

LATINX LITERATURE IN TRANSITION,
1848–1992

Latinx Literature in Transition, 1848–1992 introduces scholars and students of literature to previously neglected or unknown works – such as José Rodríguez Cerna’s chronicles and Leonor Villegas de Magnón’s memoir of the Mexican Revolution – as well as providing new approaches to canonical texts by María Amparo Ruiz de Burton, Julia de Burgos, Tomás Rivera, and Gloria Anzaldúa, among others. It challenges how previous generations of scholars have understood American modernity by rejecting a standard, historical organization and instead unfolding in clusters of essays related to key terms – space, being, time, form, and labor – corresponding to the overlapping legacies of Spanish and US colonialism and expansion that frame Latinx experience. This book showcases the diversity of US Latinx communities and cultures; it includes work on Mexican/Chicanx, Central American, and Caribbean figures and highlights the evolution of scholarship on Afrolatinx creative expression and Latinx representations of indigeneity.

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LATINX LITERATURE IN TRANSITION

Editors

John Morán González, University of Texas at Austin
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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, 1848–1992

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*We dedicate this volume to Marcial, Rafa, and the many other
mentors, antepasados, and trailblazers of Latinx literary studies
who have made our scholarship possible.*

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were integral to the cohesion of border communities through the early twentieth century and provide a legacy upon which Chicana feminists would later draw. This project is a labor of love (pun intended).

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think, write, and edit alone, but it is exponentially more difficult to do so with another. Such collaboration demands trust, vulnerability, and patience; but it is also incredibly rewarding. We give thanks for coming in clutch when needed, for complementing each other's strengths and weaknesses, and for helping this volume become more than either one of us could have imagined on our own.