

Pocho

"Exploring the ambiguities and tensions EFL teachers face as they attempt to position themselves in ways that legitimize them as language teachers and as English speakers, this book balances descriptive reporting with a theoretical discussion connecting teachers' local concerns and practices to broader issues in TESOL in international contexts"--

Border Confluences examines how the theme of cultural difference influences the ways that writers construct narrative space and the ways their characters negotiate those spaces, from domestic sphere to national territory, public school to utopia."--BOOK JACKET.

Literary histories, of course, do not have a reason for being unless there exists the literature itself. This volume, perhaps more than others of its kind, is an expression of appreciation for the talented and dedicated literary artists who ignored the odds, avoided temptations to write for popularity or prestige, and chose to write honestly about the American West, believing that experiences long known to be of historical importance are also experiences that need and deserve a literature of importance.

This book offers a complete overview of the contributions of U.S. Latinos to American popular culture and examines the emergence of the U.S. Latino identity.

Myth and media typically cast animals we consider predators or carnivores as unthinking killers—dangerous, unpredictable, and devoid of emotion. But is this portrait valid? By exploring their inner lives, this pioneering book refutes the many misperceptions that hide the true nature of these animals. We discover that great white sharks express tender maternal feelings, rattlesnakes make friends, orcas abide by an ancient moral code, and much more. Using the combined lenses of natural history, neuroscience, and psychology, G. A. Bradshaw describes how predators share the rainbow of emotions that humans experience, including psychological trauma. Renowned for leading research on post-traumatic stress disorder (PTSD) in elephants and other species, Bradshaw decries the irrational thinking behind wildlife policies that equate killing carnivores with “conservation.” In its place, she proposes a new, ethical approach to coexistence with the planet’s fiercest animals.

Reclaiming San Francisco is an anthology of fresh appraisals of the contrarian spirit of the city—a spirit “resistant to authority or control.” The official story of San Francisco is one of progress, development, and growth. But there are other, unofficial, San Francisco stories, often shrouded in myth and in danger of being forgotten, and they are told here: stories of immigrants and minorities, sailors and waterfront workers, and poets, artists, and neighborhood activists—along with the stories of speculators, land-grabbers, and the land itself that need to be told differently. Contributors include historians, geographers, poets, novelists, artists, art historians, photographers, journalists, citizen activists, an architect, and an anthropologist. Passionate about the city, they want San Francisco to be more itself and less like the city of office towers, chain stores, theme parks, and privatized public services and property that appears to be its immediate fate. San Francisco is not alone in being transformed according to the dictates of the global economy. But San Franciscans are unusual in their readiness to confront the corporate agenda for their city.

Gathers the fiction, poetry, letters, and essays of Latino authors

Among the lasting legacies of the Chicano Movement is the cultural flowering that it inspired—one that has steadily grown from the 1960s to the present. It encompassed all of the arts and continues to earn acclaim both nationally and internationally. Although this Chicano artistic renaissance received extensive scholarly attention in its initial phase, the post-Movimiento years after the late 1970s have been largely overlooked. This book meets that need, demonstrating that, despite the changes that have taken place in all areas of Chicana/o arts, a commitment to community revitalization continues to underlie artistic expression. This collection examines changes across a broad range of cultural forms—art, literature, music, cinema and television, radio, and theater—with an emphasis on the last two decades. Original articles by both established and emerging scholars review such subjects as the growth of Tejano music and the rise of Selena, how films and television have affected the Chicana/o experience, the evolution of Chicana/o art over the last twenty years, and postmodern literary trends. In all of the essays, the contributors emphasize that, contrary to the popular notion that Chicanas/os have succumbed to a victim mentality, they continue to actively struggle to shape the conditions of their lives and to influence the direction of American society through their arts and social struggle. Despite decades usually associated with self-interest in the larger society, the spirit of commitment and empowerment has continued to infuse Chicana/o cultural expression and points toward a vibrant future. CONTENTS All Over the Map: La Onda Tejana and the Making of Selena, Roberto R. Calderón Outside Inside-The Immigrant Workers: Creating Popular Myths, Cultural Expressions, and Personal Politics in Borderlands Southern California, Juan Gómez-Quiñones "Yo soy chicano": The Turbulent and Heroic Life of Chicanas/os in Cinema and Television, David R. Maciel and Susan Racho The Politics of Chicano Representation in the Media, Virginia Escalante Chicana/o and Latina/o Gazing: Audiences of the Mass Media, Diana I. Ríos An Historical Overview/Update on the State of Chicano Art, George Vargas Contemporary Chicano Theater, Arturo Ramírez Breaking the Silence: Developments in the Publication and Politics of Chicana Creative Writing, 1973-1998, Edwina Barvosa-Carter Trends and Themes in Chicana/o Writings in Postmodern Times, Francisco A.

Lomelí, Teresa Márquez, and María Herrera-Sobek

El Pocho ChePochoAnchor

Pocho es una historia de amistad, aceptación y la lucha por encontrar tu identidad en el mundo. Danny es alto y delgado. A pesar de no ser fuerte, sus brazos son lo suficientemente largos como para lanzar un balón de fútbol americano con tanta fuerza, que cualquier cazatalentos lo contrataría sin pensarlo dos veces. Pero Danny ni siquiera es parte de un equipo. Cada vez que se entra en el campo, es como si perdiera sus poderes. Pero eso no tiene importancia. No es como si en la escuela privada a la que va esperen mucho de él. Danny es morenito. Y crecer en San Diego, una ciudad tan cercana a la frontera, significa que todo el mundo sabe exactamente quien es, incluso antes de pronunciar una palabra. Antes de saber que Danny no habla español y que su mamá es rubia y de ojos azules, ya todos han formado una impresión de él. Incluso el mismo. De hecho, Danny está convencido de que las discrepancias entre su piel y su cultura han sido la causa de que su padre haya regresado a México. Por eso pasará el verano con la familia de su papá. Pero para encontrarse a sí mismo, primero tendrá que enfrentarse a los demonios que tanto ha evadido, y tendrá que aceptar abrirse a una amistad jamás imagino que formaría.

Uncovers the long history of how Latino manhood was integral to the formation of Latino identity In the first ever book-length study of Latino manhood before the Civil Rights Movement, Before Chicano examines Mexican American print

culture to explore how conceptions of citizenship and manhood developed in the nineteenth and twentieth centuries. The year 1848 saw both the signing of the Treaty of Guadalupe Hidalgo that ended the U.S. Mexican War and the year of the Seneca Falls Convention, the first organized conference on women's rights in the United States. These concurrent events signaled new ways of thinking about U.S. citizenship, and placing these historical moments into conversation with the archive of Mexican American print culture, Varon offers an expanded temporal frame for Mexican Americans as long-standing participants in U.S. national projects. Pulling from a wide-variety of familiar and lesser-known works—from fiction and newspapers to government documents, images, and travelogues—Varon illustrates how Mexican Americans during this period envisioned themselves as U.S. citizens through cultural depictions of manhood. Before Chicano reveals how manhood offered a strategy to disparate Latino communities across the nation to imagine themselves as a cohesive whole—as Mexican Americans—and as political agents in the U.S. Though the Civil Rights Movement is typically recognized as the origin point for the study of Latino culture, Varon pushes us to consider an intellectual history that far predates the late twentieth century, one that is both national and transnational. He expands our framework for imagining Latinos' relationship to the U.S. and to a past that is often left behind.

Professor Luis Leal is one of the most outstanding scholars of Mexican, Latin American, and Chicano literatures and the dean of Mexican American intellectuals in the United States. He was one of the first senior scholars to recognize the viability and importance of Chicano literature, and, through his perceptive literary criticism, helped to legitimize it as a worthy field of study. His contributions to humanistic learning have brought him many honors, including Mexico's *Aguila Azteca* and the United States' National Humanities Medal. In this testimonio or oral history, Luis Leal reflects upon his early life in Mexico, his intellectual formation at Northwestern University and the University of Chicago, and his work and publications as a scholar at the Universities of Illinois and California, Santa Barbara. Through insightful questions, Mario García draws out the connections between literature and history that have been a primary focus of Leal's work. He also elicits Leal's assessment of many of the prominent writers he has known and studied, including Mariano Azuela, William Faulkner, Octavio Paz, Carlos Fuentes, Juan Rulfo, Gabriel García Márquez, Jorge Luis Borges, Tomás Rivera, Rolando Hinojosa, Rudolfo Anaya, Elena Poniatowska, Sandra Cisneros, Richard Rodríguez, and Ana Castillo.

The Texas Centennial of 1936, commemorated by statewide celebrations of independence from Mexico, proved to be a powerful catalyst for the formation of a distinctly Mexican American identity. Confronted by a media frenzy that vilified "Meskins" as the antithesis of Texan liberty, Mexican Americans created literary responses that critiqued these racialized representations while forging a new bilingual, bicultural community within the United States. The development of a modern Tejana identity, controversies surrounding bicultural nationalism, and other conflictual aspects of the transformation from *mexicano* to Mexican American are explored in this study. Capturing this fascinating aesthetic and political rebirth, *Border Renaissance* presents innovative readings of important novels by María Elena Zamora O'Shea, Américo Paredes, and Jovita González. In addition, the previously overlooked literary texts by members of the League of United Latin American Citizens (LULAC) are given their first detailed consideration in this compelling work of intellectual and literary history. Drawing on extensive archival research in the English and Spanish languages, John Morán González revisits the 1930s as a crucial decade for the vibrant Mexican American reclamation of Texas history. *Border Renaissance* pays tribute to this vital turning point in the Mexican American struggle for civil rights.

DIVA critical reassessment of television and television studies in the age of new media./div

Latino folklore comprises a kaleidoscope of cultural traditions. This compelling three-volume work showcases its richness, complexity, and beauty. • 300 A–Z entries that describe the myriad topics of Latino folklore • Contributions from distinguished scholars from across the United States • Photographs, paintings, and documents that supplement and enhance the essays • A short bibliography of suggested readings accompanies each essay

Recovering the U.S. Hispanic Literary Heritage is a compendium of articles by the leading scholars on Hispanic literary history of the United States. The anthology functions to acquaint both expert and neophyte with the work that has been done to date on this literary history, to outline the agenda for recovering the lost Hispanic literary heritage and to discuss the pressing questions of canonization, social class, gender and identity that must be addressed in restoring the lost or inaccessible history and literature of any people.

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 Anzaldúa, Lorna Dee Cervantes, Luis Valdez, 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

Geographically close to Mexico, but surrounded by Anglo-American culture in the United States, Chicanos experience many cultural tensions and contradictions. Their lifeways are no longer identical with Mexican norms, nor are they fully assimilated to Anglo-American patterns. Coping with these tensions—knowing how much to let go of, how much to keep—is a common concern of Chicano writers, who frequently use satire as a means of testing norms and deviations from acceptable community standards. In this groundbreaking study, Guillermo Hernández focuses on the uses of satire in the works of three authors—Luis Valdez, Rolando Hinojosa, and José Montoya—and on the larger context of Chicano culture in which satire operates. Hernández looks specifically at the figures of the *pocho* (the assimilated Chicano) and the *pachuco* (the zoot-suiter, or urbanized youth). He shows how changes in their literary treatment—from simple ridicule to more understanding and respect—reflect the culture's changes in attitude toward the process of assimilation. Hernández also offers many important insights into the process of cultural definition that engaged Chicano writers during the 1960s and 1970s. He shows how the writers imaginatively and syncretically formed new norms for the Chicano experience, based on elements from both Mexican and United States culture but congruent with the historical reality of Chicanos. With its emphasis on culture change and creation, *Chicano Satire* will be of interest across a range of human sciences.

Feasting as a window into medieval Italian culture

Considers the broader question of what constitutes a community's history

For over 150 years, borderland authors from both Mexico and the United States have developed novels which owe their narrative power to compelling relationships between literary constructions of space and artistic expressions of conflicts, characters, and cultural encounter. This study explores those relationships by analyzing representations of the spaces in which characters function—whether *barrio*, ballroom, or

border city as well as the places characters inhabit relative to the border-occupying native or foreign territory, traveling temporarily, or settling permanently. Concomitant with close attention to the conceptualization of space in border literature is a foregrounding of the genres that border writers employ, such as historical romance and the Hispanic bildungsroman, as well as the literary traditions from which they draw, such as travel narratives or utopian literature. Assessing geopoetics in border writing from the Mexican American War to the present, including writers such as Helen Hunt Jackson, Jovita Gonzalez, Ernesto Galarza, Americo Paredes, Harriet Doerr, Cormac McCarthy, Leslie Marmon Silko, and Miguel Mendez provides a paradigm for tracing the development and changes in individual responses to this space as well as a broad range of responses based on class and gender. This corpus of literature demonstrates that the various ways in which characters respond to cultural encounter—adapting, resisting, challenging, sympathizing—depends on artistic rendering of spaces and places around them. Thus, the central argument of this project is that character responses to cultural encounters arise out of geopoetics—the artistic expression of space and place—from the earliest to the most recent border narratives.

Seminar paper from the year 2006 in the subject English Language and Literature Studies - Literature, grade: 2,3, University of Freiburg, course: Ethnic Novel in American Literature, language: English, abstract: Index I. Introduction 1 II. "Pocho" 2.1 Background to the Novel 2 2.2 Territorial Obscurity 2 2.3 Education 4 2.4 Richard's Relation to his Parents 4 2.5 The Dissolution of the Family 6 III. "Mona in the Promised Land" 9 3.1 Background to the Novel 9 3.2 Mona's Relation to her Parents 9 IV. Conclusion 13 V. Bibliography I. Introduction This term paper deals with two pieces of American immigrant literature of different culture, political background, time and setting. The novel "Pocho" by Jose Antonio Villareal published in 1959 was the first Chicano novel. It was written primarily for an Anglo-American audience in order to explain the life of a "Pocho". Villareal wrote the novel without any guideline as no one had entered this "political vacuum" before.¹ The novel "Mona in the Promised Land" by the Chinese-American writer Gish Jen published in 1996 introduces us into the multicultural life of the predominantly Jewish New York suburb of Scarshill in 1968. I will show in this term paper that despite the many differences in the two novels there also are many commonalities and parallels what life and the problems between the two protagonists and their parents concerns. I will furthermore try to present in detail that the familiar sorrow in both novels is closely connected with the complex conflict of generations within two cultures, as well as the protagonist's search for identity that results from this. In the first part I will analyze Richard's changing relationship towards his parents. In the second part I will show that also Mona despite her completely different background and environment faces similar problems which finally lead to the break up with predominantly her mother. Furthermore I will expose that Mona and Richard share common interests and ways. At the end of my work I will finally compare the parallels but also show differences between the two novels. II. "Pocho" 2.1 Background to the Novel The term "Pocho" is an expression for a Mexican who is born and raised in the United States. It is used with an abusive connotation to describe Mexican Americans in the USA. "Pochos" are often perceived by Mexicans to be badly-educated and without a proper sense of culture. Jose Antonio Villarreal's novel "Pocho" is set after the Mexican Revolution of 1910 when millions of Mexicans migrated to the USA in order to get work by the so-called first "Bracero-Program". [...]

This book has its philosophical starting point in the idea that group-based social movements have positive implications for peace politics. It explores ways of imagining community, nation, and international systems through a political lens that is attentive to diversity and different lived experiences. Contributors suggest how groups might work toward new nonviolent conceptions and experiences of diverse communities and global stability.

Joining the current debates in American literary history, José David Saldívar offers a challenging new perspective on what constitutes not only the canon in American literature, but also the notion of America itself. His aim is the articulation of a fresh, transgeographical conception of American culture, one more responsive to the geographical ties and political crosscurrents of the hemisphere than to narrow national ideologies. Saldívar pursues this goal through an array of oppositional critical and creative practices. He analyzes a range of North American writers of color (Rolando Hinojosa, Gloria Anzaldúa, Arturo Islas, Ntozake Shange, and others) and Latin American authors (José Martí, Roberto Fernández Retamar, Gabriel García Márquez, and others), whose work forms a radical critique of the dominant culture, its politics, and its restrictive modes of expression. By doing so, Saldívar opens the traditional American canon to a dialog with other voices, not just the voices of national minorities, but those of regional cultures different from the prevalent anglocentric model. The *Dialectics of Our America*, in its project to expand the "canon" and define a pan-American literary tradition, will make a critical difference in ongoing attempts to reconceptualize American literary history.

Analyzes prejudice as a literary theme in a selection of noteworthy works, including discrimination against African Americans, Mexican Americans, and Native Americans.

A Spanish-speaking Californian struggles for self-illumination during the Depression Era

As striking as its beautiful landscapes, New Mexico's culture is also endlessly complex. The fourteen essays collected here examine many sides of Nuevomexicano culture: its treatment of the sacred, its discourses on identity and difference, its historical and literary legacy from colonial times to the present. Among the diverse topics considered are the role of Charles Fletcher Lummis in romanticizing New Mexico; the importance of Spanish-language newspapers at the turn of the century and their commitment to the social, educational, and cultural progress of the Spanish-speaking population of the Southwest; the role of mutual aid societies as agents of collective action and cultural adaptation and survival; the cultural and religious importance of captivity narratives; popular depictions of the Virgin of Guadalupe; and the history of textile making in north central New Mexico. A photo essay by renowned documentary photographer Miguel Gandert explores the blurring of lines between Spanish and Indian cultures in the Rio Grande Valley. Working within and across disciplines, charting relationships between geography and culture that have informed the state's history, and placing empirical, philosophical and scholarly materials in dialogue with regional, historical, and cultural studies, the contributors to this volume add immeasurably to knowledge of New Mexico's cultural history. A collection of fiction, poetry, drama, and essays written by forty-five Latina writers of the United States, arranged by genre, and including brief biographical information about each author.

Since colonial times, Chicano/a literature has varied with the authors' assumptions about the class and gender of their audiences, the linguistic choices available for literary communication, the geographic mobility of writers and readers, and the tastes they may have acquired in Mexico or other countries. In this examination of Chicano/a literature, Manuel M. Martn-Rodríguez analyzes the ways it connects with and is shaped by the interaction with its audiences. Motivated by a Toms Rivera essay from 1971, "Into the Labyrinth: The Chicano in Literature," Martn-Rodríguez began collecting, researching, and examining Chicano/a literature. He soon determined that a work of literature without a reader has no

real existence and, specifically, Chicano/a literature has been defined as much by its readers as by its authors. Martn-Rodrguez begins this writing with an examination of the Chicano movement of the 1960s and 1970s, when the creation of Chicano-owned or controlled publishing enterprises made possible a surge of Chicano/a literature at the national level. He then concentrates on Chicana literature and "engendering" the reader and on linguistic and marketing strategies for a multicultural readership. Finally, Martn-Rodrguez provides a very thorough list of Chicano/a literature which he studied and he recommends for the reader to consider.

Since his first publication in 1942, Luis Leal has likely done more than any other writer or scholar to foster a critical appreciation of Mexican, Chicano, and Latin American literature and culture. This volume, bringing together a representative selection of Leal's writings from the past sixty years, is at once a wide-ranging introduction to the most influential scholar of Latino literature and a critical history of the field as it emerged and developed through the twentieth century. Instrumental in establishing Mexican literary studies in the United States, Leal's writings on the topic are especially instructive, ranging from essays on the significance of symbolism, culture, and history in early Chicano literature to studies of the more recent use of magical realism and of individual New Mexican, Tejano, and Mexican authors such as Juan Rulfo, Carlos Fuentes, José Montoya, and Mariano Azuela. Clearly and cogently written, these writings bring to bear an encyclopedic knowledge, a deep understanding of history and politics, and an unparalleled command of the aesthetics of storytelling, from folklore to theory. This collection affords readers the opportunity to consider—or reconsider—Latino literature under the deft guidance of its greatest reader.

Displacing Whiteness makes a unique contribution to the study of race dominance. Its theoretical innovations in the analysis of whiteness are integrated with careful, substantive explorations of whiteness on an international, multiracial, cross-class, and gendered terrain. Contributors localize whiteness, as well as explore its sociological, anthropological, literary, and political dimensions. Approaching whiteness as a plural rather than singular concept, the essays describe, for instance, African American, Chicana/o, European American, and British experiences of whiteness. The contributors offer critical readings of theory, literature, film and popular culture; ethnographic analyses; explorations of identity formation; and examinations of racism and political process. Essays examine the alarming epidemic of angry white men on both sides of the Atlantic; far-right electoral politics in the UK; underclass white people in Detroit; whiteness in "brownface" in the film Gandhi; the engendering of whiteness in Chicana/o movement discourses; "whiteface" literature; Roland Barthes as a critic of white consciousness; whiteness in the black imagination; the inclusion and exclusion of suburban "brown-skinned white girls"; and the slippery relationships between culture, race, and nation in the history of whiteness. Displacing Whiteness breaks new ground by specifying how whiteness is lived, engaged, appropriated, and theorized in a range of geographical locations and historical moments, representing a necessary advance in analytical thinking surrounding the burgeoning study of race and culture. Contributors. Rebecca Aanerud, Angie Chabram-Dernersesian, Phil Cohen, Ruth Frankenberg, John Hartigan Jr., bell hooks, T. Muraleedharan, Chéla Sandoval, France Winddance Twine, Vron Ware, David Wellman

More than ten years in the making, this comprehensive single-volume literary survey is for the student, scholar, and general reader. The Continuum Encyclopedia of American Literature represents a collaborative effort, involving 300 contributors from across the US and Canada. Composed of more than 1,100 signed biographical-critical entries, this Encyclopedia serves as both guide and companion to the study and appreciation of American literature. A special feature is the topical article, of which there are 70.

Visión panorámica de las imágenes y el discurso cinematográfico referentes al pueblo mexicano en Estados Unidos, que compara la manera en que esta comunidad ha sido representada por Hollywood, por el cine mexicano y por el mismo cine social chicano. Combinando la historia cultural con la crítica cinematográfica, el libro examina los factores materiales e ideológicos que explican las diferencias entre las tres cinematografías y realiza un análisis textual de las películas.

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