



**BIBLIOGRAPHIC GUIDE
TO CHICANA AND LATINA
NARRATIVE**

Kathy S. Leonard

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**BIBLIOGRAPHIC GUIDE TO CHICANA
AND LATINA NARRATIVE**

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Preface

Introduction

In 1997 I published a volume titled *Index to Translated Short Fiction by Latin American Women in English Language Anthologies*, and while reviewing countless volumes to be included in the book, I inevitably came across a great deal of work by Latina and Chicana authors, work that did not fit the criteria for the bibliography I was compiling, specifically because it did not involve Latin American authors whose work had been translated from Spanish to English. I initially discarded this material because it did not suit my needs, but was soon convinced by the sheer numbers of publications that another bibliographic guide detailing this work was needed. This motivated me to create this current volume, which I hope will serve as a useful resource for those who wish to further explore the richness and complexities of Latina and Chicana narrative.

Purpose

This guide was created to allow scholars, university instructors, students, and other interested readers quick, easy, and complete access to the narrative work by Chicana and Latina authors.

As I complete this book at the close of 2002, I can say with some authority that literature by Chicana and Latina writers is currently receiving a great deal of attention from publishers and readers alike; however, no reference guide such as this one was previously available, thus hindering access to specific pieces of narrative. If students and scholars are to make Chicana and Latina literature the focus of serious study and research, reference materials similar to this book are necessary.

Organization

This volume contains five indices: Author/Title Index, Title/Author Index, Anthology Index (A), Novel Index (N), and Autobiography/Biography Index (AB). Each entry in the indices is accompanied by a code number which is used for cross-referencing in the other indices. There is no alpha-numeric code to indicate entries in the Title/Author and Author/Title indices since these are complete lists in alphabetical order of the work included in the other indices. There is a great deal of repetition and overlap among the indices, which is intentional. As a researcher, I found many of the bibliographies I consulted difficult to work with due to the constant necessity to flip from one index to another. This guide is organized for ease of use and each index provides a variety of information, often eliminating the need to refer to the others. If a reader is searching for a particular author name, s/he may find it listed in alphabetical order in the Author/Title Index which then guides them by code number to the other indices where that author's work appears. For example, if a work is an autobiography, the reader will see the code AB followed by the first letter of the author's last name and a number. Readers can then turn to the Autobiography Index and easily find the entry by the proper code number. If the reader is searching for a particular title, it may be found in the Title/Author Index which contains all individual pieces of short narrative, as well as novels, autobiographies, and anthologies, listed in alphabetical order according to title, followed by the author's name and the code number where the work is identified by genre and location in this guide. A reader interested in locating all works by a particular author can find them in the Author/Title Index where entries are organized by author name in alphabetical order followed by all her narrative pieces. Some works appear in more than one index; for example, several autobiographical and biographical works also appear in the Anthology Index where individual narrative pieces are listed in full. These include work such as Marjorie Agosin's *The Alphabet in My Hands: A Writing Life* (AB A1.1 and A A1); Judith Ortiz Cofer's *Bailando en silencio: escenas de una niñez puertorriqueña* (AB O1 and A O7.1); and Sheila and Sandra Ortiz Taylor's *Imaginary Parents* (AB O2 and A O8), among others.

Author names are alphabetized according to English-language conventions. For example, there are a number of surnames which begin with "de" or "de la," as found in Elba de Baca or Terri de la Peña. When alphabetizing such names, the convention in Hispanic countries is to list them as follows: Baca, Elba de. I have chosen to list these names under "D" considering the "de" the first element in the last name. This approach is taken due to the nature of the work, which I feel may be consulted by many readers who may not be speakers of Spanish and may not be familiar with the conventions of alphabetization of Spanish surnames.

Included at the end of the volume is a bibliography of other useful resources dealing with Latino and Chicano literature, some of which are forthcoming at the time of completion of this volume.

Scope

The indices in this volume include all forms of narrative: short story, autobiography, novel, and novel excerpt, written by both Chicana and Latina writers (women), in both Spanish and English (and at times a mixture of both) dating from the early 1940's to 2002. Over 2,750 individual works are included by nearly 600 authors; this includes approximately 2,100 individual pieces of short narrative, 80 autobiographies, 190 anthologies, and 375 novels.

There has been no attempt to group the works included here by theme, although some of the anthologies themselves are organized in such a manner. There has been an increase since the late 1980's in the number of anthologies dedicated to lesbian literature and a number of Latina and Chicana authors are represented in these volumes. See for example: Pat Califia, *Doing It for Daddy, Short and Sexy Fiction about a Very Forbidden Fantasy* (A C1); Nisa Donnelly, *Mom: Candid Memoirs by Lesbians about the First Woman in Their Lives* (A D11); Lillian Faderman, *Chloe Plus Olivia: An Anthology of Lesbian Literature from the Seventeenth Century to the Present* (A F1); and Nicole Foster, *Electric: Best Lesbian Erotic Fiction* (A F8). However, the majority of the anthologies listed in this guide simply gather into one volume a variety of writers whose only commonality is that of being designated as Latina, Chicana, or Hispanic. Within those anthologies, the thematic content of the narrative may vary dramatically.

The novels included in this guide are also very diverse in their thematic content. Of interest are a series of novels which creates a very interesting, though not surprising, addition to Latina literature. While browsing in a bookstore in Miami, I discovered a series of romance novels, some written in English, some in Spanish, and some published bilingually, by Pinnacle Books under their Encanto imprint. These novels are formulaic romances, some better written than others, all of approximately 200 pages in length, and all supposedly written by Latina authors. These novels are written specifically to appeal to Latina readers; they typically deal with Latina protagonists living in the United States who have ties to Latin American countries, or who become involved with men from one of these countries.

Work that is *not* found in this guide includes narrative pieces published in periodicals or literary journals, with the exception of several journals which are special issues made into anthologies. Some of these include: *Calyx: A Journal of Art and Literature by Women. Bearing Witness/Sobreviviendo, An Anthology of Native American/Latina Art and Literature* (A C20); *De colores: Journal of Chicano Expression and Thought* (A A13); and *The Archipelago: New Writing from and about the Caribbean* (A A11). Although many interesting dissertations have appeared in the last few years dealing with Latina and Chicana narrative and autobiography, these are not included in this volume. Many of the anthologies listed in the Anthology Index contain an overwhelming number of pieces by male authors whose work is not included as it falls outside the scope of this volume. I have chosen to exclude children's literature (geared toward readers under 12 years of age) but have included adolescent literature (for readers 12 years of age and above) since there is a substantial number of publications in this area. Several types of

work which could be considered narrative, specifically folktales or stories based on oral traditions, are not included since my intent is for the reader to become familiar with the work of specific authors, and typically, folktales and oral stories are anonymous.

My desire was to include in this volume all work published up until the moment the manuscript was due to the publisher. Although I have listed a number of works published in 2001 and 2002, some of these were unavailable for annotation, which is clearly indicated. There are a few older works that also were not available to me for various reasons and I was therefore unable to fully annotate them.

A Word about Terminology

The act of labeling is a very tricky business, and even more so when attempting to classify writers whose backgrounds and experiences may be similar, yet dissimilar enough to warrant the use of various terms to identify them. I have chosen to utilize in the title of this work the terms “Chicana” and “Latina,” as most of the literature reviewed for inclusion makes use of those terms, which are also commonly accepted in the academic world.

A number of anthologies, such as *Under The Pomegranate Tree: The Best New Latino Erotica* (A G7.2), combine the work of Latina, Chicana, and Latin American authors under the heading “Latina.” Elena Poniatowska, who is Mexican, not Latina, appears with this group of authors, and although I have included her work in the annotation of this anthology, I have not listed her other work in this guide.

A number of the anthologies listed in this volume do not adequately identify the authors as either Latina, Chicana, Hispanic, Mexican-American, or Latin American; in such cases, I drew from my knowledge and experience to determine if an author fit within the proper category. However, for the most part, this guide includes authors of Mexican-American, Cuban-American, Dominican-American, and Puerto Rican-American descent as well as other writers of Hispanic descent who were either born or raised in the United States. A number of Latin American-born authors who have resided in the United States for many years are also included (Marjorie Agosin and Isabel Allende, both Chileans, for example) because they refer to themselves as Latina or have been referred to as such by critics of their work. In most cases, without consulting directly with an author, it would be impossible to know how or if she categorizes herself. Rather than trying to second guess an author’s desires, I prefer to err on the side of inclusion rather than exclusion.

Language Use

Many Latina and Chicana authors are completely bilingual and publish in both languages while others are monolingual and publish only in English. A number of works listed in this guide reflect the linguistic experimentation of their authors, incorporating elements of both Spanish and English. The result, which may be “Spanglish,” or “code-switching” (two separate phenomena), is something that

characterizes the writers' private and public lives. The authors often utilize these linguistic forms to create a voice for themselves as well as for their characters, voices that reflect their realities. Edith Vásquez, a young Chicana writer who uses code-switching in her award-winning short story "Rosaura's Wings" (A M5), states, "...code-switching is not just the facile switch from Spanish to English, or vice versa, but is a marker of a larger transformation, which includes linguistic translation. And as much as a piece of writing contains the writer's presence in text, the code switch represents all of the available sources for knowledge that the writer has within reach." Vásquez's story is written in English but she utilizes a number of Spanish words to name what she calls "cultural objects" (tequila, mezcal, reboso, tía), objects which she says "convey a specific cultural milieu."¹ We see a similar bending of the linguistic rules in Denise Chávez's novel *The Last of the Menu Girls* (N C6.1), where she employs multiple narrators and experiments with dialects and accents. This linguistic experimentation is also prevalent in Margarita Cota-Cardenas's novel *Puppet* (N C9), which is perhaps the best example of code-switching. In work of this nature, some authors offer a Spanish-English glossary in the appendices of their books or footnote shorter works, others do not, forcing readers to use a dictionary when necessary. Some writers acknowledge that their use of two intertwined linguistic codes is intentional and even calculated. Their goal appears to be to force readers to acknowledge the use of Spanish and accept the fact that it has become part of the American landscape.² This use of both Spanish and English has become so commonplace that we now see its use in many book titles, a very recent one being *Wáchale: Poetry and Prose about Growing up Latina* ("wáchale" is Spanglish for "watch out").

Some readers may not be aware of the importance of language use by these authors, but it should not be overlooked for it often focuses on cultural and national identity. Some critics argue that in order to be a U.S. writer, one must write in standard English, while others insist that in order to be a Latina writer, one must write in standard Spanish. However, the majority of critics since the 1980's have argued that Latina use of Spanish and English in all their vernacular forms is actually the most successful way in which to represent characters whose lives are enacted in more than one language.

Conclusion: The current situation of Latina and Chicana writers

For many years Chicana and Latina authors faced great difficulties when attempting to publish their work, although a select few Chicana authors managed to have their work included in anthologies published in the late 1960's and throughout the 1970's. These collections, however, were predominantly edited by and filled with the work of male authors. I reviewed countless books from this era that included no women authors at all. However, as I complete this volume in the final months of 2002, Chicana and Latina authors seem to have come into their own. They are now highly sought after and are becoming more widely published. This is due, in part, to publishing houses like Arte Público Press in Houston that calls itself "the oldest and most accomplished publisher of contemporary and recovered

literature by U.S. Hispanic authors.” Indeed, Arte Público Press, as well as a handful of other presses such as The Bilingual/Review Press, The University of California Press, and the University of New Mexico Press, have transformed the literary panorama for many Hispanic writers, which was bleak at best well into the 1970’s and 1980’s. In 1992, Arte Público Press began a project titled *Recovering the U.S. Hispanic Literary Heritage*, a national program that offers funding to researchers with the goal of recovering, indexing, and publishing “lost” writing by Latinos dating from the American colonial period through 1960. According to their website,³ Arte Público now publishes some 30 titles a year, including anthologies, novels, autobiographies, poetry, and drama, in both Spanish and English. In 1994 they created an imprint dedicated to publishing children’s and adolescent literature, Piñata Books, which has been very active in the publication of books in both Spanish and English by Latina and Chicana authors.

Latina writers who were once overlooked by the big New York publishing houses are now experiencing a sort of frenzy to publish their work, especially in anthologies. The number of anthologies of Hispanic literature published by trade publishers (as well as by university presses) in the last two decades has risen dramatically. A visit to almost any bookstore yields an impressive array of anthologies, as well as novels, often set off in special sections of Hispanic literature.

It is also interesting to note that a significant number of works by Latina and Chicana authors have been translated into a variety of languages, attesting to their acceptance by diverse audiences. Work that was originally published in English, if popular enough, has been subsequently published in Spanish. Sandra Cisneros’s *The House on Mango Street*, first published in English in 1984 by Arte Público Press, was then translated into Spanish by Elena Poniatowska and published in that language in 1994. A few authors, such as Isabel Allende and Zoé Valdés, have had all or nearly all of their novels translated into numerous languages. Julia Álvarez, who writes in English, has seen her immensely popular novel *In the Time of the Butterflies* translated into eleven languages.

There is no doubt that Chicana and Latina literature has expanded the canon; its effects can be seen in the creation of centers dedicated to the study of Hispanic literatures in all their splendor: Mexican-American, Cuban-American, Puerto Rican, Nuyorican, Dominican-American, and Caribbean. Many universities are committed to hiring academics versed in the field in order to expand their curricular offerings, and as a result, these literatures have become the focus of serious study. It is clear that there is an important movement taking place in North American cultural and literary studies; Latina and Chicana voices, along with those of other writers labeled “multicultural,” are attaining a prominence in North American letters that clearly demonstrates the increased interest in diversity as it is reflected in the arts. It is now undeniable that literature created in the United States by multicultural writers has significant roots that reach beyond the country’s borders. Women authors have taken up their pens and are writing the complex and multi-faceted North American story from an increasingly global perspective rather than from one that is narrowly or nationally focused.

NOTES

1. Personal communication with the author.

2. Bridget Kevane and Juanita Heredia, eds., *Latina Self Portraits: Interviews with Contemporary Women Writers* (Albuquerque: University of New Mexico Press, 2000): 15.

3. See Arte Público Press's website at: <http://www.arte.uh.edu/>.

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Author/Title Index

Codes following each entry indicate the genre of the work and where it can be found in the other indices. “A” indicates Anthology, and the piece is most likely a short story and can be found in the Anthology Index. “AB” indicates that the work is an autobiography and “N” represents novel. These works are fully indexed and annotated in their respective indices. Narrative pieces appearing in more than one anthology may show slight variations in their titles. Author names may also show some variations from one work to another. All works and names are printed here as they were encountered in the books reviewed. Male authors listed are editors of anthologies that include Latina and Chicana writers.

Abundiz, Sandra

Sixteen and Older: A B5.

Adolfita de Baca, Elvera

Ben: A R4.

Agosin, Marjorie

A Basket of Books: A A1.

A Basket of Love: A A1.

A Bit of Luck: A A1.

A Book of Faces: A A1.

A Cat and a Chicken: A A1.

A Corsage of Happiness: A A1.

*A Cross and a Star: Memories of a
Jewish Girl in Chile*: AB A1.

A Day of Atonement: A A1.

A Divided Heaven: A A1.

A Foreigner's Nights: A A1

A Glorious Body: A A1.

A Place of Memories: A A1.

Abuelos: A A1.1.

Adelina: A A1.1; A A1.2; A M13.

Adolescent Literature: A D5.

Afternoon Tea: A A1.

Agua: A A1.1.

The Alphabet in My Hands:

A Writing Life: AB A1.1.

Always from Somewhere Else:

A Memoir of My Chilean

Jewish Father: AB A1.2.

America and My Mother: A A1.

*Amigas: Letters of Friendship and
Exile* (with Emma Sepúlveda-
Pulvirenti): AB A2.

The Amusement Park: A A1.

An Immense Black Umbrella: A1.2.

An Invitation to Travel: A A1.

Anna: A A1.1.

- Anne: A A1.
 Apellidos: A A1.1.
 Arrivals: A A1.
 At First: A A1.
 Aunt Lucha: A A1.
 Autumn: A A1.
 Autumn and Lovers: A A1.
 Back to School: A A1.
 The Backrooms: A A1.
 The Balcony: A A1.
 Baptisms: A A1.
 Beds: A A1.2.
 The Beggar Woman: A A1.
 Being Jewish: A A1.
 Berkeley: A A1.
 Birth: A A1.
 Birthday: A A1.
 Blood: A A1.2.
 The Blue Uniform: A A1.
 The Bonfires: A A1.
 The Book of God: A A1.
 Books: A A1.
 Borrowed Furniture: A A1.
 Braids: A A1.2.
 Bread: A A1.
 The Burning of Judas: A A1.
 Calama: A A1.
 Camas: A A1.1.
 Carmen Carrasco: A A1.
 Cartographies: A A1.2.
 Cecilia: A A1.
 Chepi: A A1.
 Christmas Eve at the Pacific: A A1.
 The City of Strangers: A A1.
 Ciudadanos ilustres: A A1.1.
 Clark Central High: A A1.
 Claudina: A A1.
 Colegios privados: A A1.1.
 Confessions: A A1.
 Copihue in Bloom: A A1.
 Country: A A1.
 Cumpleaños: A A1.1.
 Curfew: A A1.
 Dark Silence: A A1.
 Day of Atonement: A A1.
 Day off: A A1.
 The Dead: A A1.2.
 Dead Languages: A A1.
 The Deaf: A A1.
 Death: A A1.
 Delfina: A A1.
 Desert Light: A A1.
 Desire: A A1.
 Dinner with the Aristocrats: A A1.
 Disappeared: A A1.
 Distant Root of Autumn Loves:
 A A1.2.
 Don Isaak: A A1.1.
 The Dreams of Van Gogh: A A1.2.
 The Eiderdown: A A1.2.
 El cementerio del Cerro Moyaca:
 A A1.1.
 El día del perdón: A A1.1.
El gesto de la ausencia: AB A1.3.
 El hermano de mi padre: A A1.1.
 El miedo: A A1.1.
 El patio de mis abuelos: A A1.1.
 Emma: A A1.1; A A1.2.
 Escape: A A1.
 Esclavas: A A1.1.
 Eva: A A1.1.
 The Exile: A A1.
 Exile Begins: A A1.
 Fat: A A1.2.
 The Fiesta: A A1.2.
 The First Months: A A1.
 First Time to the Sea: A A1.2.
 Fissures: A A1.
 The Flying Squirrel: A A1.
 Forests: A A1.2.
 Frida and Moisés: A A1.
 Frida, Friduca, Mami: A S2.2.
 Gabriela: A A1.
 Gardens: A A1.
 The Georgia House: A A1.
 Georgian Soil: A A1.
 Gitanas: A A1.1.
 The Godmothers: A A1.
 Godmother's Shoes: A A1.
 God's Place: A A1.

- The Gold Bracelet: A A1.2.
 Goodbye, Pablo Neruda: A A1.
 The Goyim: A A1.
 Grandmother's Shoes: A A1.
 Grasa: A A1.1: A A1.
 The Gringos: A A1.
 Guardian Angels: A A1.
 Guest: A A1.
 Gypsy Women: A A1.2.
 Halloween: A A1.
 Hanna Josefina: A A1.1.
 Happiness: A A1.2.
Happiness: A A1.2.
 Hebrew: A A1.
 The Hebrew Institute: A A1.
 Helena: A A1.1.
 Helena of Vienna: A A1.
 The Hen: A A1.2.
 High Treason: A A1.
 Homecoming: A A1.
 Hoteles: A A1.1.
 The House: A A1.
 Houses by the Sea: A A1.2.
 I Tell Them We Are from Here:
 A A1.
 Identities: A A1.
 The Immigrant Girls: A A1.
 Instrumentos de trabajo: A A1.1.
 Isla Negra: A A1.
 The Island of Swallows: A A1.
 Israel: A A1.
 Itinerants: A A1.2.
 Jerusalem 1973: A A1.
 The Jewelry: A A1.
 Jewish Dog: A A1.
 Journey to the End of Coasts:
 A A1.2.
 Kiddush: A A1.1.
 Kol Nidre: A A1.
 La casa de mis abuelos: A A1.1.
 La casa iluminada: A A1.1.
 La dama de Viena: A A1.1.
 La escuela pública: A A1.1.
 La felicidad: A A1.1.
 La playa: A A1.1.
 La puerta: A A1.1.
 La torre: A A1.1.
 Languages: A A1.
 The Last Goodbye: A A1.
 Last Names: A A1.
 Laura: A A1.
 The Leper Colony: A A1.
 Letters to Be Answered: A A1.
 Liesl: A A1.1.
 Linajes: A A1.1.
 The Little Souls: A A1.
 Long Live Life: A A1.2.
 Long Live Saint Peter!: A A1.
 Looking-Glass Memory: A A1.
 Los cementerios de la paz: A A1.1.
 Los dientes de oro: A A1.1.
 Los muertos: A A1.1.
 Los trenes: A A1.1.
 Love Letters: A A1.2.
 Magnolias: A A1.
 Mama: A A1.
 Mama Delfina: A A1.
 Máquinas de coser: A A1.1.
 March: A A1.
 The Marconi Theater: A A1.
 María: A A1.
 Mariá Luisa: A A1.
 Matilde: A A1.
 Meditation on the Dead: A A1.2.
 Memorial of Oblivion: A A1.
 Memorias: A A1.1.
 Memories: A A1.
 Mirrors: A A1.2.
 Mis abuelos: A A1.1.
 Molly McArthur: A A1.
 Monserrat Ordóñez: A A1.2.
 Moshe: A A1.
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 Mr. Watson: A A1.
 My Accent: A A1.
 My Apron: A A1.
 My Aunts: A A1.
 My Birthday: A A1.
 My Childhood: A A1.
 My Cousin Rafael: A A1.

- My Desk: A A1.
 My Grandfather: A A1.
 My History Teacher: A A1.
 My House: A A1.
 Naked: A A1.2.
 Names: A A1.
 Nana: A A1.
 Nape: A A1.
 Neighbors and Friends: A A1.
 New Year's by the Sea: A A1.
 New Year's Day 1997: A A1.
 Night: A A1.
 Norte: A A1.1.
 North: A A1.2.
 Of Parties and Other Audacities:
 A A1.
 Old Age: A A1.
 Omama Helena: A A1.
 Orphanages: A A1.2.
 The Other Women: A A1.
 Pablo Neruda: A A1.
 Passover: A A1.
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 Photographs II: A A1.
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 Prairies: A A1.2.
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 Protection: A A1.
 Pulchritude: A A1.
 Quillota ociosa y tranquila: A A1.1.
 Rabbit Easter: A A1.
 The Raft Girl: A A1.
 Rain: A A1.
 Raquel: A A1.1.
 Raquel y Abraham: A A1.1.
 Religious Education: A A1.
 Rice Powder: A A1.
 Río de la plata: A A1.2.
 Rivers: A A1.2.
 Rodolfo y Marcos: A A1.1.
 The Roommate: A A1.
 Rosh Hashanah: A A1.
 The Rubber Tree: A A1.2.
 Russian Lady: A A1.
 Sacred Song: A A1.
*Sagrada memoria: Reminiscencias
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