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The Death of Artemio Cruz

In Latin Alive, Joseph Solodow tells the story of how Latin developed into modern French, Spanish, and Italian, and deeply affected English as well. Offering a gripping narrative of language change, Solodow charts Latin's course from classical times to the modern era, with focus on the first millennium of the Common Era. Though the Romance languages evolved directly from Latin, Solodow shows how every important feature of Latin's evolution is also reflected in English. His story includes scores of intriguing etymologies, along with many concrete examples of texts, studies, scholars, anecdotes, and historical events; observations on language; and more. Written with crystalline clarity, this book tells the story of the Romance languages for the general reader and to illustrate so amply Latin's many-sided survival in English as well.

City/Art

A collection of essays, stories, poems, plays and novels representing the breadth of Chicano/a literature from 1965 to 1995. The anthology highlights major themes of identity, feminism, revisionism, homoeroticism, and internationalism, the political foundations of writers such as Gloria Anzaldua, Lorna Dee Cervantes, Luis Valdes, Gary Soto, and Sergio Elizondo. The selections are offered in Spanish, English, and Spanglish text without translation and feature annotations of colloquial and regional uses of Spanish. Lacks an index. Annotation copyrighted by Book News, Inc., Portland, OR

Literatura Chicana, 1965-1995

The Good Conscience

"Excellent resource for locating translations of brief fiction by Latin American women includes three cross-reference indices: an anthology index covering 165 volumes published between 1938-96, which gives full bibliographical information and tables of contents; an autobiographical author index; and an index of authors by their individual countries. Highly recommended"--Handbook of Latin American Studies, v. 58.

Time of Silence

The Good Conscience is Carlos Fuentes's second novel. The scene is Guanajuato, a provincial capital in Central Mexico, once one of the world's richest mining centers. The Ceballos family has been reinstated to power, and adolescent Jaime Ceballos, its only heir, is torn between the practical reality of his family's life and the idealism of his youth and his Catholic education. His father is a good man but weak; his uncle is powerful, yet his actions are inconsistent with his professed beliefs. Jaime's struggle to emerge as a man with a "good conscience" forms the theme of the book: can a rebel correct the evils of an established system and at the same time retain the integrity of his principles?

The Fragmented Novel in Mexico

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. Villa's story includes scores of intriguing etymologies, along with many concrete examples of texts, studies, scholars, anecdotes, and historical events; observations on language; and more. Written with crystalline clarity, this book tells the story of the Romance languages for the general reader and to illustrate so amply Latin's many-sided survival in English as well.
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 Power and Politics of Art in Postrevolutionary Mexico Provides an annotated list of fiction and nonfiction by women authors, including works on art, ethics, family life, motherhood, pioneer life, power, violence, marriage, and work

The Arizona Quarterly Provides an annotated list of fiction and nonfiction by women authors, including works on art, ethics, family life, motherhood, pioneer life, power, violence, marriage, and work

Lending to the Borrower from Hell Sam Kass, former chief to the Obamas and White House food policy advisor, makes it easier to do a little better for your diet—and the environment—every day, through smart ways to think about shopping, setting up your kitchen so the healthy stuff comes to hand most naturally, and through 90 delicious, simple recipes. JAMES BEARD AWARD WINNER • IACP AWARD FINALIST This book lays out Kass's plan to eat a little better. Knowing that sustainable and healthy eating can be fun, delicious, and utterly satisfying, Kass shares his philosophy and methods to help make it easy to choose, cook, and eat delicious foods without depriving yourself of agency or pleasure. He knows that going organic, local, and so forth all the time is just not realistic for most people, and that's ok—it's all about choosing and doing a little better, and how those choices add up to big change. It's the philosophy he helped the Obamas instill in their home, both in Chicago and that big white one in Washington.

Tetun-English Dictionary These are the recollections of Alexandre—of his life, his death-in-life, and his ultimate death, as they are played out against the mobile tapestry of the valley where he was born. The valley itself, in the backlands of the state of Bahia, Brazil, alternates at different stages in Alexandre's consciousness between reality and symbol. It swings from a harsh regional specificity to become the panorama of all human life, its endless, eroding wind the devouring hostility of all environments and its pain the pain of every human being in the face of his own brutality and that of others. Throughout the novel Alexandre's mind ranges from sharp awareness, through hallucination, to oblivion ("a man dies while alive," says Jeronimo, his mentor), and back again as he experiences the violent, obtuse phenomena of life in the valley—his universe and ours. This latter-day Lazarus leaves the resisting hills and black sky once only, hounded by the valley dwellers who believe he has murdered his wife, her father, and her brother. Yet despite his awareness of the horror of the valley and his intuition of something beyond it, it is precisely his contact with the gentler existence to which he escapes that forces Alexandre to recognize his nature for what it is. Turning his back on a greater and more varied range of feeling and experience, he chooses the narrow ferocity of the valley, to which he returns to die the final death for which the earlier deaths have prepared him.
Purposes Trade List Annual, 1992 In Looking for Mexico, a leading historian of visual culture, John Mraz, provides a panoramic view of Mexico's modern visual culture from the U.S. invasion of 1847 to the present. Along the way, he illuminates the powerful role of photographs, films, illustrated magazines, and image-filled history books in the construction of national identity, showing how Mexicans have both made themselves and been made with the webs of significance spun by modern media. Central to Mraz's book is photography, which was distributed widely throughout Mexico in the form of cartes-de-visite, postcards, and illustrated magazines. Mraz analyzes the work of a broad range of photographers, including Guillermo Kahlo, Winfield Scott, Hugo Brehme, Agustín Víctor Casasola, Tina Modotti, Manuel Álvarez Bravo, Néstor García, Pedro Meyer, and the New Photojournalists. He also examines representations of Mexico's past in the country's influential picture histories: popular, large-format, multivolume series replete with thousands of photographs and an assortment of texts. Turning to film, Mraz compares portrayals of the Mexican Revolution by Fernando de Fuentes to the later movies of Emilio Fernández and Gabriel Figueroa. He considers major stars of Golden Age cinema as gender archetypes for mexicanidad, juxtaposing the charros (hacienda cowboys) embodied by Pedro Infante, Pedro Armendáriz, and Jorge Negrete with the effacing women: the mother, Indian, and shrew as played by Sara García, Dolores del Río, and María Félix. Mraz also analyzes the leading comedians of the Mexican screen, representations of the 1968 student revolt, and depictions of Frida Kahlo in films made by Paul Leduc and Julie Taymor. Filled with more than fifty illustrations, Looking for Mexico is an exuberant plunge into Mexico's national identity, its visual culture, and the connections between the two.

Pure Murder Includes biographical and bibliographical information for over four hundred twentieth writers of Hispanic decent

La Castañeda Insane Asylum

Mythological Constructs of Mexican Femininity Stephanie J. Smith brings Mexican politics and art together, chronicling the turbulent relations between radical artists and the postrevolutionary Mexican state. The revolution opened space for new political ideas, but by the late 1920s many government officials argued that consolidating the nation required coercive measures toward dissenters. While artists and intellectuals, some of them professing Communists, sought free expression in matters both artistic and political, Smith reveals how they simultaneously learned the fine art of negotiation with the increasingly authoritarian government in order to secure clout and financial patronage. But the government, Smith shows, also had reason to accommodate artists, and a surprising and volatile interdependence grew between the artists and the politicians. Involving well-known artists such as Frida Kahlo, Diego Rivera, and David Alfaro Siqueiros, as well as some less well known, including Tina Modotti, Leopoldo Méndez, and Aurora Reyes, politicians began to appropriate the artists' nationalistic visual images as weapons in a national propaganda war. High-stakes negotiating and co-opting took place between the two camps as they sparred over the production of generally accepted notions and representations of the revolution's legacy—and what it meant to be authentically Mexican.

500 Great Books by Women A massive wave of violence has rippled across Mexico over the past decade. In the western state of Sinaloa, the birthplace of modern drug trafficking, ordinary citizens live in constant fear of being “taken”—kidnapped or held against their will by armed men, whether criminals, police, or both. This remarkable collection of firsthand accounts by prize-winning journalist Javier Valdez Cárdenas provides a uniquely human perspective on life in Sinaloa during the drug war. The reality of the Mexican drug war, a conflict fueled by uncertainty and fear, is far more complex than the images conjured in popular imagination. Often missing from news reports is the perspective of ordinary people—migrant workers, schoolteachers, single mothers, businessmen, teenagers, petty criminals, police officers, and local journalists—people whose worlds center not on drugs or illegal activity but on survival and resilience, truth and reconciliation. Building on a rich tradition of testimonial literature, Valdez Cárdenas recounts in gripping detail how people deal not only with the constant threat of physical violence but also with the fear, uncertainty, and guilt that afflict survivors and witnesses. Mexican journalists who dare expose the drug war’s inconvenient political and social realities are censored and smeared, murdered, and “disappeared.” This is precisely why we need to hear from seasoned local reporters like Valdez Cárdenas who write about the places where they live, rely on a network of trusted sources built over decades, and tell the stories behind the headline-grabbing massacres and scandals. In his informative introduction to the volume, translator Everard Meade orient the reader to the broader armed conflict in Mexico and explains the unique role of Sinaloa as its epicenter. Reports on border politics and infamous drug traffickers may obscure the victims’ suffering. The Taken helps ensure that their stories will not be forgotten or suppressed.

The Women's Revolution in Mexico, 1910-1953 Seventy-one-year-old Mexican financier recalls the turbulent days of his life, as he lies dying.
Spanish Red This book reinvigorates the debate on the Mexican Revolution, exploring what this pivotal event meant to women. The contributors offer a fresh look at women's participation in their homes and workplaces and through politics and community activism. They show how women of diverse backgrounds with differing goals were actively involved, first in military roles during the violent early phase of civil war, and later in the state-building process. Drawing on a variety of perspectives, the volume illuminates the ways women variously accepted, contested, used, and manipulated the revolutionary project in Mexico. All too often, attention has been limited to elite, pro-revolutionary women's formal political activities, particularly their pursuit of suffrage. This timely volume broadens traditional perspectives, drawing on new scholarship that considers grassroots participation in institution building and the contested nature of the revolutionary process. Recovering narratives that have been virtually written out of the historical record, this book brings us a rich and complex array of women's experiences in the revolutionary and post-revolutionary era in Mexico.

Stanford Humanities Review Describes the brutal 1993 torture, rape, and murder of Jennifer Ertman and Elizabeth Pena, two innocent teenagers, whose bodies were discovered in a Houston park, and the gang of six young men who were arrested, tried, and convicted of the crime. Original.

Eat a Little Better

The Years with Laura Diaz Presents a collection of photographs documenting women camp followers in Mexico, from the Spanish conquest to the Mexican revolution.

JUAN RULFO MEXICO

Dance and the Arts in Mexico, 1920–1950 WINNER OF THE NOBEL PRIZE® IN LITERATURE 2013 Alice Munro, who received the National Book Critics Circle Award for her latest collection of stories, The Love of a Good Woman, is widely acknowledged as a modern master of the short story. In this earlier collection, she demonstrates all of those strengths that have won her so many literary accolades. A divorced woman returns to her childhood home where she confronts the memory of her parents' confounding yet deep bond. The accidental near-drowning of a child exposes the fragility of the trust between children and parents. A young man, remembering a terrifying childhood incident, wrestles with the responsibility he has always felt for his younger brother. In these and other stories Alice Munro proves once again a sensitive and compassionate chronicler of our times. Drawing us into the most intimate corners of ordinary lives, she reveals much about ourselves, our choices, and our experiences of love.

Cartucho Juan Rulfo was one of the great literary innovators of the twentieth century. His 1955 novel Pedro Páramo is considered one of the foundational classics of magic realism, predating One Hundred Years of Solitude by more than a decade. Lesser known are his haunting photographs of Mexico, which exhibit remarkable parallels to his prose. The photographs, mainly taken between 1945 and 1955, do not tell stories: they present thoughts. The images of people and their land, women in their traditional dress, musicians with their instruments, capture the calm, quiet, inner rhythms of Mexico’s rural population. Rulfo extracts unique moments through his photographs; his images of desolate, abandoned buildings, their walls destroyed by artillery shells, are expressions of his nation’s painful history. His quietly dramatic landscapes recall the work of Ansel Adams and Edward Weston while displaying a style that is truly his own. This collection of 175 images is the only comprehensive collection of Juan Rulfo’s photographs available. The six essays preceding the images illuminate the photographs and pay tribute to one of Mexico’s most enduring literary and visual artists.

The Underdogs 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.

Xuxub Must Die Three American adventurers decide to invest their resources in a dangerous search for a lost gold mine in the mountains of Mexico

Memories of Lazarus

The Treasure of the Sierra Madre
Looking for Mexico 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.

Land Tenure, Housing Rights and Gender in Brazil From Mariano Azuela's 1915 novel Los de abajo to Rosamaría Roffiel's Amora of 1989, fragmented narrative has been one of the defining features of innovative Mexican fiction in the twentieth century. In this innovative study, Carol Clark D'Lugo examines fragmentation as a literary strategy that reflects the social and political fissures within modern Mexican society and introduces readers to a more participatory reading of texts. D'Lugo traces defining moments in the development of Mexican fiction and the role fragmentation plays in each. Some of the topics she covers are nationalist literature of the 1930s and 1940s, self-referential novels of the 1950s that focus on the process of writing and reading, the works of Carlos Fuentes, novels of La Onda that came out of rebellious 1960s Mexican youth culture, gay and lesbian fiction, and recent women's writings. With its sophisticated theoretical methodology that encompasses literature and society, this book serves as an admirable survey of the twentieth-century Mexican novel. It will be important reading for students of Latin American culture and history as well as literature.

Criticas In City/Art, anthropologists, literary and cultural critics, a philosopher, and an architect explore how creative practices continually reconstruct the urban scene in Latin America. The contributors, all Latin Americanists, describe how creativity—broadly conceived to encompass urban design, museums, graffiti, film, music, literature, architecture, performance art, and more—combines with nationalist rhetoric and historical discourse to define Latin American cities. Taken together, the essays model different ways of approaching Latin America's urban centers not only as places that inspire and house creative practices but also as ongoing collective creative endeavors themselves. The essays range from an examination of how differences of scale and point of view affect people's experience of everyday life in Mexico City to a reflection on the transformation of a prison into a shopping mall in Uruguay, and from an analysis of Buenos Aires's preoccupation with its own status and cultural identity to a consideration of what Miami means to Cubans in the United States. Contributors delve into the aspirations embodied in the modernist urbanism of Brasilia and the work of Lotty Rosenfeld, a Santiago performance artist who addresses the intersections of art, urban landscapes, and daily life. One author assesses the political possibilities of public art through an analysis of subway-station mosaics and Julio Cortázar's short story "Graffiti," while others look at the representation of Buenos Aires as a "Jewish" eighteenth-century city and at two different responses to urban crisis in Rio de Janeiro. The collection closes with an essay by a member of the São Paulo urban intervention group Arte/Cidade, which invades office buildings, de-industrialized sites, and other vacant areas to install collectively produced works of art. Like that group, City/Art provides original, alternative perspectives on specific urban sites so that they can be seen anew.

Contributors. Hugo Achugar, Rebecca E. Biron, Nelson Brissac Peixoto, Néstor García Canclini, Adrián Gorelik, James Holston, Amy Kaminsky, Samuel Neal Lockhart, José Quiroga, Nelly Richard, Marcy Schwartz, George Yúdice

Memoirs of Pancho Villa 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.

The Progress of Love Hailed as the greatest novel of the Mexican Revolution, The Underdogs recounts the story of an illiterate but charismatic Indian peasant farmer's part in the rebellion against Porfirio Díaz, and his subsequent loss of belief in the cause when the revolutionary alliance becomes factionalized. Azuela's masterpiece is a timeless, authentic portrayal of peasant life, revolutionary zeal, and political disillusionment.

Cartucho and My Mother's Hands Why do lenders time and again loan money to sovereign borrowers who promptly go bankrupt? When can this type of lending work? As the United States and many European nations struggle with mountains of debt, historical precedents can offer valuable insights. Lending to the Borrower from Hell looks at one famous case—the debts and defaults of Philip II of Spain. Ruling over one of the largest and most powerful empires in history, King Philip defaulted four times. Yet he never lost access to capital markets and could borrow again within a year or two of each default. Exploring the shrewd reasoning of the lenders who continued to offer money, Mauricio Drelichman and Hans-Joachim Voth analyze the lessons from this important historical example. Using detailed new evidence collected from sixteenth-century archives, Drelichman and Voth examine the incentives and returns of lenders. They provide powerful evidence that in the right situations, lenders not only survive despite defaults—they thrive. Drelichman and Voth also demonstrate that debt markets cope well, despite massive fluctuations in expenditure and revenue, when lending functions like insurance. The authors unearth unique sixteenth-century loan contracts that offered highly effective risk sharing between the king and his lenders, with payment obligations reduced in bad times. A fascinating story of finance and empire, Lending to the Borrower from Hell offers an intelligent model for keeping economies safe in times of sovereign debt.
crises and defaults.

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