

LATINX LITERATURE IN TRANSITION,
1992–2020

This book chronicles important formal and theoretical innovations in Latinx literature during a period when Latinx writers received increasing acclaim while their communities became targets of rising hostility. The essays in this collection show how Latinx writers confront this contradiction by cultivating an understanding of Latinx experience in its transnational dimensions, by recovering histories that were suppressed or erased, by engaging in burgeoning decolonial projects that resist Western epistemologies, and by forming coalitions and solidarities within Latinx groups as well as with other minoritized racial and ethnic communities to challenge state violence and US imperial projects. The book highlights the increasingly important role of genre, form, and media in the contemporary Latinx literature and provides an account of how the shifting demographics and new migrations of Latinx people have not only resulted in new narratives and art but also altered and expanded how we imagine the category “Latinx.”

WILLIAM ORCHARD is Associate Professor of English at Queens College and the Graduate Center of the City University of New York, where he teaches and researches Latinx literature and culture, comics and graphic narratives, queer studies, and Native American and Indigenous studies.

LATINX LITERATURE IN TRANSITION

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This series proposes a new organization of Latinx literature through a focus on moments of transformation, revitalization, and redefinition. *Latinx Literature in Transition* explores the ways in which Latinx literary studies have evolved as this literature has blossomed into a hemispheric and global literary phenomenon. The volumes move back in time beyond colonial, national, regional, and singular linguistic traditions and forward through newly modern, multimedia, and digital futures, introducing a multifaceted account of Latinx literature for the twenty-first century.

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LATINX LITERATURE IN TRANSITION, 1992–2020

EDITED BY
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Queens College, CUNY



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Acknowledgments

This project began during a quarantine, when the future was very uncertain. In those chaotic days, many academics were facing dizzying new demands while also being torn from the archives and libraries that sustain our research and juggling pressing commitments to care for those who we hold dear. In the midst of all of this, the contributors to this volume agreed to participate in the work of thinking together about the present and future of Latinx literary studies. I take their willingness to do so as indicative of our shared sense of the importance of Latinx literature, particularly at the moment of the collection's inception when Latinx communities were under fire, and it was still unclear how a crucial election would determine the nation's path forward.

As grateful as I am for the contributors' willingness to share their scholarship in this collection, I am even more grateful for the opportunity to work with each contributor: to learn from their writing, to exchange ideas about the field, and, in the process, to better understand the significance of the work that we do. Beyond this, I valued getting to know each of the remarkable persons whose work is collected in this volume. In the time we worked on this collection, some welcomed new life, while others mourned the passing of loved ones. Some published field-defining books, and others pursued new positions. Some earned tenure and promotion, and others found their day-to-day work interrupted by threats from politicians seeking to eradicate our field of study. One of the pleasures of shepherding this volume, then, has been getting to know the generous, thoughtful, and courageous people who produce this work. Although they are all listed on the table of contents, they merit being thanked – and named – again: thank you Alberto Varon, Rebeca L. Hey-Colón, Jennifer Harford Vargas, John Ribó, Francisco Robles, Marion Rohrlitner, Aarón Aguilar-Ramírez, Guadalupe Escobar, Cathryn Merla-Watson, Maia Gil'Adí, Sonia Alejandra Rodríguez, Adriana Estill, Margarita Castromán Soto, Marci R. McMahon, Regina Marie Mills, Omaris Z. Zamora,

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Yolanda Padilla, Ricardo L. Ortiz, and Thomas Connors. I hope that we have many more chances to collaborate in the future.

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