ONE CAN argue that Chicano literary criticism evolved as a result of the Chicano social and political movement of the 1960s and early 1970s. Seminal Chicano literary journals, in particular *De Colores* (Albuquerque, New Mexico, 1973) and *Caracol* (San Antonio, Texas, 1974), were some of the first to publish literary criticism that analyzed and promoted Chicano texts of that significant period. With Gloria Anzaldúa’s *Borderlands/La Frontera: The New Mestiza* (1987) and Ramón Saldívar’s *Chicano Narrative: The Dialectics of Difference* (1990), Chicano literary criticism reached a sense of maturity and national and international exposure and acceptance. Today Chicano literature is a consequential subject of study at a number of academic centers in the United States and abroad. Since the late 1960s literary conferences centered on Chicano literature have been held in Mexico, Germany, France, Ireland, Turkey, and Spain, among other countries. Of the ones mentioned, Mexico and Spain have expressed a profound interest in augmenting their cultural and academic relations with Chicanos. For example, the National Association for Chicana and Chicano Studies (NACCS) annual conference met three times in Mexico: Hermosillo, Sonora (1991), Mexico City (1998), and Guadalajara, Jalisco (2006); and conferences on Chicano literature and culture have been organized in other Mexican cities, including Tijuana and Mérida. Inspired by the urgency of the Chicano Movement, the Universidad Nacional Autónoma de México (UNAM) initiated programs of study and research on Chicano stud-
ies. Furthermore, in an effort to bridge the cultural relations between Mexicans and Chicanos, the Mexican government, in conjunction with the Raza Unida Party, sponsored Becas para Aztlán, scholarships that encouraged Chicanos to complete graduate studies at the UNAM. To complement these efforts, anthologies on Chicano literature, including the landmark *Chicanos: Antología histórica y literaria* (1980), and other academic studies and works by Chicano authors were published in Mexico by major editorial houses, including Fondo de Cultura Económica and Joaquin Mortiz.¹

As far as Spain is concerned, Spanish scholars and the Instituto Franklin de Investigación en Estudios Norteamericanos of the Universidad de Alcalá have hosted ten international conferences on Chicano literature and culture. All were organized at different Spanish cities, including Granada, where the first conference took place in 1998; and Madrid, where the most recent one was held in 2016. A book of essays from the Málaga conference, *Perspectivas transatlánticas en la Literatura Chicana: Ensayos y creatividad*, was published in 2002, and the Instituto Franklin’s journal *Revista Camino Real* consistently has published literary essays and works by Chicano critics and authors since 2009, the year of its founding. In addition, the Instituto Franklin, under the Colección Camino Real, has translated and published several Chicano texts, including Alejandro Morales’s *El olvidado pueblo de Simons* (*The Brick People*, 2009), and Tino Villanueva’s *Así habló Penélope* (*So Spoke Penelope*, 2013).²

More recently the Center of Study and Investigation for Decolonial Dialogues has annually hosted the “Decolonizing Knowledge and Power: Postcolonial Studies, Decolonial Horizons” summer course in Barcelona. A common theme discussed at all of these international conferences is the subaltern commonalities that Chicano culture shares with several European countries, specifically Spain. For example, Spanish cultural issues related to bilingualism, immigration, cultural nationalism, postcolonialism, queer studies, to name a few, are themes indisputably connected to the Chicano. In Spain, these matters are personalized by the country’s diverse and unique multicultural landscapes (Galicia, País Vasco, Cataluña, Andalusia) and the voice of a flowing number of immigrants (from Africa, Central and South America) who reach its borders in desperate need of finding the fabled economic Promised Land.

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¹. The Fondo de Cultura Económica also has published *Mi lucha por la tierra* (Reies López Tijerina). The Universidad Autónoma de México’s publications include *Antología de la literatura chicana* (Ed. María Eugenia Gaona, 1986) and *El bandolero, el pocho y la raza: imágenes cinematográficas del chicano* (David Maciel, 1994). Joaquin Mortiz published Alejandro Morales’s first two novels, *Caras viejas y vino nuevo* (1975) and *La verdad sin voz* (1979).

². Other titles include George Washington Gómez (Américo Paredes, 2012), *Loa a un ángel de piel morena* (Lucha Corpi, 2011), and *Los recuerdos de Ana Calderón* (Graciela Limón, 2010).
This book is part of a larger literary and cultural project that deals with the present and future of Chicano letters within a national and transnational context. The objective is not for Chicanos to present an inward personal reflection of their literature and culture (a book of essays written by Chicanos), but to present a collection written by non-Chicanos who present external perspectives that enhance the understanding and the appreciation of Chicano letters within the parameters of American mainstream literature and that of other dominant world literatures and cultures. It is imperative that Chicano ethnic issues are identified with global issues. This provides an opportunity to understand the social and political differences and similarities that both unite and divide nations. Engagement in social and political consciousness, for example, allows the Chicano to comprehend people’s migrations through physical spaces around the world in search of economic opportunities and, in many cases, personal safety. With this in mind, it is fitting that Spain—the European country that conquered México and instilled in its people indelible cultural traits, fundamental to Mexican identity and, in turn, to Chicano identity—be an indispensable point of departure.

SPANISH LITERARY CRITICS’ PRESENCE IN CHICANO LITERATURE AND CULTURE

As a result of the proclamation of the Plan de Santa Barbara, articulated in 1969 at the University of California, Santa Barbara, demanding, among other exigencies, the establishment of Chicano studies at colleges and universities in the United States, Chicano literature developed into an important academic field of study, primarily in the Southwest region of the country. Literary anthologies, journals, critical works, and PhD dissertations soon unearthed Chicano literary history and introduced major Chicano works at national and international forums. Literary scholars and institutions soon delved into Chicano literature, generating an enthusiastic interest in its authors and their literary production. The celebrated German scholar Wolfgang Iser, for example, published a book of interviews on Chicano authors, and in 1976 Rolando Hinojosa-Smith was awarded the prestigious Premio Casa de las Américas in Cuba.

With the growth and increasing presence of Chicano studies worldwide, Chicano literature, as a field of study, has captured the imagination of international scholars and general readers. More than any other country—outside of the United States—Spain has manifested a profound interest in Chicano literature since the mid-1960s; a sincere engagement that continues to this
day. Many Spanish scholars left their country of origin specifically to study Chicano literature at national universities in the United States, many of them permanently making this country their home and devoting their academic career to Chicano literature and culture. Several of them were individually responsible for the field’s growth and development at numerous academic institutions. For example, Justo S. Alarcón, who left his home country in the 1950s, helped develop Chicano studies at Arizona State University (ASU) and made it possible for Chicano literature to be a viable field of study in the school’s Department of Spanish and Portuguese. Alarcón taught for more than forty years at ASU, founding La Palabra: Revista Chicana, a journal that contributed significantly to the growth of Chicano literature written in Spanish. In addition, he also wrote several books on Chicano literary criticism, as well as fictional works in the literatura chicanesca tradition.

One also must accentuate the significant work of Manuel M. Martín-Rodríguez, arguably the most influential Spanish literary critic of Chicano literature to date. Martín-Rodríguez, a native of Seville, not only has dedicated most of his academic life to the study of Chicano letters but also was instrumental in establishing and directing Latino/Hispanic studies centers at several institutions. At Texas A&M University, College Station, he helped create and directed Hispanic Studies; and at the University of Wisconsin, Milwaukee, he served as Director of the Roberto Hernández Center. In addition, Martín-Rodríguez is one of the founding faculty members of the University of California, Merced, self-proclaimed as “The first new American research university in the twenty-first century.”

Spanish Perspectives is divided into two parts. Part I, “Spanish Perspectives de acá” (Spanish critics from the U.S.), includes six essays from Spanish literary critics who received their graduate degrees from U.S. universities and live and work in this country, Chicano literature being, for some of them, an essential part of their research agenda; and Part II, “Spanish Perspectives de allá” (Spanish critics from Spain), includes four essays from Spanish literary critics who graduated from Spanish or American universities but live and work in their home country, studying Chicano literature within an overall North American literary context that is mostly comparative. Both groups share similarities and differences, but unquestionably those from acá hold a

3. Martín-Rodríguez also has served on the National Committee of the Tomás Rivera Mexican American Children’s Book Award and the Advisory Board of the University of New Mexico’s “Pasó por aquí” Series; he is also co-editor of the University of California Latino Cultures Network.

4. A selected number of Spanish literary critics were invited to participate but due to circumstances beyond their control were not able to contribute to this volume. Justo S. Alarcón is one who needs to be mentioned and recognized, for he devoted most of his academic career
deep connection to Chicano culture, for they share the Chicano's day-to-day cultural life experience, even if they might feel at times, as Ricardo Vivancos-Pérez has suggested so vividly, painfully enajenados in the process.

**THE ESSAYS**

In the opening essay of Part I, “Reading, from *Don Quijote de La Mancha* to *The House on Mango Street*: Chicano/a Literature, Mimesis, and the Reader,” respected critic Manuel M. Martín-Rodríguez examines the theoretical approaches of several scholars to discuss how reception and reading play a key role in the discourse of mimesis, a term that explores the relationship that exists between text and reality. This essay presents an initial analysis of the use of mimesis in early Chicano literature—late nineteenth century and early twentieth—including María Amparo Ruiz de Burton’s novel *The Squatter and the Don* (1885), Eusebio Chacón’s *Tras la tormenta, la calma* (1892), and Daniel Venegas’s *Las aventuras de don Chipote o cuando los pericos mamen* (1928), but it focuses primarily on discussing Chicano Movement literature of the 1960s and early 1970s.

For Martín-Rodríguez, Chicano Movement literature is essentially mimetic in the sense that “it reveals strong and recognizable ties/references to reality.” For him, the greatest originality lies in the way in which “it transforms the reader into the central element in the literary process.” In other words, a group consciousness is formed, for the reader sees himself in the text. This, in turn, helps to contest stereotypes or distorted images of the Chicano so prevalent in the eyes of mainstream society. Martín-Rodríguez uses Tomás Rivera’s, etc., as a good example to present his argument, for Rivera has the ability not only to “imitate” a Chicano reality that is familiar to the readers but also to narrate that specific reality in a way that is meaningful and respectful to the portrayal of his characters, an “Ethical obligation” that must be practiced and sustained.

These intimate connections between writer and audience will be challenged temporarily with the violent representation of the barrio in Alejandro Morales’s *Caras viejas y vino nuevo* (1975) and in Ron Arias’s surreal realities in his postmodern novel, *The Road to Tamazunchale* (1975). The connection, however, will re-emerge in full force by Chicana writers in the 1980s. Women writers, primarily Ana Castillo and Sandra Cisneros, offer a comforting communal Chicana experience in their narrative and poetry, highlighting (more than forty years) to the study and promotion of Chicano literature at Arizona State University as a teacher, literary critic, and creative writer.
the beginning of a cycle in which mimesis contributes significantly to the formation of Chicana group consciousness. Martín-Rodríguez uses Cisneros’s “The House of My Own” (from _The House on Mango Street_) to emphasize this possibility, for this selection explores the representational mimesis (one that intends to be faithful to the reality of the characters and readers) and its utopian possibility (one that represents what could or should be), all for the sake of “imagining better worlds.”

Martín-Rodríguez, in his discussion of mimesis, uses examples of Don Quijote at the beginning of his essay before examining the Chicano literary works that he aptly analyzes. He is extremely conscious of linking both cultures, for it represents a symbolic gesture that sets in motion a Spanish and Chicano communal literary consciousness that hopefully will result in a cultural reconciliation of a difficult colonial past that historically has existed between Spain and Mexico.

Carmen Sanjuán-Pastor’s “Mestizaje in Afro-Iberian Writers Najat El Hachmi and Saïd El Kadaoui Moussaoui through the Borderland Theories of U.S. Third World Feminisms” uses feminist _mestizaje_ theories from the U.S.–Mexico borderland, specifically those voiced by Gloria Anzaldúa, Cherríe Moraga, Sonia Saldívar-Hull, and Chela Sandoval, to examine two texts produced from a _border_ position by Catalan-Amazigh writers Najat El Hachmi and Said El Kadaoui Moussaoui: _L’últim patriarca_ and _Límites y fronteras_, respectively.

Sanjuán-Pastor examines how these two novels confront feelings of “material and psychological” insecurities by Moroccan immigrants in Spain. Both writers use writing as a function to reconstruct the protagonist’s mestizo identities. In _L’últim patriarca_, Sanjuán-Pastor argues that El Hachmi explores the formation of the self and collective consciousness of the narrator, emphasizing dual identities within the Moroccan-Amazigh social and cultural system, highlighting the immigrant community of Catalonia. In _Límites y fronteras_, the concept of the “eternal foreigner” (a notion intimately connected to the immigrant) is presented to discuss the author’s explanation of the hardships and pains experienced by those who occupy borderlands. This experience is associated with “prison identities,” for the borderland subject struggles to dismantle conflicting and harmful binaries (“foreigner/autochthonous, Moroccan/sick, European/normal”) that exist in society.

Sanjuán-Pastor’s essay provides an excellent example of the impact that Chicana literary critics and authors have established outside of the United States. Her use of Anzaldúa’s concept of a “mestiza consciousness,” of Moraga’s “theory in the flesh,” and of Cisneros’s concept of writing as a form of libera-
tion resonates among other nations that share common human conditions with Chicanos and Chicanas.

Ricardo F. Vivancos-Pérez’s contribution to the collection, “Toward a Transnational Nos/otro@s Scholarship in Chicano@ and Latin@ Studies,” uses a highly personal narrative voice to present the trials and tribulations (“barbed wire of fear”) that non-Chicano scholars of Chicano, feminist, and queer studies experience in this country.

To argue for the acceptance of the non-Chicano as a legitimate voice of Chicano studies criticism, Vivancos-Pérez discusses how Gloria Anzaldúa uses the concept of “nos/otras” and “nos/otros” (“us” and “others”)—emphasizing “nos/otros”—to explain the contradictions that her readers encounter in her groundbreaking text, Borderlands/La Frontera: The New Mestiza (1987). For Anzaldúa, Vivancos-Pérez explains, “Nos/otros” implies inclusion. He feels that Anzaldúa’s concept demonstrates that the two principles of Chicana feminism—tolerance and contradictions—need to operate on two levels: “both among Chicanas, and among Chicanas and outsiders—both within the group and outside the group.” By doing so, the Chicano/a incorporates the voice of others. This implies, as Vivancos-Pérez suggests, the “democratization of Chicano@ scholarship.”

Using his personal life as an example of sharing and understanding Chicano social issues (Vivancos-Pérez was born in a border community—Málaga—in southern Spain, close to Morocco; he derives from a working-class background and experienced immigrant life and discrimination in the United States), Vivancos-Pérez understood Anzaldúa’s writing as a call to action, a motivating force identified as “arrebatos” that led to stages of knowledge and transformations in the fight for social justice. This revealing process lead Vivancos-Pérez to accept his position as a non-Chicano studies scholar fully engaged in the construction of a radical feminist voice rooted in Latinidades and Hispanidades. The minute one speaks for others, Vivancos-Pérez argues, the non-Chicano scholar becomes a “proxy” that occupies and “outside-insider position” (as opposed to an “inside-outsider” or “participant-observer” position) within Chicana scholarship. The acceptance of the nos/otros scholarship in Chicano@ studies, Vivancos-Pérez concludes, undoubtedly will enrich the dialogues about transdisciplinary methodological issues. He feels that for these debates to be fruitful, more outside-insider critically informed voices need to be legitimately accepted in Chicano discourse.

In “Tempted by the Words of Another: Linguistic Choices of Chicanas/os and Other Latinas/os in Los Angeles,” Ana Sánchez-Muñoz explores Chicano Spanish and the Spanish spoken by other Latino communities that reside in Los Angeles, California, specifically, those from El Salvador and Guatemala.
Sánchez-Muñoz examines the various ways in which Chicano identity develops through language formation and the role it plays in other Latino groups. Sánchez-Muñoz highlights two important factors that are involved in Chicano Spanish formation that makes it unique. One, its connection to rural varieties of Mexican Spanish; the other, its intimate contact with English that results in the constant borrowing and convergences of both languages, culminating in a mixture known as “Spanglish.”

Sánchez-Muñoz argues that despite the fact that Chicano Spanish is by far the most dominant Spanish spoken in Los Angeles (75 percent of the Latino/Hispanic population in Los Angeles is of Mexican origin), the Spanish that is spoken by other Latinos also has left its indelible mark in the city. For Sánchez-Muñoz, Central American Spanish differs from Chicano Spanish phonologically, syntactically, and lexically. She explores different theoretical frameworks to discuss these differences. These include an accommodation theory (where convergence or divergence play a major role), dialect leveling (strategies through which interlocutors adapt to each other’s communicative behavior in order to reduce difference), koinéization (the mixing of features of different dialects, which leads to a new dialect), and diglossia (the specialization of use of two languages in contact within the same geographical area). Sánchez-Muñoz concludes that her research in Central American Spanish indicates that even though there is an adaptation or negotiation to Chicano Spanish, there exists a tendency toward bidialectalism rather than an adoption of a koiné; in other words, “Speakers are not merely tempted by the words of another, but through code-switching between languages and dialects, they make those words and codes their own.” Sánchez-Muñoz argues that the forming of Spanglish (identified as a “linguistic third space”) offers the freedom to borrow or reject words and linguistic codes. For her, bilingualism and bidialectalism are linguistic resources that best express the complex commonalities of the multifaceted immigrant experience.

In “The Cultural Border, Magic, and Oblivion in Bless Me, Ultima (2013), Obaba (2005), and Un embrujo (1998),” Juan Pablo Gil-Osle explores how three diverse Hispanic spaces located in the United States, Mexico, and Spain—all distinguished by their unique history of linguistic politics and rich culture—serve as the extraordinary background to three movies: Bless Me, Ultima; Obaba; and Un embrujo. All three share the common notion or feeling that its folk traditions are rapidly dissipating, being forgotten or, in the best of cases, undergoing drastic transformations. For example, curanderos (healers) are rapidly disappearing in New Mexico and Yucatán, and with them their Spanish and Mayan languages and cultural traditions. The same can be said of the narrator of Obabakoak (the novel Obaba is based on), who is beginning
to lose his language—Basque—at the end of the story. Gil-Osle argues that all three narratives, in the novels and the films, experience a social violence, one that annihilates culture: a nonhealing magic. On the other hand, a wisp of hope does emerge for all three cultures to express their cultural magic in the form of border language identity as represented in the Spanish, Mayan, and Basque languages that are used by the protagonists.

Throughout the essay, Gil-Osle shares different characteristics that all three movies share. Some include the use of la magia and lo maravilloso (a type of magic realism) that is presented in a cathartic ritual; they are plurilingual; they have the potential to be asocial and ahistorical, in other words, an open-ended interpretation that transcends particular cultural borders and historical spaces. Gil-Osle, similar to Sanjuán, opens up Spain’s cultural boundaries that question the need and/or the disappearances of cultural nationalisms across all borders: Chicano/U.S.; Cataluña/Basque/Spain. Language is key to identity, concludes Gil-Osle, as a means to warn us against the threats of the imperious forces of globalization that have jeopardized the integrity of the human condition.

The last essay of Part I is Víctor Fuentes’s “El Malcriado (1964–1975): La voz impresa del campesino y su impronta.” In this selection, Fuentes summarizes the most significant periods of El Malcriado, the official newspaper of the United Farm Worker (UFW), published from 1964 to 1989. The major themes of the newspaper deal with social-political, cultural, and artistic issues that concerned or identified the Union’s goals. The essay explores the various general stages of the newspaper’s publication development, but emphasizes two of the most important and significant ones: those published between 1964 and 1967, and those from 1972 to 1974.

Fuentes argues that in the 1964–1967 period, El Malcriado—published under the subtitle “Voz del campesino” (the farmworker’s voice)—set the groundwork of the social and political goals of the UFW. Between 1967 and 1972, the newspaper passed through a stretch of inconsistent publications. The period 1972–1974 represented optimum years for El Malcriado. It improved its format, it was published bilingually, and it increased its national significance. In this period the newspapers published at least 30,000 weekly issues. Periods of more inconsistent publications followed until its demise in 1989. The essay focuses on the Spanish-language editions, highlights its history, and analyzes its most important characteristics at its various stages of development. Fuentes concludes that El Malcriado provided the reader with a mirror image of the history of the UFW union and of its iconic leader, César Chávez.

In sum, the essays collected in Part I address rich cultural themes that enhance the Chicano experience through the unique perspective of Spanish
critics from both sides of the Atlantic. Their vision of Chicano culture transcends time and space. In these essays one catches a glimpse of the gallant knight de la triste figura—Don Quijote—who is personified in Esperanza, the young girl from a Chicago barrio living on Mango Street who yearns to find utopia in a world smothered with jarring realities as shown in Martín-Rodríguez’s essay. Also examined are Spain’s multicultural realities, as expressed in Spanish, Catalan, and Amazigh identities in Sanjuán-Pastor’s contribution, as well as linguistic differences, Spanish and Basque, in Gil-Osle’s. These parallel with the Chicano’s Indigenous, Mestizo, and Anglo cultural makeup, and with the comparative linguistic manifestations of European and Central American immigrants in the vastly populated Mexican communities of the United States that are analyzed closely by Sánchez-Muñoz.

The arrebato or transgression of Chicano cultural nationalism has presented an array of possibilities for the study of Chicano literature and culture, resulting in the legitimization of a “transnational ‘nos/otr@s’ scholarship” proposed by Vivancos-Pérez. Last, a Spanish critic that takes on the task of chronicling a Chicano campesino newspaper from its battlegrounds, as Fuentes does, might seem a malign affront to close-minded Chicano cultural nationalists who dread a Spanish reconquest of their culture. This fear, however, is a travesty, for this phobia translates into a reckless effort to truncate the imminent growth of Chicano letters destined to catapult itself onto the world’s center stage.

Part II begins with Julio Cañero’s “Tendiendo puentes, compartiendo conocimientos: The International Conference on Chicano Literature in Spain (1998–2016).” In his essay, Cañero gives a brief overview of the International Conference on Chicano Literature (and Latino Studies), celebrating its tenth biennial gathering in May 2016. Crediting Dr. José Antonio Gurpegui as a key player in the formation of a Chicano critical consciousness in Spain, Cañero pays homage to the many Spanish scholars de allá who have contributed to an internationalized perspective of Chicano literature since the inception of the International Conference on Chicano Literature in 1998. Perhaps one of the most intriguing arguments Cañero makes is the necessity for Spanish scholars to better understand one of the largest Spanish-speaking populations in the United States and to strengthen relationships with Chicano scholars based on a shared history between Spain and the United States. As a result, the conference has grown in both attendance and critical readership of Chicano literature during the last twenty years.

The first international conference, at the Universidad de Granada, brought together first- and second-generation Spanish scholars interested in Chicano literature alongside reputed Chicano writers and critics. Second-generation
Spanish scholars tested the waters by presenting papers on canonical Chicano writers and internal colonization, while affirming the necessity to organize another conference in the future. The second international conference, held in 2000 at the Universidad del País Vasco, was not without political contention, as many individuals in the Basque Country held protests following the assassination of a local professor. The conference organizers used this opportunity to draw similarities between Chicano and Basque Country education efforts and the need for the conference to take place amidst political strife.

It was clear by the third conference, at the Universidad de Málaga, that the academic exchange between Spain and the United States was sustainable. Having witnessed the first PhD dissertation from Spain to focus on Chicano literature, the conference organizers and attendees continued to dissect topics such as Chicana feminisms and rap music in Chicano communities using interdisciplinary perspectives. The fifth conference, held at the University of Alcalá, was the first time the Instituto Franklin de Investigación en Estudios Norteamericanos worked together with Spanish scholars to organize a conference. Regarded as an important research center for Chicano and Latino studies, the Instituto Franklin has grown to be one of the major contributors to the International Conference on Chicano Literature.

Two major themes permeated the seventh international conference, at the Universidad de León: landscapes and language. Organized by Imelda Martín-Junquera, a well-known Spanish scholar focusing on ecofeminism and ecocriticism, the conference shifted nicely from environmental landscapes to linguistic landscapes. The ninth international conference, at the Universidad de Oviedo, saw a continued interest in conference participation by Chicano and Spanish scholars alike. Additionally, the conference now has an organizing hub—HispaUSA, whose focus is to increase scholarly dialogues and output from Spanish and American researchers in the area of Chicano and Latino studies.

The conference, over the past twenty years, has proved to be successful for Spanish and Chicano scholars alike, solidifying an important relationship in a common research area grounded on cultural background and mutual respect.

In “Women’s Literary Gardens as Eco-Spaces: Word Gathering with Anzaldúa and Hurston,” Carolina Núñez-Puente creates a cross-cultural and cross-genre dialogue between Chicano poetry and African American short story. Utilizing an ecofeminist perspective, she draws upon the many instances in which both authors evoke water as a way to demonstrate social injustices within garden spaces. Ecofeminism provides a lens with which we can understand the ways environmental literature written by women reflects the many historical, political, and social imbalances that are likely results of patriar-
chal and colonial practices in both communities. Núñez-Puente begins with a historical overview of the importance of gardening as woman’s space in both Mexican/Chicana and African American traditions, despite the historical negation of environmental spaces and inclusion in the pastoral canon for African Americans who were viewed as possessions within the pastoral landscape under the slavery system. Núñez-Puente frames both Chicana and African American writing within environmental writing and notes that gardens have always been an important aspect of community building in both rural and urban spaces. Thus, ecofeminism, ecocriticism, and environmentalism are perfect points of departure for analyzing the literary works of Anzaldúa and Hurston.

In both works, Núñez-Puente draws upon the multiple references to water as a way to understand methods of oppression. In Hurston’s short story “Sweat,” the imagery of water is, at first, condemning to Delia, the main character. However, she finds the power within her to speak back to oppressions and, ultimately, to develop a sense of authority and security through her garden space, often invoking the help of her African ancestors through nature and rewriting traditional narratives, such as the Garden of Eden, to further her sense of empowerment. In Anzaldúa’s poem “sus plumas el viento,” social hardships are evidenced through farm labor and exploitation of Chicanos in the borderlands. Núñez-Puente demonstrates that themes of water, including sweat, blood, and tears, have always been a constant theme in Chicano/a literature, as Chicano ancestors have traveled across waters to endure back-breaking labor as “wetbacks.” Núñez-Puente continues to demonstrate the cyclical lifestyle of Chicanos in positions of manual labor and the devaluation of this lifestyle by those who do not respect it, perhaps, as much as intellectual labor. In addition, nature is framed here not as pleasant, but as a site of violence for women. In the poem, Amalia is plagued by both past and present modes of oppression—as a member of the Chicano community and as a woman. As Núñez-Puente argues, Chicano/a literature seeks to denounce the very systematic violence that Amalia faces in “sus plumas el viento,” utilizing ecofeminism as a theoretical tool.

The two readings by Hurston and Anzaldúa intersect at many moments, despite the more than fifty years that separate their publication dates. This is interesting when one considers the length of time women of color have endured environmental cruelties as evidenced through literary production. Núñez-Puente contends that eco-spaces are important centers of dialogue where scholars can use a comparative literature approach to demonstrate points of intersection among communities of color, promoting dialogue with “outer (green) and inner (hopeful) nature.”
In “La Tierra: Sense of Place in Contemporary Chicano Literature,” Carmen Lydia Flys Junquera analyzes a placed-based sense of identity in the works of three New Mexican / Chicano authors. Flys Junquera contends that despite any ongoing debate about what a sense of place entails, Chicano literature maintains a connection to the land as a marker of self and community. While Flys Junquera finds the closest translation to sense of place as sentido de arraigo, it is Rudolfo Anaya who equates the notion with la tierra (the earth) and the larger Chicano community that embraces both the physical tierra and the mythical Aztlán as homeland. In Jimmy Santiago Baca’s story “The Importance of a Piece of Paper,” siblings rival over traditional and contemporary feelings about the land. The struggle between tradition and modernity is evident here as Western and non-Western cultural beliefs collide over land-grant issues, ultimately demonstrating the subjective nature of attachment to the land. In a state that borders and conflicts with modernity, it becomes more evident that the entire community suffers when their sense of place is lost. Modernity often signals illness or death for the characters as a metaphor for the loss of tradition. In Ana Castillo’s So Far from God, the characters advocate for a return to the land as a way to revitalize their communities, attempting to reclaim rural inheritance and relevance through land-based practices. However, as Flys Junquera shows, this is not an easy task, as local industries, such as factories, provide more consistent and immediate economic opportunities, although this also brings the risk of contaminants and subsequent illnesses for those that seek employment there.

Land loss sometimes is inevitable for Chicano communities and, with it, a sense of detachment and loss of heritage, as is evident in both Ana Castillo and Rudolfo Anaya’s works. In “Matilda’s Garden,” by Jimmy Santiago Baca, Flys Junquera reflects on the central theme of gardening and the ways that threats to nature result in a subsequent threat to identity and self-worth for Chicano communities. This is demonstrated through many of Baca’s stories.

Flys Junquera’s essay finishes with renewed hope for the restoration of a sense of place in Chicano literature through the Sonny Baca detective series by Rudolfo Anaya. The protagonists are situated in a more urban/contemporary society and must learn to appreciate land and nature as necessary components of identity formation. This happens on a global and local level as Chicano communities learn to navigate a modern world through the eyes of ecocritical thought. Flys Junquera demonstrates that while older generations worked the land, contemporary Chicanos must find new ways to connect to concepts of nature and land and, ultimately, to the heritage of their ancestors.

In his essay “La narración de los linchamientos de los méxicoamericanos en el suroeste de los EEUU en el siglo XIX y principios del XX,” Armando
Miguélez considers three types of lynchings most common in the United States during the nineteenth century: (1) spontaneous or repentant, (2) perpetuated by vigilant masses, and (3) crimes of the state. Miguélez documents the history and politics surrounding lynchings following the Mexican–American War (1846–48), noting around 700 lynchings of Mexican Americans in the United States between 1848 and 2000, though this number does not include undocumented lynchings.

Miguélez takes advantage of the historical information provided by the following publications: *El eco del Pacífico* and *El Nuevo Mundo* (San Francisco, CA), *El Clamor Público* and *Regeneración* (Los Angeles), and *El Ranchero* and *El Bejareño* (San Antonio, Texas). Miguélez demonstrates that the many atrocities committed against Mexican Americans living in the Southwest, particularly in California and Texas, were part of a larger colonial project to eradicate this population from newly acquired U.S. territories at the end of the Mexican–American War. In addition, as the periodicals show, the many editorials written by Mexicans argue for a more favorable system of justice from the new colonial powers that have continued to place the “población española” (mainly Mexican and Chilean) in a subaltern position. While Miguélez categorizes the lynchings in different ways, the end result is the same.

What is at stake in Miguélez’s essay is a larger conversation about what civil participation entails in the nineteenth century and a discussion about what it meant to be of Mexican or Spanish origin in the United States during that period. Miguélez equates the victimization of the Mexican American population to perpetuation of genocide by the state, as stated. The Spanish-speaking periodicals during this time, as Miguélez argues, narrate the extent of these atrocities and provide a historical documentation for a period in which Mexicans were persecuted, tortured, and lynched in a system that often encouraged these actions as a strategy of eradication.

To review, the four essays from Part II enhance our understanding of the ways in which Spanish critics de allá engage with Chicano literature. The International Conference on Chicano Literature (and Latino Studies) has provided a space over the last twenty years for emerging Spanish scholars to grapple with themes and issues within Chicano literature, as Cañero demonstrates. An increased interest in Chicano literature and culture has resulted in a space where Spanish and non-Spanish scholars alike can engage in academic exchanges about two seemingly similar cultural models and histories.

There is a pronounced interest in female identity and eco-spaces as presented by critics de allá, recognizing parallels between Spanish, Chicano, and African American literary traditions. Ecocriticism, feminism, and a concern for nature abound the perspectives offered by Flys Junquera and Núñez-
Puente. Considering Miguélez’s academic formation in the United States, it is not surprising to see his approach lean toward a historical and political analysis of Chicano print culture in the period following the Mexican–American War. While focusing solely on newspapers in the United States, his comparative approach echoes that of the other critics in Part II. Chicano literary scholars de allá speak to the nos/otros scholarship that Vivancos-Pérez describes in Part I, all while finding new and interesting ways to approach Chicano criticism in relation to other national and international minority literatures and cultures. The International Conference on Chicano Literature (and Latino Studies) likely will be a central place for the dissemination of this scholarship for years to come.