LOMAS is Associate Professor in English and American Studies at Rutgers University-Newark, where she teaches Latina/o and comparative American literature. Her first book, *Translating Empire: José Martí, Migrant Latino Subjects and American Modernities*, won the MLA Prize for Latina/o and Chicana/o literature and an honorable mention from the Latin American Studies Association's Latina/o Studies Section. She has published essays in *Small Axe*, *The Latino Nineteenth Century*, *Translation Review*, *Cuban Studies*, the *Journal of American Studies*, *Comparative American Studies* and *American Literature*.

THE CAMBRIDGE  
HISTORY OF  
LATINA/O AMERICAN LITERATURE

\*

*Edited by*  
JOHN MORÁN GONZÁLEZ  
*The University of Texas at Austin*

LAURA LOMAS  
*Rutgers University-Newark*



CAMBRIDGE  
UNIVERSITY PRESS

Cambridge University Press  
978-1-107-18308-7 – The Cambridge History of Latina/o American Literature  
Edited by John Morán González, Laura Lomas  
Frontmatter  
[More Information](#)

## CAMBRIDGE UNIVERSITY PRESS

University Printing House, Cambridge CB2 8BS, United Kingdom  
One Liberty Plaza, 20th Floor, New York, NY 10006, USA  
477 Williamstown Road, Port Melbourne, VIC 3207, Australia  
314–321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre, New Delhi – 110025, India  
79 Anson Road, #06–04/06, Singapore 079906

Cambridge University Press is part of the University of Cambridge.  
It furthers the University's mission by disseminating knowledge in the pursuit  
of education, learning, and research at the highest international levels of excellence.

[www.cambridge.org](http://www.cambridge.org)  
Information on this title: [www.cambridge.org/9781107183087](http://www.cambridge.org/9781107183087)  
DOI: 10.1017/9781316869468

© Cambridge University Press 2018

This publication is in copyright. Subject to statutory exception  
and to the provisions of relevant collective licensing agreements,  
no reproduction of any part may take place without the written permission  
of Cambridge University Press.

First published 2018

Printed in the United States of America by Sheridan Books, Inc.

*A catalogue record for this publication is available from the British Library.*

*Library of Congress Cataloging-in-Publication Data*

NAMES: González, John Morán, 1966 June 30- editor. | Lomas, Laura, 1967- editor.

TITLE: The Cambridge history of Latina/o American literature / edited by  
John Morán González, Laura Lomas.

DESCRIPTION: Cambridge ; New York, NY : Cambridge University Press, 2018. |  
Includes bibliographical references and index.

IDENTIFIERS: LCCN 2017032440 | ISBN 9781107183087 (Hardback)

SUBJECTS: LCSH: Latin American literature—History and criticism.

CLASSIFICATION: LCC PQ7081.A1 C353 2018 | DDC 860.9/98—dc23

LC record available at <https://lccn.loc.gov/2017032440>

ISBN 978-1-107-18308-7 Hardback

Cambridge University Press has no responsibility for the persistence or accuracy  
of URLs for external or third-party internet websites referred to in this publication  
and does not guarantee that any content on such websites is, or will remain,  
accurate or appropriate.

Cambridge University Press  
978-1-107-18308-7 — The Cambridge History of Latina/o American Literature  
Edited by John Morán González, Laura Lomas  
Frontmatter  
[More Information](#)

---

A Patricia, Angelita, y Santiago, siempre en mi corazón — JMG  
A Amaru, Marta Zabina, el futuro; y a Rubén, mi cielo — LAL

## Contents

*List of Contributors* xii  
*Acknowledgements* xx  
*Chronology* xxi

### Introduction 1

JOHN MORÁN GONZÁLEZ AND LAURA LOMAS

### PART I

#### REREADING THE COLONIAL ARCHIVE: TRANSCULTURATION AND CONFLICT, 1492–1808

- 1 · Indigenous *Herencias*: Creoles, Mestizaje, and Nations before  
 Nationalism 33  
 ARTURO ARIAS
- 2 · Performing to a Captive Audience: Dramatic Encounters in the  
 Borderlands of Empire 51  
 PEDRO GARCÍA-CARO
- 3 · The Tricks of the Weak: Sor Juana Inés de la Cruz and the Feminist  
 Temporality of Latina Literature 74  
 ELISA SAMPSON VERA TUDELA
- 4 · Rethinking the Colonial Latinx Literary Imaginary: A Comparative  
 and Decolonial Research Agenda 93  
 YOLANDA MARTÍNEZ SAN MIGUEL
- 5 · The Historical and Imagined Cultural Genealogies of Latinidad 119  
 JOSÉ ANTONIO MAZZOTTI

*Contents*

PART II

THE ROOTS AND ROUTES OF LATINA/O LITERATURE:  
 THE LITERARY EMERGENCE OF A TRANS-AMERICAN  
 IMAGINARY, 1783–1912

- 6 · Whither Latinidad?: The Trajectories of Latin American,  
 Caribbean, and Latina/o Literature 139  
 MARÍA DEL PILAR BLANCO
- 7 · Father Félix Varela and the Emergence of an Organized Latina/o  
 Minority in Early Nineteenth-Century New York City 157  
 CARMEN E. LAMAS
- 8 · Transamerican New Orleans: Latino Literature of the Gulf,  
 from the Spanish Colonial Period  
 to Post-Katrina 176  
 KIRSTEN SILVA GRUESZ
- 9 · Trajectories of ExChange: Toward Histories of  
 Latina/o Literature 190  
 RODRIGO LAZO
- 10 · Narratives of Displacement in Places that Once Were Mexican 216  
 JESSE ALEMÁN
- 11 · Under the Skin of Latina Feminism and Racism:  
 Travel Narratives, Novels of Reform and  
 Racial Rhetoric 232  
 MILAGROS LÓPEZ-PELÁEZ CASELLAS
- 12 · José Martí, Comparative Critique, and the  
 Emergence of Latina/o Modernity in Gilded Age  
 New York 249  
 LAURA LOMAS
- 13 · Afro-Latinidad: Phoenix Rising from a Hemisphere's  
 Racist Flames 276  
 SILVIO TORRES-SAILLANT

*Contents*

PART III

NEGOTIATING LITERARY MODERNITY: BETWEEN  
 COLONIAL SUBJECTIVITY AND NATIONAL CITIZENSHIP,  
 1910–1979

- 14 · Oratory, Memoir, and Theater: Performances of Race and  
 Class in the Early Twentieth-Century Latina/o Public Sphere 309  
 ANTONIO LÓPEZ
- 15 · Literary Revolutions in the Borderlands: Transnational  
 Dimensions of the Mexican Revolution and Its Diaspora in the United  
 States 334  
 YOLANDA PADILLA
- 16 · Making It Nuevo: Latina/o Modernist Poetics Remake High  
 Euro-American Modernism 353  
 DAVID A. COLÓN
- 17 · The Archive and Afro-Latina/o Field-Formation: Arturo Alfonso  
 Schomburg at the Intersection of Puerto Rican and African American  
 Studies and Literatures 371  
 CÉSAR A. SALGADO
- 18 · Floricanto en Aztlán: Chicano Cultural Nationalism and Its Epic  
 Discontents 394  
 RAFAEL PÉREZ-TORRES
- 19 · “The Geography of Their Complexion”: Nuyorican Poetry and Its  
 Legacies 411  
 URAYOÁN NOEL
- 20 · Cuban American Counterpoint: The Heterogeneity of Cuban  
 American Literature, Culture, and Politics 435  
 WILLIAM LUIS
- 21 · Latina/o Theatre and Performance in the Context of Social  
 Movements 452  
 RICARDO L. ORTÍZ

*Contents*

PART IV

LITERARY MIGRATIONS ACROSS THE AMERICAS, 1980–2017

- 22 · Undocumented Immigration in Latina/o Literature 469  
 MARTA CAMINERO-SANTANGELO
- 23 · Latina Feminist Theory and Writing 488  
 VANESSA PÉREZ-ROSARIO
- 24 · Invisible No More: U.S. Central American Literature Before and Beyond  
 the Age of Neoliberalism 510  
 ANA PATRICIA RODRÍGUEZ
- 25 · Latina/o Life Narratives: Crafting Self-Referential Forms in the Colonial  
 Milieu of the Americas 532  
 CRYSTAL M. KURZEN
- 26 · Poetics of the “Majority Minority” 549  
 NORMA ELIA CANTÚ
- 27 · The Quisqueya Diaspora: The Emergence of Latina/o Literature from  
 Hispaniola 561  
 SOPHIE MARÍÑEZ
- 28 · Listening to Literature: Popular Music, Voice, and Dance in the Latina/o  
 Literary Imagination, 1980–2010 583  
 LORENA ALVARADO
- 29 · *Brazuca* Literature: Old and New Currents, Countercurrents, and  
 Undercurrents 602  
 LUZ ANGÉLICA KIRSCHNER
- 30 · Staging Latinidad and Interrogating Neoliberalism in Contemporary  
 Latina/o Performance and Border Art 621  
 LAURA G. GUTIÉRREZ
- 31 · Trans-American Popular Forms of Latina/o Literature: Genre Fiction,  
 Graphic Novels, and Digital Environments 636  
 WILLIAM ORCHARD



*Contents*

- 32 · Trauma, Translation, and Migration in the Crossfire of the Americas:  
The Intersection of Latina/o and South American Literatures 657

JUANITA HEREDIA

- 33 · The Mesoamerican Corridor, Central American Transits, and Latina/o  
Becomings 674

CLAUDIA MILIAN

- 34 · Differential Visions: The Diasporic Stranger, Subalternity, and the  
Transing of Experience in U.S. Puerto Rican Literature 691

RICHARD PEREZ

- 35 · Temporal Borderlands: Toward Decolonial Queer Temporality in  
Latinx Literature 711

ELIANA ÁVILA

- Epilogue: Latina/o Literature: The Borders Are Burning 737

MARÍA JOSEFINA SALDAÑA-PORTILLO

*Bibliography* 748

*Index* 771

## Contributors

JESSE ALEMÁN is Professor of English at The University of New Mexico, where he teaches nineteenth-century American and Chicana/o literatures. He has published over a dozen articles in venues such as *Aztlán*, *American Literary History*, *MELUS*, and *Arizona Quarterly*. He edited Loreta Janeta Velazquez's *The Woman in Battle*. In addition, he has coedited two anthologies, *Empire and the Literature of Sensation* with Shelley Streeby (2007) and *The Latino Nineteenth Century* with Rodrigo Lazo (2016).

LORENA ALVARADO holds a Ph.D. in Culture and Performance from the University of California, Los Angeles. Her book project, *Playing with Feeling: Musical Performances of Mexican Sentimiento*, develops a theory of *sentimiento*, the ability to convey and inspire emotion as it circulates through twentieth- and twenty-first-century U.S. Mexican and Latina/o vocal and musical practices. She is Assistant Professor at University of California, Merced, Global Arts program, and has previously taught at University of California, Riverside, Northwestern University, and the University of Houston.

ARTURO ARIAS is John D. and Catherine T. MacArthur Foundation Professor in the Humanities at the University of California, Merced. He has published *Taking Their Word: Literature and the Signs of Central America* (2007), *The Rigoberta Menchú Controversy* (2000), *The Identity of the Word: Guatemalan Literature in Light of the New Century* (1998), and *Ceremonial Gestures: Central American Fiction 1960-1990* (1998), as well as a critical edition of Miguel Angel Asturias's *Mulata* (2000). From 2001 to 2003 he was president of the Latin American Studies Association. He also cowrote the film *El Norte* (1984) and has published six novels in Spanish, two of which have been translated to English (*After the Bombs*, 1990, and *Rattlesnake*, 2003). Twice winner of the Casa de las Américas Award, and winner of the Ana Seghers Award for fiction in Germany, he was given the Miguel Angel Asturias National Award for Lifetime Achievement in Literature in 2008 in his native Guatemala. At present he is working on a three-volume analysis of indigenous literatures in Latin America.

ELIANA ÁVILA is Professor of English-Language Literatures at Federal University of Santa Catarina at Florianopolis, Brazil. Her doctoral research on Elizabeth Bishop's Brazilian writings led her to explore the relations among postcolonial studies, queer temporality, disability studies, and translation studies in the volume she edited for *Ilha do Desterro*

### Contributors

(2005) as well as in her articles and book chapters published in Brazil – such as “Pode o tradutor ouvir?” in *Tradução e Relações de Poder* (2013), partially based on Gayatri Chakravorty Spivak’s “Translation as Culture” (2000) which she co-translated (with Liane Schneider) into Brazilian Portuguese. She received a visiting research grant to complete a translation of Gloria Anzaldúa’s *Borderlands / La frontera* into Brazilian Portuguese, based on her research on decolonial queer criticism, while affiliated with the Latin American and Latino Studies Department and the Chicano Latino Research Center at the University of California at Santa Cruz.

MARÍA DEL PILAR BLANCO is Associate Professor of Spanish American Literature at the University of Oxford and Fellow of Trinity College. Author of *Ghost-Watching American Modernity: Haunting, Landscape, and the Hemispheric Imagination* (2012), she is currently coediting the first volume of *The Oxford Critical and Cultural History of Global Modernist Magazines*, which comprehensively explores the print cultures of South America, Central America, and the Caribbean from the late nineteenth to mid-twentieth centuries. Her second monograph project explores the intersections of science and literature in Spanish American print cultures from 1870 to 1910.

MARTA CAMINERO-SANTANGELO is the Director of the Center for Latin American and Caribbean Studies and Professor in the English Department at the University of Kansas. Her books include *The Madwoman Can’t Speak, or Why Insanity Is Not Subversive* (1998), *On Latinidad: U.S. Latino Literature and the Construction of Ethnicity* (2007), and *Documenting the Undocumented: Latino/a Narrative and Social Justice in the Era of Operation Gatekeeper* (2016).

NORMA ELIA CANTÚ currently serves as the Norine R. and T. Frank Murchison Endowed Professor in the Humanities at Trinity University in San Antonio, Texas. The twentieth anniversary expanded edition of her award-winning *Cáncula: Snapshots of a Girlhood en la Frontera* (1995) was published in 2015. Her collaborative project *Transcendental Train Yards* presents her poetry and the artwork of Marta Sanchez. Cofounder of CantoMundo, a workshop for Latina/o poetry and poets, she has also edited or coedited important works in Chicana/Latina literature and folklore including the recently published *Entre Guadalupe y Malinche: Tejanas in Literature and Art* and *Barrio Dreams: Selected Plays by Silvana Wood*.

DAVID A. COLÓN is Associate Professor of English and Director of the Latina/o Studies Program at Texas Christian University. He is the editor of *Between Day and Night: New and Selected Poems, 1946–2010* by Miguel González-Gerth (2013) and author of numerous essays for publications such as *The Princeton Encyclopedia of Poetry and Poetics*, *The Routledge Companion to Latina/o Popular Culture*, *Critical Insights: Contemporary Immigrant Short Fiction*, *The Journal of Latino/Latin American Studies*, *Cultural Critique*, and *Jacketz*. He has held fellowships from the Woodrow Wilson National Fellowship Foundation, the Social Science Research Council, the Stanford Humanities Center, and the University of California, Berkeley.

### Contributors

PEDRO GARCÍA-CARO is Associate Professor of Spanish at the University of Oregon, where he is currently directing the Latin American Studies Program. His most recent work concentrates on the cultural history of mining (literature, film, and photography) in the Western hemisphere throughout the nineteenth and twentieth centuries. His published books include *After the Nation: Postnational Satire in the Works of Carlos Fuentes and Thomas Pynchon* (2014), a translation into Spanish of Wallace Shawn's *The Fever* (2012) in collaboration with Rafael Spregelburd, and a critical edition of the first secular play performed in California in the late eighteenth century, *Astucias por heredar un sobrino a un tío* (1789) by Fermín de Reygadas (2017).

JOHN MORÁN GONZÁLEZ is Professor of English and Director of the Center for Mexican American Studies at the University of Texas at Austin. He is author of *Border Renaissance: The Texas Centennial and the Emergence of Mexican American Literature* and *The Troubled Union: Expansionist Imperatives in Post-Reconstruction American Novels*. His articles and reviews have appeared in *American Literature*, *American Literary History*, *Aztlán*, *Nineteenth-Century Contexts*, *Symbolism*, *Western Historical Quarterly*, and *Western American Literature*. He edited *The Cambridge Companion to Latina/o American Literature* (2016).

KIRSTEN SILVA GRUESZ is Professor of Literature at the University of California, Santa Cruz, where she directs the Latino Literary Cultures Project. She is the author of *Ambassadors of Culture: The Transamerican Origins of Latino Writing* (2002) and numerous essays on Spanish-language print culture in the United States. Her new book, *Cotton Mather's Spanish Lessons: Language, Race, and American Memory*, is forthcoming from Harvard University Press, and she is also preparing an edition of translated material from nineteenth-century New Orleans, including E.J. Gómez's novel *A Marriage Like Many Others*.

LAURA G. GUTIÉRREZ is Associate Professor in the Department of Mexican American and Latina/o Studies at the University of Texas at Austin, of which she is also Interim Chair. She is a scholar of Latin American and Latina/o performance studies and visual culture and is the author of *Performing Mexicanidad: Vendidas y Cabareteras on the Transnational Stage*, winner of the ninth Modern Languages Association Prize in United States Latina and Latino and Chicana and Chicano Literary and Cultural Studies. Gutiérrez has published essays and book chapters on topics such as Latina/o performance, border art, Mexican video art, and Mexican political cabaret.

JUANITA HEREDIA is Professor of Spanish at Northern Arizona University. Her scholarly interests include U.S. Latina/o and Latin American literary and cultural studies. She is the editor of *Mapping South American Latina/o Literature in the United States* (2018), author of *Transnational Latina Narratives in the Twenty-first Century: The Politics of Gender, Race and Migrations* (2009) and coeditor of *Latina Self-Portraits: Interviews with Contemporary Women Writers* (2000). During her time as a post-doctoral Fellow and Visiting Scholar at the Institute of American Cultures/Chicano Studies Research Center at UCLA, she advanced work on her monograph, *Transnational Latinas/os and the City: Negotiating Urban Experiences in Twenty-first Century Literature and Culture*. She has also published widely on U.S.

### Contributors

Latina/o literature and culture in *Aztlán*, *Hispania*, *Journal of American Studies* in Turkey, and *Latino Studies* as well as edited collections.

LUZ ANGÉLICA KIRSCHNER is Assistant Professor in the Department of Modern Languages and Global Studies at South Dakota State University. She is the editor and author of the volume *Expanding Latinidad: An Inter-American Perspective* (2012). Her most recent publication appeared in *The Routledge Companion to Literature and Human Rights* (2015), and she has a forthcoming chapter in the *The Routledge Companion to InterAmerican Studies* (2017). Kirschner is currently completing her single-authored monograph, *The Persistence of Racialization: Literature, Gender, and Ethnicity*.

CRYSTAL M. KURZEN earned her Ph.D. at the University of Texas at Austin in English with a concentration in Mexican American and ethnic American literatures. She is at work on her manuscript, *Literary Nepantla: Genre and Method in Contemporary Chicana/o Life Narratives*. Her project focuses on how contemporary Chicanas/os relate self and community from the alter-*Native* spaces of *nepantla* through multigeneric storytelling techniques based primarily in strategies of reconceptualizing conventional autobiography. She has published on Pat Mora and Native American women's autobiographies and teaches courses in composition as well as American, Chicana/o, and Latina/o literatures at Columbus State Community College.

CARMEN E. LAMAS is Assistant Professor of English and American Studies at the University of Virginia. Her research examines Latinas/os in the United States during the nineteenth century from a hemispheric perspective. She is a cofounder of the Latina/o Studies Association, an academic organization that brings together scholars, students, and activists in the study of Latina/o concerns. Her work has appeared in *Revista Hispánica Moderna*, *Latin American Research Review*, and *Latino Studies*, and she has articles in the edited collections *The Latino Nineteenth Century* and *OUP Bibliographies*. Her book project is titled *The Latina/o Continuum: Rethinking American and Latin American Studies*.

RODRIGO LAZO is Associate Professor of English and an affiliate in the Chicano/Latino Studies Department at the University of California, Irvine. He is the coeditor of *The Latino Nineteenth Century* and has published numerous articles on the relationship between archive theory and the historical recovery of Latino literature. He is completing a book-length study on Philadelphia and the hemispheric movement of Latino writers in the early nineteenth century.

LAURA LOMAS (Ph.D., Columbia University, 2001) is Associate Professor of English and American Studies at Rutgers University-Newark. Her first book, *Translating Empire: José Martí, Migrant Latino Subjects and American Modernities* (2008), received the Modern Languages Association Prize for Latina and Latino and Chicana and Chicano Literature and an honorable mention from the Latin American Studies Association Latina/o Studies section. Lomas has published essays most recently in *Cuban Studies*, *Small Axe*, *Review: Literature and Arts in the Americas*, *Translation Review*, *Journal of American Studies*,

### Contributors

*Comparative American Studies* and *American Literature*. She is co-editing *Against Dichotomies: The Collected Writings of Lourdes Casal*, and completing a book on Casal and bilingual, feminist, interdisciplinary forms of knowledge that arose in the borderlands of New York and the Caribbean in the twentieth century.

ANTONIO LÓPEZ is Associate Professor of English at George Washington University and author of *Unbecoming Blackness: The Diaspora Cultures of Afro-Cuban America* (2012).

MILAGROS LÓPEZ-PELÁEZ CASELLAS is Associate Professor and Designated Researcher at Coventry University. Her research interests include border studies, Chicana/o, Latina/o, and multiethnic American literatures and cultural studies. She has previously worked at the University of Leeds and at Arizona State University, where she also obtained her M.A. and Ph.D. She has a single-authored monograph, *What about the Girls?: estrategias narrativas de resistencia en la primera literatura chicana* (2011), and has published articles and book chapters on Chicana/o and Hispanic literature, film, and cultural studies in national and international peer-reviewed journals.

WILLIAM LUIS is the Gertrude Conaway Vanderbilt Professor of Spanish at Vanderbilt University. He has authored, edited, and coedited fourteen books, including *Literary Bondage: Slavery in Cuban Narrative* (1991), *Dance Between Two Cultures* (1997), *Looking Out, Looking In: Anthology of Latino Poetry* (2013), and *The AmeRícan Poet: Essays on the Works of Tato Laviera* (2014). Luis was the recipient of a Guggenheim Fellowship for 2012. He is the Director of Latino and Latina Studies at Vanderbilt University and editor of the *Afro-Hispanic Review*. Born and raised in New York City, Luis is widely regarded as a leading authority on Latin American, Caribbean, Afro-Hispanic, and Latino literatures.

Sophie Maríñez is Associate Professor of French and Spanish at Borough of Manhattan Community College, City University of New York, and a 2016-2017 Faculty Fellow at the Center for Place, Culture, and Politics, Graduate Center (CUNY). She is the author of the NEH-funded monograph *Mademoiselle de Montpensier: Writings, Châteaux, and Female Self-Construction in Early Modern France* (Brill/Rodopi, 2017), and the co-editor of *J'essaie de vous parler de ma patrie* (Mémoire d'encrier, 2018), a translation into French of Jacques Viau Renaud's poetry. She has published numerous essays on Haitian and Dominican relations and is currently working on a book-length monograph on the French Caribbean and the dynamics between Haiti and the Dominican Republic.

YOLANDA MARTÍNEZ-SAN MIGUEL teaches Latino and Caribbean Studies and Comparative Literature at Rutgers University-New Brunswick. During 2017-2018, she is the Martha S. Weeks Chair in Latin American Studies at the University of Miami and visiting professor in the Department of Modern Languages and Literatures. Her M.A. (1991) and Ph.D. (1996) are from the University of California, Berkeley. She is the author of *Saberes americanos: subaltermidad y epistemología en los escritos de Sor Juana* (1999), *Caribe Two Ways: cultura de la migración en el Caribe insular hispánico* (2003); *From Lack to Excess: 'Minor' Readings of Colonial Latin American Literature* (2008); and *Coloniality of Diasporas: Rethinking*

### Contributors

*Intra-Colonial Migrations in a Pan-Caribbean Context* (Palgrave, 2014). She recently finished a co-edited anthology titled *Critical Terms in Caribbean and Latin American Thought* (2016).

JOSÉ ANTONIO MAZZOTTI is King Felipe VI of Spain Professor of Spanish Culture and Civilization and Professor of Latin American Literature in the Department of Romance Studies at Tufts University. He is also Director and chief editor of the *Revista de Crítica Literaria Latinoamericana* since 2010. He has published *Coros mestizos del Inca Garcilaso: resonancias andinas* (1996), *Poéticas del flujo: migración y violencia verbales en el Perú de los 80* (2002), *Incan Insights: El Inca Garcilaso's Hints to Andean Readers* (2008), *Encontrando un inca: ensayos escogidos sobre el Inca Garcilaso de la Vega* (2016), *Lima fundida: épica y nación criolla en el Perú* (2016), eleven volumes of poetry, and more than eighty articles on Latin American colonial literature and contemporary poetry. He has also edited several collective volumes on colonial and contemporary Latin American and Latino studies.

CLAUDIA MILIAN is Associate Professor in the Department of Romance Studies and Director of the Program in Latino/a Studies in the Global South at Duke University, where she works between and among the intellectual traditions of Latina/o studies, African American studies, southern studies, and hemispheric American studies. She is the author of *Latining America: Black-Brown Passages and the Coloring of Latino/a Studies* (2013).

URAYOÁN NOEL is Associate Professor of English and Spanish at New York University and the author of *In Visible Movement: Nuyorican Poetry from the Sixties to Slam* (2014), winner of the Latin American Studies Association Latina/o Studies Section Book Award, and recipient of an honorable mention in the Modern Language Association Prize in Latina and Latino and Chicana and Chicano Literary and Cultural Studies. A contributing editor of *NACLA Report on the Americas* and *Obsidian: Literature & Arts in the African Diaspora*, Noel has been a fellow of the Ford Foundation and CantoMundo and is also the author of several books of poetry, including *Buzzing Hemisphere/Rumor Hemisférico* (2015).

WILLIAM ORCHARD is Assistant Professor of English at Queens College, the City University of New York. He is the coeditor of two volumes: *The Plays of Josephina Niggli* (2007) and *Bridges, Borders, and Breaks: History, Narrative, and Nation in Twenty-First Century Chicana/o Literary Criticism* (2016). He is currently completing a book entitled *Drawn Together: Politics, Pedagogy, and the Latina/o Graphic Novel*.

RICARDO L. ORTÍZ is Chair and Associate Professor of Literary and Cultural U.S. Latinidades in the Department of English at Georgetown University. His first book, *Cultural Erotics in Cuban America*, was published in 2007 by the University of Minnesota Press; his second book, *Testimonial Fictions: Cold War Geopolitics and the U.S. Latin-x Literary Imagination*, is nearing completion. Professor Ortiz has also published scholarly work in numerous journals, including *Social Text*, *Modern Drama*, *Contemporary Literature*, and *GLQ*.

### Contributors

YOLANDA PADILLA is on the faculty of the School of Interdisciplinary Arts and Sciences at the University of Washington, Bothell. She is currently completing a book entitled *Revolutionary Subjects: The Mexican Revolution and the Transnational Emergence of Mexican American Literature and Culture, 1910–1959*. She has published essays related to this project in *CR: New Centennial Review* and in the volume *Open Borders to a Revolution*. She is the coeditor of two volumes: *Bridges, Borders and Breaks: History, Narrative, and Nation in Twenty-First-Century Chicana/o Literary Criticism* (2016) and *The Plays of Josefina Niggli: Recovered Landmarks of Latina Literature* (2007).

RICHARD PEREZ is Associate Professor of English at John Jay College, City University of New York. He is currently concluding a book project entitled *Towards a Negative Aesthetics: U.S. Latino/a Fiction and the Remaking of American Literature* and is the coeditor of two critical anthologies: *Contemporary U.S. Latino/a Criticism* (2007) and *Moments of Magical Realism in U.S. Ethnic Literatures* (2012), both published by Palgrave Macmillan. Dr. Perez cofounded the Biennial U.S. Latina/o Literary Theory and Criticism Conference. His work has also appeared in the *Centro Journal for Puerto Rican Studies*, *Women Studies Quarterly*, *Latino Studies Journal*, and *MELUS Journal*.

VANESSA PÉREZ-ROSARIO is Associate Professor of Latino Studies at Brooklyn College, City University of New York. She is author of *Becoming Julia de Burgos: The Making of a Puerto Rican Icon* (2014) and editor of *Hispanic Caribbean Literature of Migration: Narratives of Displacement* (2010). Vanessa recently completed a translation of Mayra Santos-Febres's collection of poetry *Boat People* and has edited and translated a manuscript titled *I am My Own Path: A Bilingual Anthology of the Collected Writings of Julia de Burgos*. She is managing editor of *Small Axe: A Caribbean Journal of Criticism*.

RAFAEL PÉREZ-TORRES has authored three books: *Movements in Chicano Poetry: Against Myths, Against Margins* (1995), *Mestizaje: Critical Uses of Race in Chicano Culture* (2006), and *To Alcatraz, Death Row, and Back: Memories of an East L.A. Outlaw*, written with Ernest López (2005). With Chon Noriega, Eric Avila, Mary Karen Davilos, and Chela Sandoval, he coedited *The Chicano Studies Reader: An Anthology of Aztlán 1970–2000*, now entering its third edition. His recent research examines the formation of historical memory and futurity in Chicana/o culture.

ANA PATRICIA RODRÍGUEZ is Associate Professor in the Department of Spanish and Portuguese and U.S. Latina/o Studies at the University of Maryland, College Park, where she teaches classes on Latin American, Central American, and U.S. Latina/o literatures and cultures. She is the author of *Dividing the Isthmus: Central American Transnational Histories, Literatures, and Cultures* (2009) and coeditor of *De la hamaca al trono y al más allá: Lecturas críticas de la obra de Manlio Argueta* (2013). Rodríguez was elected president of the Latina/o Studies Association (LSA) (2017–2019) and serves on the advisory boards of the Smithsonian Latino Gallery, Washington History, Central American Resource Center (CARECEN), and Casa de Cultura de El Salvador (Washington, DC).



### Contributors

CÉSAR A. SALGADO is Associate Professor of Spanish and Portuguese and Comparative Literature at the University of Texas at Austin. He is the author of *From Modernism to Neobaroque: Joyce and Lezama Lima* (2001) and articles in *Revista Iberoamericana*, *Centro*, *The New Centennial Review*, *Casa de las Américas*, and other journals. He is the coeditor of *Latina and Latino Writers* (2004), *Cuba* (2011), and *TransLatin Joyce: Global Transmissions in Ibero-American Literature* (2014). He teaches seminars on New World Baroque genealogies; archival fashioning, visual culture, and journal history in the Caribbean; Joyce and the Global South; and critical theory. *Unsovereign Custodies: Archival Fashioning in Colonial Puerto Rico (1852–1952)* is his next book.

MARÍA JOSEFINA SALDAÑA-PORTILLO is Professor in the Department of Social and Cultural Analysis and the Center for Latin American and Caribbean Studies at New York University. She is the author of two monographs: *Indian Given: Racial Geographies across Mexico and the United States* (2016) and *The Revolutionary Imagination in the Americas and the Age of Development* (2003). Saldaña-Portillo coedited *Des/posesión: Género, territorio, y luchas por la autodeterminación* with Marisa Belausteguigoitia Rius on indigenous women's leadership roles in the global struggle to defend their territories (2015). She has published more than twenty-five articles in the United States and Latin America on revolutionary subjectivity, subaltern politics, indigenous peoples, racial formation, and Latin American and Latino cultural studies.

SILVIO TORRES-SAILLANT is Professor of English and Dean's Professor of the Humanities at Syracuse University. A former director of the Latino-Latin American Studies Program, he has served as the William P. Tolley Distinguished Teaching Professor in the Humanities and was the 2015 recipient of the Frank Bonilla Public Intellectual Award from the Latin American Studies Association (LASA). In addition to collaborative works, his publications include *Caribbean Poetics* (1997; 2013), *El tigueraje intelectual* (2002; 2011), *Introduction to Dominican Blackness* (1999; 2010), *An Intellectual History of the Caribbean* (2006), *Diasporic Disquisitions: Dominicanists, Transnationalism, and the Community* (2000), and *El retorno de las yolas: Ensayos sobre diáspora, democracia y dominicanidad* (1999).

ELISA SAMPSON VERA TUDELA is Associate Professor in the Department of Spanish, Portuguese and Latin American Studies, King's College London. Her publications include *Colonial Angels* (2000) and *Ricardo Palma's Tradiciones: Illuminating Gender and Nation* (2012). She teaches colonial and post-colonial Latin American literature and cultural and gender studies and her research, which has the interrogation of historiography and the historical imagination at its center, has ranged from seventeenth-century women's writing through the nineteenth century and on to contemporary Peruvian literature.

## *Acknowledgements*

We would like to thank Ray Ryan, our editor at Cambridge University Press, for encouraging this volume along to fruition. Thanks also to the editorial and production staff of Cambridge University Press for their efforts in making this volume a reality; in particular, Emma Collison, Divya Mathesh, and Jane Voodikon lent their expertise. We also extend our appreciation to Sandra Spicher for compiling the index.

As this critical anthology would be nothing without the essays, we would like to thank all the contributors for their wonderful efforts in creating this collaborative critical overview of Latina/o literary studies.

Finally, we would like to acknowledge Juan Flores and José Esteban Muñoz, two inspiring and engaged scholars who helped make the field what it is today. They had each agreed to contribute an essay but passed away during the volume's elaboration. For us, they will always be ¡Presente!

## Chronology

This chronology sets out dates and events that have informed Latina/o American literary history. While not comprehensive, it is intended to illustrate connections among and across the disparate, heterogeneous histories discussed herein. The geographical scope is transnational and includes salient points of contact between Latin America, the Caribbean, and the United States as these interactions shaped the trans-American and Latina/o literary imagination. Insofar as the latinidades of the Americas have been formed through the dynamics of European colonization, African slavery and emancipation, and indigenous resistance and survival, this chronology highlights these processes as they have found expression in the cultural practices and productions across the Americas. The goal is to offer a sense of a present defined by migration and empire; to provide reference points for entangled routes; to map transculturation rather than national assimilation; to explain the impossibility of return to a single point of departure. The event of textual publication offers but one index of historicity, often belated, so this chronology also references processes, performance, movements, and cultural work peculiar to Latina/o literature, both emergent and recovered.

- 1492 Columbus's small fleet accidentally runs across inhabited Caribbean islands; Columbian Viceroyalty of the Indies lasts until 1526. Reconquista of Iberian Peninsula terminates with the fall of the Emirate of Granada; the expulsion of Jews from all Spanish territories generates numerous *nuevos cristianos*.
- 1494 The Kingdoms of Portugal and Spain divide the Americas between themselves in the Treaty of Tordesillas.
- 1500 The Kingdom of Portugal claims the area of what is now Brazil.
- 1510 King Ferdinand of Spain authorizes the beginning of systematic transport of Africans to the new world, beginning with fifty taken to Santo Domingo.

Chronology

- 1519 Spanish conquest of Mexica Empire aided by indigenous allies. Malinali, Doña Marina, or la Malinche was given as spoils of war to the Spanish, and she gave birth to her son Martín by conquistador Hernán Cortés, after the fall of Tenochtitlán in 1522.
- 1524 *Popul Wuj* transcribed into Spanish.
- 1528–1536 Black navigator Esteban joins Pánfilo de Narvaez's expedition to explore Florida, Georgia, Alabama, Louisiana, Mississippi, New Mexico, Arizona, and Texas; Núñez Cabeza de Vaca publishes narrative of said disastrous expedition entitled *Naufragios* in 1542.
- 1532 Francisco Pizarro massacres Incas in Caxamarca and captures the Inca, Atahualpa.
- 1535 Viceroyalty of New Spain, established in what would become Mexico, lasts until 1821.
- 1542 Viceroyalty of New Castilla, set down in what would be Peru, Ecuador, Bolivia, and Chile, lasts until 1824.
- 1565 Pedro Menéndez de Avilés claims San Augustine, Florida, in the land of the Seminole.
- 1591 Juan de Cárdenas describes the Mexican Spanish *criollos* in *Problemas y maravillosos secretos de los Indios*.
- 1609 Expulsion of Muslims from Spain. Mestizo writer Inca Garcilaso de la Vega publishes the *Comentarios reales de los Incas*.
- 1610 Gaspar Pérez de Villagrà writes *Historia de la Nueva México*, with a first-hand account of the massacre of 800 Acoma by Spanish troops under Juan de Oñate, who imprisoned hundreds in addition to ordering the amputation of the right foot of male survivors and enslavement of the rest of the Acoma Pueblo in the oldest continuously inhabited city in what is now the United States.
- 1615 Felipe Guaman Poma de Ayala sends to King Phillip III of Spain his handwritten manuscript, *El primer nueva crónica y buen gobierno*, which documents Andean civilization and the effects of the Spanish conquest. The manuscript resurfaced in 1908 and published in 1936.
- 1680 Pueblo Revolt unites indigenous groups throughout the Upper Rio Grande basin and ends Spanish rule in New Mexico for twelve years.
- 1680–1688 Sor Juana Inés de la Cruz, or Juana Ramírez de Asbaje, becomes the most prominent unofficial poet of the court of Mexico City, having published in Spain her poems, theater, and other writings while living cloistered in the convent of San Francisco de Paula.

Chronology

- 1717 Viceroyalty of New Granada in what would become Panama, Colombia, and Venezuela established, lasts until 1819.
- 1769 City of New Orleans under Spanish rule until 1802.
- 1776 Viceroyalty of Rio de la Plata established, lasts until 1814.
- 1776–1783 U.S. Revolution: thirteen British North American colonies successfully revolt to establish the United States. Haitian, Dominican, and Havana’s Batallones de Pardos y Morenos fight in decisive battles against the British forces.
- 1780–1781 Túpac Amaru II and Micaela Bastidas lead an indigenous and black revolt against Spanish colonial rule in Peru.
- 1790 Fermín de Reygadas submits *Astucias por heredar un sobrino a un tío* to be considered for the stage at the Mexican Coliseum. But the play is banned by the censor, and not performed until 1796 in the secular settlement Villa de Branciforte, next to the Mission Santa Cruz in California.
- 1791–1804 Slave revolts, beginning in Bois Caiman and led by Jamaican Dutty Boukman and Cécile Fatiman, spark revolution against Napoleon led by Toussaint L’Ouverture. Founding of the Republic of Haiti.
- 1799 Juan Pablo Vizcardo y Guzmán, “Carta a los Hispanos Americanos” proposes criollo rights to territories of the Americas dominated by the Spanish.
- 1803 United States acquires Louisiana.
- 1808 Under Napoleon, France invades Spain. In what would become Texas and other parts of the Spanish empire in the Americas, this attack on the Spanish monarchy makes it possible to redefine sovereignty locally. *El Misisipi*, the first Spanish-language newspaper in the United States, is published through 1810.
- 1810–1829 Wars of Independence across Latin America.
- 1812 José Antonio Aponte, free black artisan and leader of a black military battalion, uses an infamous book of paintings to plot a black-led revolt in Havana. Aponte and other leaders are detained, and he is decapitated.
- 1816 Manuel Torres publishes *An Exposition of the Commerce of Spanish America; With Some Observations Upon Its Importance to the United States*.
- 1819 United States acquires Florida from Spain in the Adams-Onís Treaty.
- 1823 Proclamation of the Monroe Doctrine by the United States.
- 1824–1826 Father Félix Varela edits *El Habanero* in Philadelphia.

*Chronology*

- 1826 The anonymously authored Spanish-language historical novel *Jicoténcal* is published in Philadelphia. Simón Bolívar hosts the Congreso Anfictionico de Panamá.
- 1836 Texas revolt and the formation of the Republic of Texas.
- 1845 United States annexes the Republic of Texas as a state; Eusebio José Gómez publishes a Spanish-language paper, *El Hablador/La Patria/La Unión* in New Orleans, through 1851, in which is serialized what may be the first Latino novel, *Un matrimonio como hay muchos* (1848–1849).
- 1846 U.S.-Mexican War begins as border dispute.
- 1848 Treaty of Guadalupe Hidalgo ends U.S.-Mexican War, transferring Mexico's northern provinces to the United States.
- 1848–1860s *La Verdad* and *La Crónica* are published in New York City.
- 1851 Guatemalan-born Antonio José de Irisarri's *El cristiano errante* is serialized in *La Patria* of New Orleans.
- 1854 Periodical *El Mulatto* is published in New York City.
- 1855 Many Spanish-language journalists of the annexed portion of Mexico denounce the 1851 Land Act and Manifest Destiny. Francisco P. Ramirez defends "la raza latina" in *El Clamor Público*, a Los Angeles newspaper that is published until 1859.
- 1855–1857 Filibuster by William Walker in Nicaragua.
- 1858 Exiled Cuban poets publish *El laúd del desterrado* in New York. Juan Nepomuceno Seguin, a native of San Antonio de Bexar, describes himself "a foreigner in my native land" in *Personal Memoirs of John N. Seguin*, published in San Antonio, Texas.
- 1861–1864 U.S. Civil War.
- 1861–1867 French military occupies Mexico until driven out by Republican forces under Benito Juárez.
- 1868–1878 Ten Years War in Cuba and a strike for independence in Puerto Rico leads to the migration of thousands of Cubans and Puerto Ricans to the United States, many of whom are tobacco workers who contribute significantly to the creation of the cities of Key West, Tampa, and migrant communities in New York.
- 1872 María Amparo Ruiz de Burton publishes *Who Would Have Thought It?*
- 1873 U.S. ship *Virginius* is captured and filibuster Narciso López is put to death.

Chronology

- 1875 Mariano Guadalupe Vallejo completes an unpublished manuscript, *Recuerdos históricos y personales, tocantes a la alta California*, in five volumes; excerpts published in 1994, 1997, and 2001.
- 1876 Loreta Janeta Velazquez publishes *The Woman in Battle: The Civil War Narrative of Loreta Janeta Velazquez, Cuban Woman and Confederate Soldier*.
- 1881 José Martí publishes “Coney Island” in Bogotá, Colombia.
- 1885 María Amparo Ruiz de Burton publishes *The Squatter and the Don*.
- 1887 Spanish General Romualdo Palacios represses advocates of social equality in the Autonomist Party during the “compones,” which disproportionately affects Afro-Puertorriqueños; Lucy Gonzalez Parsons helps lead hundreds of thousands in demanding the eight-hour workday.
- 1888–1889 José Antonia Fernández de Trava edits the newspaper *El Moro de Paz* and later becomes the first professor of Spanish at Tulane.
- 1889–1891 International American Conference in Washington, D.C. convenes leaders of Latin American and Caribbean nations to lower tariffs, obtain concessions for industry, and establish a single hemispheric currency; Latin American leaders travel to various U.S. cities and attend meetings and ultimately refuse the proposal.
- 1891 José Martí’s “Nuestra América” published in Mexico City and New York.
- 1892 Arturo Schomburg participates in founding with José Martí of Partido Revolucionario Cubano in New York. Francisco Gonzálo Marín publishes “Nueva York desde adentro” in New York’s *La Gaceta del Pueblo*, and his book of poetry, *Romances*. Eusebio Chacón publishes *El hijo de la tempestad* and *Tras la tormenta*.
- 1893 Lola Rodríguez de Tío publishes *Mi Libro de Cuba*; Aurelia Castillo de González attends and writes about the World’s Columbian Exhibition in Chicago.
- 1894 Manuel Zeno Gandía publishes *La charca*.
- 1895–1898 Cubans and Puerto Ricans fight in the Cuban War of Independence, led by Dominican Máximo Gómez, Antonio Maceo, and José Martí.

Chronology

- 1898–1901 U.S.-Cuban-Spanish War results in the transfer of Cuba, Puerto Rico, Guam, and the Philippines to U.S. control. Justo Sierra publishes *En tierra yankee (notas a todo vapor)* in Mexico City.
- 1899 Incorporation of United Fruit Company; Máximo Soto Hall publishes *El Problema*.
- 1900–1938 Flores Magón brothers, anarchist opponents of Porfirio Díaz regime, moved publication of their major newspaper from Mexico, upon the editors' imprisonment and exile, to Texas, Missouri and California. The paper continues to circulate in the United States, with interruptions, to 30,000 readers.
- 1901 In *Downes vs. Bidwell*, Supreme Court justice Edward E. White declares Puerto Rico and other annexed territories "foreign in a domestic sense." The Platt Amendment reserves the right of the United States to intervene in the affairs of a nominally independent Cuba, beginning in 1902.
- 1904–1910 Sara Estela Ramírez, revolutionary Mexicana in exile, contributes to *La Crónica* and *El Demócrata fronterizo*, in addition to founding and directing two literary magazines, *La Corregidora* and *Aurora*.
- 1906–1909 U.S. military occupies Cuba for a second time.
- 1908 New Mexican ex-confederate James Santiago Tafolla writes his memoir in Spanish, which will not be published until 2009, after being translated and edited by his great-granddaughters Carmen and Laura Tafolla, as *A Life Crossing Borders*.
- 1910s María Cristina Mena's short stories are published in U.S. magazines. Aurora Lucero White Lea's "Plea for the Spanish Language," published in New Mexican press.
- 1910–1920 The Mexican Revolution forces up to a million Mexicans to migrate to the United States as war refugees.
- 1911–1927 *El Mercurio* (New Orleans) includes prose by Salvadoran born Máximo Soto Hall and poetry by Peruvian José Santos Chocano. Luisa Capetillo publishes *Mi Opinión Sobre las Libertades, Derechos y Deberes de la Mujer* (1911).
- 1912 New Mexico Territory admitted to the Union as a state; Several thousand members of the Partido Independient de Color, are massacred by the Cuban military under President José Miguel Gómez, whose government had declared any political parties



*Chronology*

- organized by racial groups to be illegal and “racist”; Arturo Schomburg publishes “Gen. Evaristo Estenoz,” in *The Crisis*.
- 1912–1933 U.S. military occupies Nicaragua.
- 1914 Alirio Díaz Guerra publishes *Lucas Guevara*.
- 1914–1918 First World War.
- 1915 Armed uprising of *los sediciosos* in South Texas; Mariano Azuela publishes *Los de abajo*.
- 1915–1934 U.S. military occupies Haiti.
- 1916–1924 U.S. military occupies the Dominican Republic.
- 1917 United States imposes citizenship upon Puerto Ricans through the Jones-Shafroth Act. Puerto Ricans drafted for military service.
- 1918 Salomón de la Selva publishes *Tropical Town and Other Poems*.
- 1920 Merchant Marine Act forces Puerto Rico to become dependent on shipping from U.S. ports.
- 1925 William Carlos Williams publishes *In the American Grain*. Arturo Schomburg publishes “The Negro Digs up His Past,” in Alaine Locke’s anthology of the Harlem Renaissance, *The New Negro*.
- 1926 The Schomburg Collection of Negro Literature and Art is established in Harlem.
- 1926–1929 The Cristero Rebellion in Mexico sends a new wave of migrants to the United States.
- 1927–1933 Augusto César Sandino leads guerilla war against the U.S. military in Nicaragua.
- 1928 Daniel Venegas publishes *Las aventuras de Don Chipote*.
- 1929–1939 Worldwide Great Depression; tens of thousands of Mexican nationals and Mexican American citizens alike are deported to Mexico by the U.S. government.
- 1932 Agustín Farabundo Martí organizes peasants to challenge exploitative conditions in El Salvador, to which the military government of Maximiliano Hernández Martínez responds with *La Matanza*, a massacre of between 10,000 and 30,000, nearly eradicating the Pipil culture.
- 1932–1939 Mexican-American labor leader Emma Tenayuca inspires thousands at Finck Cigar Company, garment workers, and 1938 Pecan Shellers strike, and helps write *The Mexican Question* with Homer Brooks in 1939.
- 1933 U.S. president Franklin Roosevelt announces the “Good Neighbor Policy.”

Chronology

- 1935 María Elena Zamora O’Shea publishes *El Mesquite*.
- 1936 Texas centennial of independence from Mexico; Miguel Antonio Otero publishes *The Real Billy the Kid; With New Light on the Lincoln County War*.
- 1936–1940 Américo Paredes drafts *George Washington Gómez*, although it is not published until 1990.
- 1937 Massacre of nationalists by state authorities in Ponce, Puerto Rico; dictator Rafael Leonides Trujillo orders the massacre of 10,000 Haitians in the Dominican Republic.
- 1938 Julia de Burgos publishes *Poema en veinte surcos*, to be followed by *Canción de la verdad sencilla* in 1939; Eusebia Cosme performs *poesía negra* in U.S. cities.
- 1937–1941 Jovita González and Margaret Eimer collaborate to write *Caballero*.
- 1938–1945 Second World War; up to 500,000 “Hispanics” serve in the U.S. military.
- 1943 Zoot Suit Riots in Los Angeles.
- 1942–1964 In response to wartime labor shortages in U.S. agriculture, the bracero program admits hundreds of thousands of Mexican agricultural workers into the United States.
- 1945 Josefina Niggli publishes *Mexican Folk Plays*.
- 1948 Operation Bootstrap initiated in Puerto Rico and consequent industrialization leads tens of thousands to migrate to New York City.
- 1950 National Party president Pedro Albizu Campos calls for coordinated militant attacks for independence in eight Puerto Rican cities and an attempted attack on President Harry Truman in Washington, D.C. Albizu Campos is held political prisoner of the United States from 1936 to 1947 and again from 1950 to 1965.
- 1951 Guillermo Cotto-Thorner publishes *Trópico en Manhattan*.
- 1952 Puerto Rico becomes a U.S. Commonwealth, or Estado Libre Asociado.
- 1954 Puerto Rican nationalists led by Lolita Lébron open fire in the U.S. House of Representatives; Operation Wetback implemented to deport undocumented Mexican migrants in the United States; René Marqués publishes *La carreta*.
- 1954 The CIA topples democratically elected government of Guatemala’s president Jacobo Arbenz, who had implemented

*Chronology*

- Decree 900, an ambitious land-reform program that benefited 500,000 poverty-stricken Guatemalans.
- 1955–1975 U.S.-Vietnam War; 170,000 “Hispanics” serve in the U.S. military.
- 1956 Pedro Juan Soto publishes *Spiks*.
- 1958 Américo Paredes publishes doctoral dissertation at University of Texas at Austin, about *El corrido de Gregorio Cortez*, as *With a Pistol in his Hand*.
- 1959 The Cuban Revolution overthrows U.S.-backed dictator Fulgencio Batista, initiating the first wave of the Cuban diaspora to the United States. José Antonio Villareal publishes *Pocho*; William Carlos Williams publishes *Yes, Mrs. Williams: A Personal Record of My Mother*.
- 1960 The United States imposes trade and travel embargos on Cuba in the wake of nationalization of industries; through Operation Pedro Pan, Catholics cooperate with U.S. government to airlift 14,000 unaccompanied minors from Cuba to the United States.
- 1961 Failed military invasion by CIA-sponsored paramilitary group of Cuban exiles at Playa Girón, or Bay of Pigs Invasion. Jesús Colón publishes *A Puerto Rican in New York, and other sketches*.
- 1962 Cuban Missile Crisis; César Chavez and Dolores Huerta organize the United Farm Workers Association.
- 1963 John Rechy publishes *City of Night*.
- 1964–1985 Brazil under military dictatorship.
- 1965 U.S. military occupies the Dominican Republic after period of civil unrest following Trujillo’s assassination in 1961; Immigration and Nationality Reform Act shifts future immigration to the United States away from Europe and to Asia; Hart-Cellar Act imposes quota restriction upon Latin American and Caribbean migration for the first time and thus generates the category of the “deportable” or “illegal” alien. Luis Valdez founds Teatro Campesino as the cultural arm of the United Farm Workers Association in conjunction with the grape strike (1965–1970), with support of César Chávez.
- 1966–1978 Severe repression during Joaquin Balaguer’s “Twelve Years” initiates mass migration from the Dominican Republic to the

Chronology

- United States. Max Ferrá founds INTAR Theater as part of the Hispanic American Arts Center.
- 1967 Rodolfo “Corky” Gonzales publishes *I am Joaquín*; Piri Thomas publishes *Down These Mean Streets*; Luis Valdez publishes *Los Vendidos*. Miriam Colón and Roberto Rodríguez found Puerto Rican Travelling Theater in New York City.
- 1968 In tandem with strikes across the globe, the Third World Liberation Front student strike leads to the establishment of the Department of Ethnic Studies at San Francisco State University. Pedro Pietri publishes “Puerto Rican Obituary”; Victor Hernández Cruz publishes *Snaps*; George Romero releases film *Night of the Living Dead*.
- 1969–1970 Young Lords active in Spanish Harlem.
- 1970 José Montoya publishes *El Louie*; Luis Valdez publishes “Notes on Chicano Theatre.” U.S. Census begins to count “Hispanics”; Chicano Studies Research Center at UCLA founds *Aztlán: A Journal of Chicana/o Studies*.
- 1971 Tomás Rivera publishes *...y no se lo tragó la tierra*; Alurista publishes *Floriscanto en Aztlán*; Pedro Pietri records live album, *Aquí Se Habla Español*.
- 1972 Oscar Zeta Acosta publishes *Autobiography of a Brown Buffalo*; Rodolfo Anaya publishes *Bless Me, Ultima*; Ernesto Galarza publishes *Barrio Boy*; Eddie Palmieri features Felipe Luciano on *Live at Sing Sing* album; Jesus Papoleto Meléndez publishes *Street Poetry and Other Poems*.
- 1972–1987 Asco art performance collective is active.
- 1973 With CIA backing, General Augusto Pinochet overthrows the democratically elected president Salvador Allende, installing a dictatorship in Chile that lasts until 1990 and prompting Chilean exile. Oscar Zeta Acosta publishes *Revolt of the Cockroach People*; Rolando Hinojosa publishes *Estampas del Valle y otras obras*; Nicholasa Mohr publishes *Nilda*; Lourdes Casal publishes *Los Fundadores: Alfonso y otros cuentos*; Miguel Algarín and others found the first Nuyorican Poet’s Café; Nicolás Kanellos and Luis Dávila found *La Revista Chicano-Riqueña*, which becomes *Americas Review*.
- 1974 Miguel Piñero publishes *Short Eyes*; Puerto Rican Riots break out throughout New Jersey; Isabelo Zenón Cruz publishes *Narciso descubre su trasero: El negro en la cultura puertorriqueña*;

Chronology

- Lourdes Casal et al. edit *Areíto*, a Cuban diaspora quarterly that lasts for a decade.
- 1975 Miguel Algarín and Miguel Piñero edit *Nuyorican Poetry: An Anthology of Puerto Rican Words and Feelings*; Lorraine Sutton publishes *SAYcred LAYdy*.
- 1976 Victor Hernández Cruz publishes *Tropicalizations*; Rosario Ferré publishes *Papeles de Pandora*.
- 1977 César Andreu Iglesias's edition and transformation of Bernardo Vega's 800-page, five-volume manuscript into a first-person memoria is published twelve years after Vega's death; Juan Flores's translation into English appears seven years later. María Irene Fornés publishes *Fefu and Her Friends*; Gary Soto publishes *The Elements of San Joaquin*.
- 1978 Luis Valdez publishes *Zoot Suit*.
- 1979 Tato Laviera publishes *La Carreta Made a U-Turn*; Anani Dzidzienyo and Lourdes Casal publish *The Position of Blacks in Brazil and Cuba*; Norma Alarcón founds Third Woman Press and the Latina feminist journal *Third Woman*. Jimmy Santiago Baca publishes *Immigrants in Our Own Land*.
- 1980s Responding to endemic poverty, a socialist revolution in Nicaragua and the U.S.-sponsored counterrevolutionary intervention across the region, civil wars in Guatemala (dating to 1944) and El Salvador (beginning in 1979), initiate the great Central American diasporas to the United States. Sandra María Esteves publishes *Yerba Buena* (1980).
- 1980 Mariel boatlift brings 125,000 Cubans to U.S. soil; Raúl Salinas publishes *Un trip through the mind jail*; Miguel Piñero publishes *La Bodega Sold Dreams*.
- 1981 Gloria Anzaldúa and Cherríe Moraga edit *This Bridge Called My Back*; Alurista publishes *Spik in Glyph*; Lorna Dee Cervantes publishes *Emplumada*; Richard Rodriguez publishes *Hunger for Memory*; Rodolfo Acuña publishes *Occupied America: A History of Chicanos*; Lourdes Casal publishes *Palabras juntan revolución*.
- 1982 Edward Rivera publishes *Family Installments*; Gilbert and Jaime Hernández commence publication of comic book series *Love and Rockets*.
- 1983 Cherríe Moraga publishes *Loving in the War Years/ lo que nunca pasó por sus labios*.

Chronology

- 1984 Sandra Cisneros publishes *The House on Mango Street*; Arturo Islas publishes *The Rain God*; Tato Laviera publishes *La Carreta Made a U-Turn*.
- 1985 Miguel Algarín publishes *Time's Now*; Helena María Viramontes publishes *The Moths and Other Stories*.
- 1986 Immigration and Control Reform Act provides path to citizenship for 2.7 million undocumented workers in the United States while enacting more stringent border controls. Ana Castillo publishes *The Mixquiahuala Letters*; Cherríe Moraga publishes *Giving Up the Ghost*.
- 1987 Gloria Anzaldúa publishes *Borderlands/ La Frontera*; Sandra Cisneros publishes *My Wicked, Wicked Ways*; Martín Espada publishes *Trumpets from the Islands of Their Eviction*; Luz María Umpierre publishes *The Margarita Poems*.
- 1988 Ana Castillo publishes *My Father Was a Toltec*; Roberto Fernández publishes *Raining Backwards*.
- 1989 U.S. military invades Panama; Lucha Corpi publishes *Delia's Song*; Virgil Suárez publishes *Latin Jazz*; Julio Ramos publishes *Desencuentros de la modernidad en América Latina*.
- 1990 Oscar Hijuelos's *The Mambo Kings Play Songs of Love* awarded the Pulitzer Prize for fiction; Judith Ortiz Cofer publishes *Silent Dancing*.
- 1990–1991 First U.S.–Iraq War.
- 1991 Julia Alvarez publishes *How the García Girls Lost Their Accents*; Sandra Cisneros publishes *Woman Hollering Creek and Other Stories*.
- 1992 Columbian Quincentenary; Los Angeles riots; Recovering the U.S. Hispanic Literary Heritage Project is founded. Reinaldo Arenas publishes *Antes que anochezca*; Cristina García publishes *Dreaming in Cuban*; Alejandro Morales publishes *The Rag Doll Plagues*; Luisa Valenzuela publishes *Black Novel with Argentines*; launch of InSite, a network of contemporary art programs and commissioned projects that maps the dynamics of permeability and blockage that characterize the liminal border zone of San Diego-Tijuana.
- 1992–1994 Coco Fusco and Guillermo Gómez-Peña perform *The Year of the White Bear and Two Undiscovered Amerindians Visit the West*;