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KEY=CAMPOBELLO - MAREN CHARLES

Cartucho and My Mother's Hands

University of Texas Press Nellie Campobello, a prominent Mexican writer and "novelist of the Revolution," played an important role in Mexico's cultural renaissance in the 1920s and early 1930s, along with such writers as Rafael Muñoz and Gregorio López y Fuentes and artists Diego Rivera, Orozco, and others. Her two novellas, *Cartucho* (first published in 1931) and *My Mother's Hands* (first published as *Las manos de Mamá* in 1938), are autobiographical evocations of a childhood spent amidst the violence and turmoil of the Revolution in Mexico. Campobello's memories of the Revolution in the north of Mexico, where Pancho Villa was a popular hero and a personal friend of her family, show not only the stark realism of *Cartucho* but also the tender lyricism of *My Mother's Hands*. They are noteworthy, too, as a first-person account of the female experience in the early years of the Mexican Revolution and unique in their presentation of events from a child's perspective.

Writing Pancho Villa's Revolution

Rebels in the Literary Imagination of Mexico

University of Texas Press The 1910 Mexican Revolution saw Francisco "Pancho" Villa grow from social bandit to famed revolutionary leader. Although his rise to national prominence was short-lived, he and his followers (the villistas) inspired deep feelings of pride and power amongst the rural poor. After the Revolution (and Villa's ultimate defeat and death), the new ruling elite, resentful of his enormous popularity, marginalized and discounted him and his followers as uncivilized savages. Hence, it was in the realm of culture rather than politics that his true legacy would be debated and shaped. Mexican literature following the Revolution created an enduring image of Villa and his followers. *Writing Pancho Villa's Revolution* focuses on the novels, chronicles, and testimonials written from 1925 to 1940 that narrated Villa's grassroots insurgency and celebrated—or condemned—his charismatic leadership. By focusing on works by urban writers Mariano Azuela (*Los de abajo*) and Martín Luis Guzmán (*El águila y la serpiente*), as well as works closer to the violent tradition of northern Mexican frontier life by Nellie Campobello (*Cartucho*), Celia Herrera (*Villa ante la historia*), and Rafael F. Muñoz (*¡Vámonos con Pancho Villa!*), this book examines the alternative views of the revolution and of the villistas. Max Parra studies how these works articulate different and at times competing views about class and the cultural "otherness" of the rebellious masses. This unique revisionist study of the villista novel also offers a deeper look into the process of how a nation's collective identity is formed.

Xuxub Must Die

The Lost Histories of a Murder on the Yucatan

University of Pittsburgh Pre Today, foreigners travel to the Yucatan for ruins, temples, and pyramids, white sand beaches and clear blue water. One hundred years ago, they went for cheap labor, an abundance of land, and the opportunity to make a fortune exporting cattle, henequen fiber, sugarcane, or rum. Sometimes they found death. In 1875 an American plantation manager named Robert Stephens and a number of his workers were murdered by a band of Maya rebels. To this day, no one knows why. Was it the result of feuding between aristocratic families for greater power and wealth? Was it the foreseeable consequence of years of oppression and abuse of Maya plantation workers? Was a rebel leader seeking money and fame—or perhaps retribution for the loss of the woman he loved?

For whites, the events that took place at Xuxub, Stephens's plantation, are virtually unknown, even though they engendered a diplomatic and legal dispute that vexed Mexican-U.S. relations for over six decades. The construction of "official" histories allowed the very name of Xuxub to die, much as the plantation itself was subsumed by the jungle. For the Maya, however, what happened at Xuxub is more than a story they pass down through generations—it is a defining moment in how they see themselves. Sullivan masterfully weaves the intricately tangled threads of this story into a fascinating account of human accomplishments and failings, in which good and evil are never quite what they seem at first, and truth proves to be elusive. *Xuxub Must Die* seeks not only to fathom a mystery, but also to explore the nature of guilt, blame, and understanding.

Las Soldaderas

Women of the Mexican Revolution

Cinco Puntos Press Presents a collection of photographs documenting women camp followers in Mexico, from the Spanish conquest to the Mexican revolution.

Mexican Literature in Theory

Bloomsbury Publishing USA *Mexican Literature in Theory* is the first book in any language to engage post-independence Mexican literature from the perspective of current debates in literary and cultural theory. It brings together scholars whose work is defined both by their innovations in the study of Mexican literature and by the theoretical sophistication of their scholarship. *Mexican Literature in Theory* provides the reader with two contributions. First, it is one of the most complete accounts of Mexican literature available, covering both canonical texts as well as the most important works in contemporary production. Second, each one of the essays is in itself an important contribution to the elucidation of specific texts. Scholars and students in fields such as Latin American studies, comparative literature and literary theory will find in this book compelling readings of literature from a theoretical perspective, methodological suggestions as to how to use current theory in the study of literature, and important debates and revisions of major theoretical works through the lens of Mexican literary works.

Mythological Constructs of Mexican Femininity

Springer Mexican figures like La Virgen de Guadalupe, la Malinche, la Llorona, and la Chingada reflect different myths of motherhood in Mexican culture. For the first time, Melero examines these instances of portrayed motherhood as a discursive space in the political, cultural, and literary context of early twentieth century Mexico.

Lilus Kikus and Other Stories

UNM Press *Lilus Kikus*, was erroneously first labeled a children's book because it had a young girl as protagonist, it included illustrations, and the author was an unknown woman. Accompanying *Lilus Kikus* in this first American edition are four of Poniatowska's short stories with female protagonists, only one of which has been previously published in English.

Mexico in Its Novel

A Nation's Search for Identity

University of Texas Press *Mexico in Its Novel* is a perceptive examination of the Mexican reality as revealed through the nation's novel. The author presents the Mexican novel as a cultural phenomenon: a manifestation of the impact of history upon the nation, an attempt by a people to come to grips with and understand what has happened and is happening to them. Written in a clear and graceful style, this study examines the life of the novel as a genre against the background of Mexican chronology. It begins with a survey of the mid-twentieth-century novel, the Mexican novel which came of age in the period following the 1947 publication of Agustín Yáñez's *The Edge of the Storm*. During this time the novel resolved some of its most complicated problems and, as a result, offered a wider and deeper view of reality. Having established this circumstance, John Brushwood goes back in time to the Conquest and then moves forward to the twentieth-century novel. Passing from the Colonial

Period into the nineteenth century, the author recognizes the relationship between Romanticism and the desire for logical social behavior, and then views this relationship in the perspective of the Reform, an attempt to bring order out of chaos. The novel under the Díaz dictatorship is seen in three different phases, and the last Díaz chapter actually moves into the Revolution itself. The novel during the years of fighting is considered along with the first post-Revolutionary fiction. From that point the developing conflict within Mexican reality itself—a conflict between introversion and extroversion, nationalism and cosmopolitanism—reaches out to seek its solution in the novels of the first chapter.

Sab and Autobiography

University of Texas Press Eleven years before Uncle Tom's Cabin fanned the fires of abolition in North America, an aristocratic Cuban woman told an impassioned story of the fatal love of a mulatto slave for his white owner's daughter. So controversial was Sab's theme of miscegenation and its parallel between the powerlessness and enslavement of blacks and the economic and matrimonial subservience of women that the book was not published in Cuba until 1914, seventy-three years after its original 1841 publication in Spain. Also included in the volume is Avellaneda's Autobiography (1839), whose portrait of an intelligent, flamboyant woman struggling against the restrictions of her era amplifies the novel's exploration of the patriarchal oppression of minorities and women.

Memoirs of Pancho Villa

University of Texas Press This is a tale that might be told around a campfire, night after night in the midst of a military campaign. The kinetic and garrulous Pancho Villa talking on and on about battles and men; bursting out with hearty, masculine laughter; weeping unashamed for fallen comrades; casually mentioning his hotheadedness—"one of my violent outbursts"—which sent one, two, or a dozen men before the firing squad; recounting amours; and always, always protesting dedication to the Revolutionary cause and the interests of "the people." Villa saw himself as the champion, eventually almost the sole champion, of the Mexican people. He fought for them, he said, and opponents who called him bandit and murderer were hypocrites. This is his story, his account of how it all began when as a peasant boy of sixteen he shot a rich landowner threatening the honor of his sister. This lone, starved refugee hiding out in the mountains became the scourge of the Mexican Revolution, the leader of thousands of men, and the hero of the masses of the poor. Great battles of the Revolution are described, sometimes as broad sweeps of strategy, sometimes as they developed half hour by half hour. Long, dusty horseback forays and cold nights spent pinned down under enemy fire on a mountainside are made vivid and gripping. The assault on Ciudad Juárez in 1911, the battles of Tierra Blanca, of Torreón, of Zacatecas, of Celaya, all are here, told with a feeling of great immediacy. This volume ends as Villa and Obregón prepare to engage each other in the war between victorious generals into which the Revolution degenerated before it finally ended. Martín Luis Guzmán, eminent historian of Mexico, knew and traveled with Pancho Villa at various times during the Revolution. General Villa offered young Martín Luis a position as his secretary, but he declined. When many years later some of Villa's private papers, records, and what was apparently the beginning of an autobiography came into Guzmán's hands, he was ideally suited to blend all these into an authentic account of the Revolution as Pancho Villa saw it, and of the General's life as known only to Villa himself. The Memoirs were first published in Mexico in 1951, where they were extremely popular; this volume was the first English publication. Virginia H. Taylor, translator in the Spanish Archives of the State of Texas Land Office, has accurately captured in English the flavor of the narrative.

The Voice of the Masters

Writing and Authority in Modern Latin American Literature

University of Texas Press By one of the most original and learned critical voices in Hispanic studies—a timely and ambitious study of authority as theme and authority as authorial strategy in modern Latin American literature. An ideology is implicit in modern Latin American literature, argues Roberto González Echevarría, through which both the literature itself and criticism of it define what Latin American literature is and how it ought to be read. In the works themselves this ideology is constantly subjected to a radical critique, and that critique renders the ideology productive and in a sense is what constitutes the work. In literary criticism, however, too frequently the ideology merely serves as support for an authoritative discourse that seriously misrepresents Latin American literature. In *The Voice of the Masters*, González Echevarría attempts to uncover the workings of modern Latin American literature by creating a dialogue of texts, a dynamic whole whose parts are seven illuminating essays on seminal texts in the tradition. As he says, "To have written a sustained, expository book ... would have led me to make the same kind of critical error that I attribute to most criticism of Latin American literature.... I would have naively assumed an authoritative voice while attempting a critique of precisely that critical gesture." Instead, major works by Barnet, Cabrera Infante, Carpentier, Cortázar, Fuentes, Gallegos, García Márquez, Roa Bastos, and Rodó are the object of a set of independent deconstructive (and reconstructive) readings. Writing in the tradition of Derrida and de Man, González Echevarría brings to these readings both the penetrative brilliance of the French master and a profound understanding of historical and cultural context. His insightful annotation of Cabrera Infante's "Meta-

End," the full text of which is presented at the close of the study, clearly demonstrates these qualities and exemplifies his particular approach to the text.

Life and Deeds of the Famous Gentleman Don Catrín de la Fachenda

Modern Language Association of America Don Catrín de la Fachenda, here translated into English for the first time, is a picaresque novel by the Mexican writer José Joaquín Fernández de Lizardi (1776-1827), best known as the author of El periquillo sarniento (The Itching Parrot), often called the first Latin American novel. Don Catrín is three things at once: a rakish pícaro in the tradition of the picaresque; a catrín, a dandy or fop; and a criollo, a person born in the New World and belonging to the same dominant class as their Spanish-born parents but relegated to a secondary status. The novel interrogates then current ideas about the supposed innateness of race and caste and plays with other aspects of the self considered more extrinsic, such as appearance and social disguise. While not directly mentioning the Mexican wars of independence, Don Catrín offers a vivid representation of the political and social frictions that burst into violence around 1810 and gave birth to the independent countries of Latin America.

Gendering War Talk

Princeton University Press In a century torn by violent civil uprisings, civilian bombings, and genocides, war has been an immediate experience for both soldiers and civilians, for both women and men. But has this reality changed our long-held images of the roles women and men play in war, or the emotions we attach to violence, or what we think war can accomplish? This provocative collection addresses such questions in exploring male and female experiences of war--from World War I, to Vietnam, to wars in Latin America and the Middle East--and how this experience has been articulated in literature, film and drama, history, psychology, and philosophy. Together these essays reveal a myth of war that has been upheld throughout history and that depends on the exclusion of "the feminine" in order to survive. The discussions reconsider various existing gender images: Do women really tend to be either pacifists or Patriotic Mothers? Are men essentially aggressive or are they threatened by their lack of aggression? Essays explore how cultural conceptions of gender as well as discursive and iconographic representation reshape the experience and meaning of war. The volume shows war as a terrain in which gender is negotiated. As to whether war produces change for women, some contributors contend that the fluidity of war allows for linguistic and social renegotiations; others find no lasting, positive changes. In an interpretive essay Klaus Theweleit suggests that the only good war is the lost war that is embraced as a lost war. Originally published in 1993. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

La Castañeda Insane Asylum

Narratives of Pain in Modern Mexico

"An inside view of the workings of La Castañeda General Insane Asylum-a public mental health institution founded in Mexico City in 1910 only months before the outbreak of the Mexican Revolution"--

The Guillotine Squad

Simon and Schuster Full of Arriaga's trademark humor and irony present in his films and novels, The Guillotine Squad takes us back to one of the most exciting times in Mexican history. Feliciano Velasco y Borbolla de la Fuente, a lawyer, sells his famous invention, the guillotine, to Pancho Villa, the renowned insurgent general of the Mexican Revolution. Soon Feliciano finds himself immersed in the logic of this simultaneously bizarre, heroic, and cruel world of Villa's troops.

Dance and the Arts in Mexico, 1920-1950

The Cosmic Generation

Springer *Dance and the Arts in Mexico, 1920–1950* tells the story of the arts explosion that launched at the end of the Mexican revolution, when composers, choreographers, and muralists had produced state-sponsored works in wide public spaces. The book assesses how the “cosmic generation” in Mexico connected the nation-body and the dancer’s body in artistic movements between 1920 and 1950. It first discusses the role of dance in particular, the convergences of composers and visual artists in dance productions, and the allegorical relationship between the dancer's body and the nation-body in state-sponsored performances. The arts were of critical import in times of political and social transition, and the dynamic between the dancer’s body and the national body shifted as the government stance had also shifted. Second, this book examines more deeply the involvement of US artists and patrons in this Mexican arts movement during the period. Given the power imbalance between north and south, these exchanges were vexed. Still, the results for both parties were invaluable. Ultimately, this book argues in favor of the benefits that artists on both sides of the border received from these exchanges.

The End of the Story

Biblioasis "Liliana Heker is one of the most remarkable voices of the Argentinean generation after Borges ... her fiction chronicles the small tragedies that take place within the vast tragedy of our history. A universal and indispensable writer." - Alberto Manguel When Diana Glass witnesses Leonora's abduction from a street in Buenos Aires, she despairs that her friend has joined the ranks of los desaparecidos, the missing ones. She begins to write the story of their friendship, but certain memories, details, and whispered allegations about Leonora's fate consistently intrude. Leonora was born to drink life down to the bottom of the glass. But, Diana wonders, is that necessarily a virtue? Gripping, intelligent, and intricately structured, Liliana Heker's novel of an unstable revolutionary pasionaria has inflamed readers across Latin America. *The End of the Story* is a shocking study of the psychology of torture, and a tragic portrait of Argentina's Dirty War.

The House on Mango Street

Vintage NATIONAL BESTSELLER • A coming-of-age classic, acclaimed by critics, beloved by readers of all ages, taught in schools and universities alike, and translated around the world—from the winner of the 2019 PEN/Nabokov Award for Achievement in International Literature. *The House on Mango Street* is the remarkable story of Esperanza Cordero, a young Latina girl growing up in Chicago, inventing for herself who and what she will become. Told in a series of vignettes-sometimes heartbreaking, sometimes deeply joyous-Sandra Cisneros' masterpiece is a classic story of childhood and self-discovery. Few other books in our time have touched so many readers. “Cisneros draws on her rich [Latino] heritage ... and seduces with precise, spare prose, creat[ing] unforgettable characters we want to lift off the page. She is not only a gifted writer, but an absolutely essential one.” —The New York Times Book Review

The Rebel

Arte Publico Press *The Rebel* is the memoir of a revolutionary woman, Leonor Villegas de Magnon (1876-1955), who was a fiery critic of dictator Porfirio Diaz and a conspirator and participant in the Mexican Revolution. Villegas de Magnon rebelled against the ideals of her aristocratic class and against the traditional role of women in her society. In 1910 Villegas moved from Mexico to Laredo, Texas, where she continued supporting the revolution as a member of the Junta Revolucionaria (Revolutionary Council) and as a fiery editorialist in Laredo newspapers. In 1913, she founded La Cruz Blanca (The White Cross) to serve as a corps of nurses for the revolutionary forces active from the border region to Mexico City. Many women like Villegas de Magnon from both sides of the border risked their lives and left their families to support the revolution. Years later, however, when their participation had still been unacknowledged and was running the risk of being forgotten, Villegas de Magnon decided to write her personal account of this history. *The Rebel* covers the period from 1876 through 1920, documenting the heroic actions of the women. Written in the third person with a romantic fervor, the narrative interweaves autobiography with the story of La Cruz Blanca. Until now Villegas de Magnon's written contributions have remained virtually unrecognized - peripheral to both Mexico and the United States, fragmented by a border. Not only does her work attest to the vitality, strength and involvement of women in sociopolitical concerns, but it also stands as one of the very few written documents that consciously challenges stereotyped misconceptions of Mexican Americans held by both Mexicans and Anglo-Americans.

Fearless Women in the Mexican Revolution and the Spanish Civil War

University of Missouri Press "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.

Phonetic Attraction

The Cambridge History of Latin American Women's Literature

Cambridge University Press The Cambridge History of Latin American Women's Literature is an essential resource for anyone interested in the development of women's writing in Latin America. Ambitious in scope, it explores women's literature from ancient indigenous cultures to the beginning of the twenty-first century. Organized chronologically and written by a host of leading scholars, this History offers an array of approaches that contribute to current dialogues about translation, literary genres, oral and written cultures, and the complex relationship between literature and the political sphere. Covering subjects from cronistas in Colonial Latin America and nation-building to femicide and literature of the indigenous elite, this History traces the development of a literary tradition while remaining grounded in contemporary scholarship. The Cambridge History of Latin American Women's Literature will not only engage readers in ongoing debates but also serve as a definitive reference for years to come.

Women with Big Eyes

Penguin The award winning author of Tear This Heart Out writes a compilation of deeply personal stories imbued with the human spirit, driven by different powerful women connected by desire. Each story in this "remarkable collection" (Kirkus Reviews) reveals a different woman, yet all are linked by a single thread: the strength of desire. Vibrant, sly, wise, earthy, and full of life, these are stories that mesmerize.

Xicoténcatl

An anonymous historical novel about the events leading up to the conquest of the Aztec empire

University of Texas Press As Spain's New World colonies fought for their independence in the early nineteenth century, an anonymous author looked back on the earlier struggle of native Americans against the Spanish conquistadores and penned this novel, Xicoténcatl. Writing from a decidedly anti-Spanish perspective, the author describes the historical events that led to the march on Tenochtitlán and eventual conquest of the Aztec empire in 1519 by Hernán Cortés and his Indian allies, the Tlaxcalans. Xicoténcatl stands out as a beautiful exposition of an idealized New World about to undergo the tremendous changes wrought by the Spanish Conquest. It was published in Philadelphia in 1826. In his introduction to this first English translation, Guillermo I. Castillo-Feliú discusses why the novel was published outside Latin America, its probable author, and his attitudes toward his Spanish and Indian characters, his debt to Spanish literature and culture, and the parallels that he draws between past and present struggles against Spanish domination in the Americas.

Dictionary of Latin American Cultural Studies

"A reference work containing 54 entries defining and explaining generally accepted cultural studies terms as well as those specific to the study of Latin American culture"--

The Edge of the Storm

A Novel

University of Texas Press This tale of a repressive priest and his small Mexican village during the eighteen months preceding the Revolution of 1910 is a great novel, one that exposes the struggle between human desire and paralyzing fear—fear of humanity, fear of nature, fear of the wrath of God. Agustín Yáñez probes the actions of people caught in life's currents, enthralling his readers with mounting dramatic tension as he shows that no power can forge saints from the human masses, that any attempt to do so, in fact, often has exactly the opposite result. Yáñez brings to his work a deep understanding of people—his people—and he illuminates a great truth—that no one, anywhere, seems very strange when we understand the environment that has produced him or her.

Idols Behind Altars

Modern Mexican Art and Its Cultural Roots

Courier Corporation Critical study ranges from pre-Columbian times through the 20th century to explore Mexico's intrinsic association between art and religion; the role of iconography in Mexican art; and the return to native values. Unabridged reprint of the classic 1929 edition. 118 black-and-white illustrations.

México20

Pushkin Press To celebrate the Year of Mexico in the UK and the Year of the UK in Mexico in 2015, Hay Festival, the British Council and Conaculta have joined forces to bring twenty young Mexican writers under the age of forty, paired with twenty British translators, to an international readership. Broken families, a man in a birdcage, a lone swimmer these stories betray a quest for the self when the feeling of loss pervades. Pushkin Press is proud to present these vibrant and moving narratives from modern Mexico. Adding to the already vast literary tradition of their country with brave new styles, the writers capture an era of shifting boundaries and growing violence, where Mexico's rapid modernization is often felt to be at the cost of its artistic heritage. Contributors are: Juan Pablo Anaya Gerardo Arana Nicolás Cabral Verónica Gerber Pergentino José Laia Jufresa Luis Felipe Lomelí Brenda Lozano Valeria Luiselli Fernanda Melchor Emiliano Monge Eduardo Montagner Anguiano Antonio Ortuño Eduardo Rabasa Antonio Ramos Revillas Eduardo Ruiz Sosa Daniel Saldaña Ximena Sánchez Echenique Carlos Velázquez Nadia Villafuerte

Documents in Crisis

Nonfiction Literatures in Twentieth-Century Mexico

SUNY Press 2012 Best Book in the Humanities, presented by the Mexico Section of the Latin American Studies Assn. Examines the theory and practice of nonfiction narrative literature in twentieth-century Mexico. In the turbulent twentieth century, large numbers of Mexicans of all social classes faced crisis and catastrophe on a seemingly continuous basis. Revolution, earthquakes, industrial disasters, political and labor unrest, as well as indigenous insurgency placed extraordinary pressures on collective and individual identity. In contemporary literary studies, nonfiction literatures have received scant attention compared to the more supposedly "creative" practices of fictional narrative, poetry, and drama. In Documents in Crisis, Beth E. Jörgensen examines a selection of both canonical and lesser-known examples of narrative nonfiction that were written in response to these crises, including the autobiography, memoir, historical essay, testimony, chronicle, and ethnographic life narrative. She addresses the relative neglect of Mexican nonfiction in criticism and theory and demonstrates its continuing relevance for writers and readers who, in spite of the contemporary blurring of boundaries between fiction and nonfiction, remain fascinated by literatures of fact. "...[a] solidly informative book." — Revista de Estudios Hispánicos "This book examines traditional 'fact-based genres'—autobiography, chronicle essay, ethnography, memoir, testimony, and travel writing—as undertaken by some of Mexico's best-known writers. Within a broad conceptual framework, Jörgensen engages with the work ... [and] does an excellent job ... Highly recommended." — CHOICE "I can always count on Beth Jörgensen's work for clearly written, smart analysis of the Mexican cultural scene.

She is, of course, the author of an important study on Elena Poniatowska, and is known for her deep knowledge of Mexican nonfiction writers/cronistas. She brings this strength to her new book as well, where her deep familiarity and long interest in Mexican cultural forms lends her book an assured and confident grounding." — Debra A. Castillo, author of *Redreaming America: Toward a Bilingual American Culture*

Lost Children Archive

HarperCollins UK WINNER OF THE DUBLIN LITERARY AWARD AND THE RATHBONES FOLIO PRIZE LONGLISTED FOR THE BOOKER PRIZE AND THE WOMEN'S PRIZE The moving, powerful and urgent English-language debut from one of the brightest young stars in world literature

Massacre in Mexico

Viking Books Now available in paper is Elena Poniatowska's gripping account of the massacre of student protesters by police at the 1968 Olympic Games, which Publishers Weekly claimed "makes the campus killings at Kent State and Jackson State in 1970 pale by comparison."

Al filo del agua

The Other Side of Silence

Houghton Mifflin A young German woman joins other women being transported to Germany's colony in South-West Africa, but when she is confronted by the harsh reality of life in Africa, she joins a ragtag army of women and native victims to take on the German Reich.

Border Women

Writing from la Frontera

U of Minnesota Press A transnational analysis with an emphasis on gender examines the work of women writers from both sides of the border writing in Spanish, English, or a mixture of the two languages whose work questions the accepted notions of border identities.

Before I Forget

A Novel

Sourcebooks, Inc. Chris Minaar is a distinguished South African writer who has lost his gift for the word. That is, until, he meets Rachel, a woman destined to become the great love of his life, a love greater for being unfulfilled. *Before I Forget* is the final act of Chris's creative life; it is the coming together of all the chaotic pieces of his existence. It is much more than the story of how he met Rachel; it is the story of his life and his lifetime of loves. There are brief affairs, extended affairs, even a marriage and in all of them we find Chris retelling his joys and pains in such a way that they move us to tears and beyond. Erotic, searingly honest, and a profoundly moving novel, this is the history of a life set against the history of a nation and, more than anything, a tribute to lost lovers and our very ability to love at all.

Spain, Third Edition

The Root and the Flower: An Interpretation of Spain and the Spanish People

Univ of California Press An interpretative history of Spain's culture, politics, traditions, and people from prehistoric times to the present, with particular concern for twentieth-century life, thought, and more.

The Orphanage

A Novel

Yale University Press A thousand-year history of how China's obsession with silver influenced the country's financial well-being, global standing, and political stability. This revelatory account of the ways silver shaped Chinese history shows how an obsession with "white metal" held China back from financial modernization. First used as currency during the Song dynasty in around 900 CE, silver gradually became central to China's economic framework and was officially monetized in the middle of the Ming dynasty during the sixteenth century. However, due to the early adoption of paper money in China, silver was not formed into coins but became a cumbersome "weighing currency," for which ingots had to be constantly examined for weight and purity—an unwieldy practice that lasted for centuries. While China's interest in silver spurred new avenues of trade and helped increase the country's global economic footprint, Jin Xu argues that, in the long run, silver played a key role in the struggles and entanglements that led to the decline of the Chinese empire.

Narratives of Greater Mexico

Essays on Chicano Literary History, Genre, and Borders

University of Texas Press Once relegated to the borders of literature—neither Mexican nor truly American—Chicana/o writers have always been in the vanguard of change, articulating the multicultural ethnicities, shifting identities, border realities, and even postmodern anxieties and hostilities that already characterize the twenty-first century. Indeed, it is Chicana/o writers' very in-between-ness that makes them authentic spokespersons for an America that is becoming increasingly Mexican/Latin American and for a Mexico that is ever more Americanized. In this pioneering study, Héctor Calderón looks at seven Chicana and Chicano writers whose narratives constitute what he terms an American Mexican literature. Drawing on the concept of "Greater Mexican" culture first articulated by Américo Paredes, Calderón explores how the works of Paredes, Rudolfo Anaya, Tomás Rivera, Oscar Zeta Acosta, Cherríe Moraga, Rolando Hinojosa, and Sandra Cisneros derive from Mexican literary traditions and genres that reach all the way back to the colonial era. His readings cover a wide span of time (1892-2001), from the invention of the Spanish Southwest in the nineteenth century to the América Mexicana that is currently emerging on both sides of the border. In addition to his own readings of the works, Calderón also includes the writers' perspectives on their place in American/Mexican literature through excerpts from their personal papers and interviews, correspondence, and e-mail exchanges he conducted with most of them.

Untraceable

Head of Zeus Ltd A Russian novel about poisons of all kinds – physical, moral, political – all rooted in the recent history of Russia's state assassinations and Putin's continuation of the most degraded traditions of his country's history.

Kingdom Cons

Text Publishing 'Yuri Herrera has been described as Mexico's greatest living novelist...Believe the hype.' Readings In the court of the King, everyone knows their place. But as the Artist wins hearts and egos with his ballads, uncomfortable truths emerge that shake the Kingdom to its core. Part surreal fable and part crime romance, Kingdom Cons by Yuri Herrera questions the price of keeping your integrity in a world ruled by patronage and power. Described as 'Mexico's greatest novelist', Yuri Herrera has followed up The Transmigration of Bodies and Signs Preceding the End of the World with an extraordinary story about passion and violence, about the vital role of the Artist in our society, and about the strangeness of our world. Born in Actopan, Mexico, in 1970, Yuri Herrera studied Politics in Mexico, Creative Writing in El Paso and took his PhD in literature at Berkeley. His first novel to appear in English, Signs Preceding the End of the World, was published to critical acclaim in 2015 and included in many Best-of-Year lists, as did his second novel, The Transmigration of Bodies, in 2016. He is currently teaching at the University of Tulane in New Orleans. 'At one point in Kingdom Cons The Artist boasts, "If you're saying what happened, why bother with a song? Corridor aren't only true; they're also beautiful and just." He may come to realise how his corridor can be used to other ends, but Herrera's novels stay beautiful and just.' New Republic 'Kingdom Cons rises above a mere tale of lost innocence or a drug-land eulogy, specifically because it is the language and not the narrative that powers its subject. Herrera's writing reinvents its own territory with simultaneous streetwise mischief and canonical splendour. At times a Renaissance quill, at other times a tattler's needle, his syntax misbehaves masterfully, and Lisa Dillman proves herself once again exquisitely loyal to his lyrical disobedience with this translation, its prose so alive that it recalls Roland Barthes's description of "language lined with flesh".' New Statesman 'His [Herrera's] books are bracingly taut, his skill with concision impressive.' National Post 'Kingdom Cons is captivating in that Yuri Herrera has seemingly wandered off into the deserts of the genre and has come out on another shore of a different planet...crime is mentioned with a side-glance, the role of power is beheld at close attention, and the language itself is short, poetic, elliptical.' KQPD 'With his signature palpable lucidity of the uncanny he [Herrera] blends crime romance with elements of surreal fable.' Better Read Than Dead 'I would really recommend reading this author, he's fantastic' Radio NZ 'Kingdom Cons is another great novel from a writer at the top of his game, and is a must read for any fans of Latin American or world literature.' AU Review 'Herrera's fable dives into the murky role of art in a fiefdom marked by endemic violence and the ruthless pursuit of power. It presents Mexican cartel culture through an almost surreal blend of medieval romance and hardboiled noir, and will rivet and disturb a broad readership, from crime fiction fans to lovers of Latin American literature.' Sydney Morning Herald 'Herrera creates a radically new language and condenses into a few pages what other authors need hundreds to convey...a surprising literary jewel' Nation 'Mexico's Yuri Herrera is a rare thing: a writer to get truly excited about...It is writing that is simultaneously concise and epic, dynamically plotted and intelligent, aware of literary heritage and stunningly original...This is writing that demands and deserves attention.' Saturday Paper on The Transmigration of Bodies and Signs Preceding the End of the World 'Yuri Herrera is Mexico's greatest novelist. His spare, poetic narratives and incomparable prose read like epics compacted into a single perfect punch—they ring your bell, your being, your soul.' Francisco Goldman on The Transmigration of Bodies 'Yuri Herrera must be a thousand years old. He must have travelled to hell, and heaven, and back again. He must have once been a girl, an animal, a rock, a boy, and a woman. Nothing else explains the vastness of his understanding.' Valeria Luiselli 'The Artist's mission statement could speak for the whole of Mr Herrera's daring and memorable project: "Let them be scared, let the decent take offence. Put them to shame. Why else be an artist?"' Wall Street Journal '[Yuri Herrera's novellas] constitute one of the most astonishing bodies of work to have made it into English from any other language in the last couple of decades.' Asymptote 'A liminal story that is all at once a gritty exploration of Mexican gang life and a poetic examination of the human spirit.' Otago Daily Times 'Although this novella is set in contemporary Mexico, you could be forgiven for thinking Kingdom Cons was a fable from some ancient time. All the ingredients are there: a kingdom with a ruthless ruler...the bowing and scraping courtiers...the gossip and political intrigues...Mexican-born Yuri Herrera is a master of spare, wise-cracking lingo with a hint of the surreal. Well worth reading.' North and South