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***The first anthology to focus
exclusively on queer readings***

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*of Spanish, Latin American,
and US Latina lesbian
literature and culture,
Tortilleras interrogates issues
of gender, national identity,
race, ethnicity, and class to
show the impossibility of*

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projecting a singular Hispanic or Latina Lesbian. Examining carefully the works of a range of lesbian writers and performance artists, including Carmelita Tropicana and Christina Peri Rossi, among

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others, the contributors create a picture of the complicated and multi-textured contributions of Latina and Hispanic lesbians to literature and culture. More than simply describing this sphere of

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creativity, the contributors also recover from history the long, veiled existence of this world, exposing its roots, its impact on lesbian culture, and, making the power of lesbian performance and literature

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visible. Author note: Lourdes Torres is Associate Professor of Latin American/Latino studies at De Paul University. Inmaculada Perpetusa-Seva is Assistant Professor of Spanish at the University of Kentucky.

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***Scripts, interviews, photos, and
critical commentary
documenting the riotous
beginnings of this long-lived
experimental theater space for
women
This book offers a complete***

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***overview of the contributions
of U.S. Latinos to American
popular culture and examines
the emergence of the U.S.
Latino identity.
With the memoir boom, life
storytelling has become***

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ubiquitous and emerged as a distinct field of study. Reading Autobiography, originally published in 2001, was the first comprehensive critical introduction to life writing in all its forms. Widely adopted

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for undergraduate and graduate-level courses, it is an essential guide for students and scholars reading and interpreting autobiographical texts and methods across the humanities, social sciences,

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and visual and performing arts. Thoroughly updated, the second edition of Reading Autobiography is the most complete assessment of life narrative in its myriad forms. It lays out a sophisticated,

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theoretical approach to life writing and the components of autobiographical acts, including memory, experience, identity, embodiment, space, and agency. Sidonie Smith and Julia Watson explore these

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components, review the history of life writing and the foundations of autobiographical subjectivity, and provide a toolkit for working with twenty-three key concepts. Their survey of

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innovative forms of life writing, such as autographics and installation self-portraiture, charts recent shifts in autobiographical practice. Especially useful for courses are the appendices: a

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glossary covering dozens of distinct genres of life writing, proposals for group and classroom projects, and an extensive bibliography. Through a collection of critical essays, this work explores

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***twelve keywords central in
Latin American and Caribbean
Studies: indigenismo,
Americanism, colonialism,
criollismo, race,
transculturation, modernity,
nation, gender, sexuality,***

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testimonio, and popular culture. The central question motivating this work is how to think—epistemologically and pedagogically—about Latin American and Caribbean Studies as fields that have had

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***different historical and
institutional trajectories
across the Caribbean, Latin
America, and the United
States.***

***Routledge International
Encyclopedia of Queer Culture***

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***With Her Machete in Her Hand
Transculturation and
Performance
Disidentifications
Drama Trauma
Reading Chicana Lesbians
The Sense of Brown***

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There is more to identity than identifying with one's culture or standing solidly against it. José Esteban Muñoz looks at how those outside the racial and sexual mainstream negotiate majority culture—not by

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aligning themselves with or against exclusionary works but rather by transforming these works for their own cultural purposes. Muñoz calls this process “disidentification,” and through a study of its workings,

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he develops a new perspective on minority performance, survival, and activism. Disidentifications is also something of a performance in its own right, an attempt to fashion a queer

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world by working on, with, and against dominant ideology. By examining the process of identification in the work of filmmakers, performance artists, ethnographers, Cuban choteo, forms of gay male mass culture

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(such as pornography),
museums, art photography,
camp and drag, and television,
Muñoz persistently points to the
intersecting and short-circuiting
of identities and desires that
result from misalignments with

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the cultural and ideological mainstream in contemporary urban America. Muñoz calls attention to the world-making properties found in performances by queers of color—in Carmelita Tropicana's

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“Camp/Choteo” style politics,
Marga Gomez’s performances of
queer childhood, Vaginal Creme
Davis’s “Terrorist Drag,” Isaac
Julien’s critical melancholia, Jean-
Michel Basquiat’s
disidentification with Andy

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Warhol and pop art, Felix Gonzalez-Torres's performances of "disidentity," and the political performance of Pedro Zamora, a person with AIDS, within the otherwise artificial environment of the MTV serial *The Real World*.

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In one of the most rapidly growing areas of literary study, this volume provides the first comprehensive guide to teaching Latino/a literature in all variety of learning environments. Essays by

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internationally renowned
scholars offer an array of
approaches and methods to the
teaching of the novel, short
story, plays, poetry,
autobiography, testimonial,
comic book, children and young

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adult literature, film,
performance art, and multi-
media digital texts, among
others. The essays provide
conceptual vocabularies and
tools to help teachers design
courses that pay attention to:

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Issues of form across a range of
storytelling media Issues of
content such as theme and
character Issues of historical
periods, linguistic communities,
and regions Issues of
institutional classroom settings

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The volume innovatively adds to and complicates the broader humanities curriculum by offering new possibilities for pedagogical practice.

This groundbreaking work in gender and performance, with a

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new introduction and updated
bibliography

" Everyone has an animal
story--the pet they loved or
hated, the wild animal that
captured their childhood
imagination, the nasty dog at

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the end of the street, the deer
your uncle shot or your
neighbor hit while driving.
Telling stories about animals is
part of how we tell the story of
being human, but recent
scientific breakthroughs in

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animal cognition, the exploding interdisciplinary field of animal studies, and global climate change have all complicated these stories. *Animal Acts* collects some of the most exciting, provocative, and

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moving solo performances on animals, grounded by commentaries that help put these engaging works in a larger context. Animal Acts includes the work of leading theater artists Holly Hughes,

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Rachel Rosenthal, Deke Weaver,
Carmelita Tropicana, and
others, along with commentary
by major scholars including
Donna Haraway, Jane Desmond,
Jill Dolan, and Nigel Rothfels. A
masterful introduction by Una

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Chaudhuri provides readers a useful foundation for understanding and appreciating the intersection of animal studies and performance. The anthology makes an important contribution to several fields as

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it foregrounds questions of race, gender, sexuality, class, nation, and other issues central to the human project within the discourse of the "post human." The collection will be of interest to those interested in solo

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performance, animal studies,
gender studies, performance
studies, and environmental
studies"--

Theatre in Theory is the most
complete anthology
documenting 20th-century

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dramatic and performance theory to date, offering a rich variety of perspectives from the century's most prominent playwrights, directors, scholars, and philosophers. Includes major theoretical and critical

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manifestos, hypotheses, and theories from the field Wide-ranging and broadly constructed, this text has both interdisciplinary and global appeal Includes a thematic index, section introductions, and

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supporting commentary Helps
students, teachers, and
practitioners to think critically
about the nature of theatre
Theorizing Performance
Performing Selves
A Companion to Twentieth-

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Century American Drama
Performance Art of the Americas
Life, Death and Revolutionary
Comedy

Contemporary Latina/o
Performing Arts of Moraga,

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Tropicana, Fusco, and
Bustamante

Alina Troyano's one-woman shows, plays, and essays have astonished audiences and readers with their creativity, humor, and crackling political energy. I, Carmelita

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Tropicana offers the first comprehensive collection of her work, from "Memorias de la Revolución" (with Uzi Parnes) to "Your Kunst is Your Waffen" (with Ela Troyano). Explore a little-known side of the lesbian artistic world! With this book,

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you'll explore the work of the most significant contemporary Latina lesbian writers, artists, and performers in the United States, Latin America, and Spain. This book presents and analyzes literature, art, and poetry by women who, despite markedly

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different backgrounds and experiences, are all strongly influenced by the concept of lesbian identity. Latina Lesbian Writers and Artists begins with an essential A-to-Z overview of modern Latina lesbian authors and performers. From Cuban

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writer Magaly Alabau to literary critic Yvonne Yarbro-Bejarano, you'll learn who these women are, where they're from, and what they've chosen as the focus of their work. The rest of the book is structured to give you a look at the work Latina lesbians in the United

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States and then moves geographically outward, first to Latin America, then to Spain. “Tortilleras on the Prairie: Latina Lesbians Writing the Midwest” provides a unique look at a much-neglected component of Latina lesbian writing—that of the Latinas living far

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from the East and West Coast hubs of both Latino and queer cultures, exploring Latina lesbian literary production in places like Kansas and Nebraska. “The Role of Carmelita Tropicana in the Performance Art of Alina Troyano,” appraises the

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imaginative, hilarious, and insightful work of Cuban-American performance artist Alina Troyano (better known by her stage name, Carmelita Tropicana), examining the strategies she used (code switching, the breaking of heterosexist norms, the

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*development of alter-egos, and more)
to create a hybrid identity as an artist
and performer. “Moving La Frontera
Toward a Genuine Radical Democracy
in Gloria Anzaldúa’s Work” shows us
how Anzaldúa’s pivotal work
Borderlands has revolutionized*

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*academic perceptions of the border
and of identity in Latin*

American/U.S. Latino literature.

*You'll also find passionate poetry
created by Latina lesbians. "Como
Sabes, Depresión" is a fragment of a
passionate bilingual poem written by*

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an English-speaking poet enamored of the Spanish language, and “To Sor Juana” is a poem dedicated to the seventeenth century poet and nun who has become an icon among Latina lesbians. “Lesbianism and Caricature in Griselda Gambaro’s Lo

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impenetrable” shows how lesbian characters and themes in the works of this Argentine novelist are used to satirize and undermine the perverse social values of patriarchal dictatorship. “The (In)visible Lesbian: The Contradictory Representations of

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Female Homoeroticism in Contemporary Spain” introduces us to some of Spain’s lesbian authors and communicates the difficulties lesbian writers in that country and around the world have had in finding a receptive audience.

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This is the first book within the field of communication studies to map the terrain of Latina/o performance. Using rhetorical criticism and performance ethnography, the book examines performance from a variety of perspectives: from identity and

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community in everyday life, to how it intersects with popular culture.

Discussions - from Ricky Martin to Chicana feminist pilgrimages to issues of diaspora - contribute to the book's argument that the relationship between rhetorical scholarship and emerging

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performance work has largely been ignored. Latina/o Communication Studies aims to challenge this split by creating a more complex and less Eurocentric understanding of rhetoric. This rich and informative book contributes to a more nuanced

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*understanding of race and ethnicity
and attests to the importance of
Latina/o studies in the field of
communication.*

*A reprint of the highly acclaimed
novel first printed by Third Woman
Press.*

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"Groundbreaking anthology of artwork, drama, fiction, interviews, and poetry by authors both within and outside Cuba. Wide, provocative range of perspectives. Highlights include Ruth Behar's introductory and closing essays, interviews with Nancy

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Morejão, and essays by Marêia de los Angeles Torres and Alan West.

Majority of translations by David Frye''--Handbook of Latin American Studies, v. 58.

*An Anthology
Corpus Delecti*

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*On Being Adjacent to Historical
Violence*

Mimesis, Theatricality, and Cuisine

Latina Lesbian Writers and Artists

Performing between Cultures

Latina/o Communication Studies

New York holds a special place in

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America's national mythology as both the gateway to the USA and as a diverse, vibrant cultural center distinct from the rest of the nation. From the international atmosphere of the Dutch colony New Amsterdam, through the expansion of the city in the nineteenth century, to its unique appeal to artists and writers in the

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twentieth, New York has given its writers a unique perspective on American culture.

This Companion explores the range of writing and performance in the city, celebrating Herman Melville, Walt Whitman, Edith Wharton, Eugene O'Neill, and Allen Ginsberg among a host of authors who have contributed to the city's

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rich literary and cultural history. Illustrated and featuring a chronology and guide to further reading, this book is the ideal guide for students of American literature as well as for all who love New York and its writers.

This book offers to academic and general public readers timely reflections about our

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relationships to violence. Taking cues from the self-reflexivity, themes, and subject matters of Holocaust, queer, and Black studies, this large group of diverse intellectuals wrestles with questions that connect past, present and future: where do I stand in relation to violence? What is my attitude toward that adjacency? Whose

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story gets to be told by whom? What story do I take this image to be telling? How do I co-witness to another's suffering? How do I honor the agency and resilience of family members or historical personages? How do past violence and injustice connect to the present? In smart, self-conscious, passionate, and often painfully beautiful

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prose, cultural practitioners, historians and cultural studies scholars such as Angelika Bammer, Doris Bergen, Ann Cvetkovich, Marianne Hirsch, Priscilla Layne, Mark Roseman, Leo Spitzer, Susan R. Suleiman and Viktor Witkowski explore such questions, inviting readers to do the same. By making available compelling examples

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of thinkers performing their own work within the cauldron of crises that came to a boil in 2020 and continued into the next year, this volume proposes strategies for moving forward with hope.

I, Carmelita Tropicana Performing
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The Routledge International Encyclopedia

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of Queer Culture covers gay, lesbian, bisexual, transgender and queer (GLBTQ) life and culture post-1945, with a strong international approach to the subject. The scope of the work is extremely comprehensive, with entries falling into the broad categories of Dance, Education, Film, Health, Homophobia, the Internet,

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Literature, Music, Performance, and Politics. Slang is also covered. The international contributors come from a wide array of backgrounds: scholars, journalists, artists, doctors, scientists, lawyers, activists, and an enormous range of ideologies and points of view are represented. Major entries provide in-

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depth information and consider the intellectual and cultural implications of their subjects in a global context.

Information is completely up-to-date, including full coverage and analysis of such current or ongoing issues as same-sex marriage/civil union and the international AIDS epidemic. Additionally, there are

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important appendices covering international sodomy laws and archival institutions, which will be of great value to researchers. The Encyclopedia is fully cross-referenced and many entries carry a bibliography. Where possible internet references have been given and there is a full index. The combination of its wide

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scope, determined international coverage and appendices make the Routledge International Encyclopedia of Queer Culture a uniquely ambitious work and an extremely rich source of information. It is a priority addition for all libraries serving scholars and students with an interest in LGBTQ culture, history and politics across

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the disciplines.

The place of performance in unifying an
urban LGBT population of diverse Latin
American descent

Latinos and American Popular Culture

Tortilleras

Telling Moments

Desire and Difference in Chicana Latina

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Cultural Production

Culture Clash

Specters of Race and Sexuality in
Performance, Video and Art

Acts of Gaiety

Against queer theory's long-suffering
romance with mourning and
melancholia and a national agenda

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that urges homosexuals to renounce pleasure if they want to be taken seriously, *Acts of Gaiety* seeks to reanimate notions of "gaiety" as a political value for LGBT activism by recovering earlier mirthful modes of political performance. The book mines the archives of lesbian-feminist

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activism of the 1960s-70s, highlighting the outrageous gaiety—including camp, kitsch, drag, guerrilla theater, zap actions, rallies, manifestos, pageants, and parades alongside "legitimate theater"—at the center of the social and theatrical performances of the era. Juxtaposing figures such as Valerie

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Solanas and Jill Johnston with more recent performers and activists including Hothead Paisan, Bitch and Animal, and the Five Lesbian Brothers, Sara Warner shows how reclaiming this largely discarded and disavowed past elucidates possibilities for being and belonging. Acts of Gaiety explores

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the mutually informing histories of gayness as politics and as joie de vivre, along with the centrality of liveliness to queer performance and protest.

A pea soda. An apple balloon. A cotton candy picnic. A magical mole. These are just a handful of examples

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of mimetic cuisine, a diverse set of culinary practices in which chefs and artists treat food as a means of representation. As theatricalised fine dining and the use of food in theatrical situations both grow in popularity, *Alimentary Performances* traces the origins and implications of food as a

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mimetic medium, used to imitate, represent, and assume a role in both theatrical and broader performance situations. Kristin Hunt's rich and wide-ranging account of food's growing representational stakes asks: What culinary approaches to mimesis can tell us about enduring philosophical

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debates around knowledge and authenticity How the dramaturgy of food within theatres connects with the developing role of theatrical cuisine in restaurant settings Ways in which these turns toward culinary mimeticism engender new histories, advance new epistemologies, and enable new

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modes of multisensory spectatorship and participation. This is an essential study for anyone interested in the intersections between food, theatre, and performance, from fine dining to fan culture and celebrity chefs to the drama of the cookbook.

This Companion presents key texts,

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authors, themes, and contexts of Latina/o literature and highlights its increasing significance in world literature.

Telling Moments collects contemporary short stories by a diverse group of twenty-four lesbian writers. Engaging themes of life and

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death, aging, motherhood, race, love, work, and travel, the writers offer brief glimpses into lesbian lives. The stories are by well-known contemporary writers—Gloria Anzaldúa, Mary Cappello, Emma Donoghue, Jewelle Gomez, Karla Jay, Anna Livia, Valerie Miner, Lesléa Newman, Minnie Bruce

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Pratt, Ruthann Robson, Sarah Schulman, and Jess Wells—and exciting newer voices, such as Donna Allegra and Marion Douglas. There are also stories from performance artists Carmelita Tropicana, Peggy Shaw, and Maya Chowdhry. Anna Livia's protagonist appreciates her mother's

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artful garden creation. Ruthann Robson tells of a survivor of the health care system. In Marion Douglas's story a teenager dances with an alluring classmate. Donna Allegra's strong construction worker copes with the death of her mother. And Karla Jay sets her character forth to swim with

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sharks. Most of the stories are accompanied by an author photo, biographical sketch, and—a most significant feature—a commentary from the author on her writing process and the autobiographical nature of her story, illustrating the truth behind the fiction.

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The most comprehensive volume on performance art from the Americas to have appeared in English, *Corpus Delecti* is a unique collection of historical and critical studies of contemporary Latin performance. Drawing on live art from the 1960s to the present day, these fascinating

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essays explore the impact of Latin American politics, popular culture and syncretic religions on Latin performance. Including contributions by artists as well as scholars, Fusco's collection bridges the theory/practice divide and discusses a wide variety of genres. Among them are: * body art *

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carpa * vaudeville * staged political protest * tropicalist musical comedies * contemporary Venezuelan performance art * the Chicano Art movement * queer Latino performance

The essays demonstrate how specific social and historical contexts have shaped Latin American performance.

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They also show how those factors have affected the choices artists make, and how their work draw upon and respond to their environment.

Autobiography and Performance

Memories of the Revolution

Beyond the Archives

Critical Terms in Caribbean and Latin

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American Thought

Performing Between Cultures

Queers of Color and the Performance
of Politics

Queer Ricans

*Contemporary Latina/o Performing
Arts of Moraga, Tropicana, Fusco,
and Bustamante demonstrates the*

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crucial significance of looking at theatrical performance for rethinking critical inquiry. Leah Garland closely analyzes the theoretical tools with which prominent theater artists - Cherríe Moraga, Carmelita Tropicana, Coco

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Fusco, and Não Bustamante - challenge neocolonial parameters for self-examination. Garland shows how the self-affirmative maneuvers that these artists deploy reconceptualize the subject in literary theory.

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A collection of Latina plays, performance pieces, and "testimonios" focus on race, gender, class, sexual identity, and the empowerment of an educated class of women.

This three-person troupe is unique

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not only for its imaginative explorations of contemporary Latin/Chicano culture but also for its vision of a society in transition. Queering Mestizaje employs theories of postcolonial cultural studies (including performance

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studies, queer and feminist theory) to examine the notion of mestizaje---the mixing of races, and specifically indigenous peoples, with European colonizers---and how this phenomenon manifests itself in

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three geographically diverse spaces: the United States, Latin America, and the Philippines. Alicia Arrizón argues that, as an imaginary site for racialized, gendered, and sexualized identities, mestizaje raises

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questions about historical transformation and cultural memory across Spanish postcolonial sites. Arrizón offers new, queer readings of the hybrid, the intercultural body, and the hyphenated self, building on the

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work of Gloria Anzaldúa, Antonio Benitez-Rojo, Walter Dignolo, and Vera Kutzinski, while challenging accepted discourses about the relationship between colonizer and colonized. Queering Mestizaje is unique in the connections it makes

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between the Spanish colonial legacy in the Philippines and in the Americas. An engagingly eclectic array of cultural materials---including examples from performance art, colonial literature, visual art, fashion, and

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consumer products---are discussed, and included in the book's twenty-nine illustrations. "Arrizón takes as her point of departure the connections and distinctions between the four keywords in the title (each with a

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long, specific, and convoluted history in its own right) while bringing together the Philippines, the Hispanophone Caribbean, and the United States to configure a map carved by the same blade of colonialism and imperialism. In its

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conjoining of queer, mestizaje, transculturation and performance, the pleasurable and enlightening variety of its textual examples, and its commitment to theorize desire from the space of queer mestizaje, her book makes a

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*unique and accomplished contribution." ---Yvonne Yarbro-Bejarano, Stanford University
Alicia Arrizón is Professor of Women's Studies at the University of California, Riverside. She is author of Latina Performance:*

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Traversing the Stage and co-editor of Latinas on Stage: Practice and Theory. Illustration: Judith F. Baca, La Mestizaje (1991), pastel on paper. © SPARC.

Autobiography and Performance offers a comprehensive overview

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of the use of autobiography in performance. Examining the work of key practitioners, Heddon argues that autobiographical performances act as sites of resistance and intervention and uncovers the political potentials

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*and limits that accompany the use
of the personal in performance*

*A Guide for Interpreting Life
Narratives, Second Edition*

*Autobiographical Lesbian Short
Stories*

Theatre in Theory 1900-2000

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A Latina Anthology

I, Carmelita Tropicana

*The Cambridge Companion to the
Literature of New York*

Alimentary Performances

In this engaging cross-
disciplinary study, Timothy

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Murray examines the artistic struggle over traumatic fantasies of race, gender, sexuality, and power.

Establishing a retrospective dialogue between past and present, stage and video,

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Drama Trauma links the impact of trauma on recent political projects in performance and video with the specters of difference haunting Shakespeare's plays. The book provides close

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readings of cultural formations as diverse as Shakespearean drama, the Statue of Liberty, contemporary plays by women, African-American performance, and feminist interventions in video,

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performance and installation.
The texts discussed include: *
installations by Mary Kelly and
Dawn Dedeaux, * plays by
Ntozake Shange, Rochelle
Owens, Adrienne Kennedy,
Marsha Norman and Amiri

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Baraka * performances by
Robbie McCauley, Jordan,
Orlan, and Carmelita
Tropicana * stage, film and
video productions of King
Lear, Othello, Romeo and
Juliet and All's Well that Ends

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A collection of four performance scripts, a screenplay, and essays by the Cuban performance artist. With the 1981 publication of the groundbreaking anthology

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This Bridge Called My Back:
Writings by Radical Women of
Color, Cherríe Moraga and
Gloria Anzaldúa ushered in an
era of Chicana lesbian writing.
But while these two writers
have achieved iconic status,

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observers of the Chicana/o experience have been slow to perceive the existence of a whole community—lesbian and straight, male as well as female—who write about the Chicana lesbian experience. To

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create a first full map of that community, this book explores a wide range of plays, novels, and short stories by Chicana/o authors that depict lesbian characters or lesbian desire. Catrióna Rueda Esquibel starts

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from the premise that Chicana/o communities, theories, and feminisms cannot be fully understood without taking account of the perspectives and experiences of Chicana lesbians. To open

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up these perspectives, she engages in close readings of works centered around the following themes: La Llorona, the Aztec Princess, Sor Juana Inés de la Cruz, girlhood friendships, rural communities

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and history, and Chicana activism. Her investigation broadens the community of Chicana lesbian writers well beyond Moraga and Anzaldúa, while it also demonstrates that the histories of Chicana

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lesbians have had to be written in works of fiction because these women have been marginalized and excluded in canonical writings on Chicano life and experience.

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Homecoming Queers provides a critical discussion of the multiple strategies used by queer Latina authors and artists in the United States to challenge silence and invisibility within mainstream

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media, literary canons, and theater spaces. Marivel T. Danielson's analysis reveals the extensive legacy of these cultural artists, including novelists, filmmakers, students and activists, comedians,

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performers, and playwrights.
By clearly discussing the
complexities and universalities
of ethnic, racial, sexual,
gender, and class intersections
between queer Chicana and
U.S. Latinas, Danielson

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explores the multiple ways
identity shapes and shades
creative expression.

Weaknesses and gaps are
revealed in the treatment of
difference as a whole, within
dominant and marginalized

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communities. Spanning multiple genres and forms, and including scholarly theory alongside performances, films, narratives, and testimonials, Homecoming Queers leads readers along a crucial path

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toward understanding and overcoming the silences that previously existed across these fields.

Exploring cultural expressions of Puerto Rican queer migration from the Caribbean

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to New York, Philadelphia,
Chicago, and San Francisco,
Lawrence La Fountain-Stokes
analyzes how artists have
portrayed their lives and the
discrimination they have faced
in both Puerto Rico and the

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United States. Highlighting cultural and political resistance within Puerto Rico's gay, lesbian, bisexual, and transgender subcultures, La Fountain-Stokes pays close attention to differences of

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gender, historical moment,
and generation, arguing that
Puerto Rican queer identity
changes over time and is
experienced in very different
ways. He traces an arc from
1960s Puerto Rico and the

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writings of Luis Rafael
Sánchez to New York City in
the 1970s and 1980s (Manuel
Ramos Otero), Philadelphia
and New Jersey in the 1980s
and 1990s (Luz María
Umpierre and Frances Negrón-

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Muntaner), and Chicago (Rose Troche) and San Francisco (Erika López) in the 1990s, culminating with a discussion of Arthur Avilés and Elizabeth Marrero's recent dance-theater work in the Bronx.

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Proposing a radical new conceptualization of Puerto Rican migration, this work reveals how sexuality has shaped and defined the Puerto Rican experience in the United States.

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Research as a Lived Process

Animal Acts

Reading Autobiography

Wild Tongues

Postcolonial Whiteness

Cultures and Sexualities in the
Diaspora

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Performing Species Today

**Tracing the configuration of
the slapstick, destitute
Peladita/Peladito and the
Pachuca/Pachuco (depicted in
flashy zoot suits) from 1928
to 2004, Wild Tongues is an
ambitious, extensive**

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**examination of social order in
Mexican and Chicana/o
cultural productions in
literature, theater, film,
music, and performance art.
From the use of the Peladita
and the Peladito as stock
characters who criticized**

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various aspects of the Mexican government in the 1920s and 1930s to contemporary performance art by María Elena Gaitán and Dan Guerrero, which yields a feminist and queer-studies interpretation, Rita Urquijo-

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Ruiz emphasizes the transnational capitalism at play in these comic voices. Her study encompasses both sides of the border, including the use of the Pachuca and the Pachuco as anti-establishment, marginal

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figures in the United States.

The result is a historically grounded, interdisciplinary approach that reimagines the limitations of nation-centered thinking and reading.

Beginning with Daniel Venegas's 1928 novel, *Las*

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**aventuras de don Chipote o
Cuando los pericos mamen,
Rita Urquijo-Ruiz's Wild
Tongues demonstrates early
uses of the Peladito to call
attention to the brutal
physical demands placed on
the undocumented Mexican**

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laborer. It explores Teatro de Carpa (tent theater) in-depth as well, bringing to light the experience of Mexican Peladita Amelia Wilhelmy, whose “La Willy” was famous for portraying a cross-dressing male soldier who

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**criticizes the failed
Revolution. In numerous
other explorations such as
these, the political, economic,
and social power of creativity
continually takes center
stage.**

In Afrolatinx religious

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**practices such as Cuban
Espiritismo, Puerto Rican
Santería, and Brazilian
Candomblé, the dead tell
stories. Communicating with
and through mediums'
bodies, they give advice,
make requests, and propose**

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future rituals, creating a living archive that is coproduced by the dead. In this book, Solimar Otero explores how Afrolatinx spirits guide collaborative spiritual-scholarly activist work through rituals and the

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**creation of material culture.
By examining spirit
mediumship through a
Caribbean cross-cultural
poetics, she shows how
divinities and ancestors serve
as active agents in shaping
the experiences of gender,**

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sexuality, and race. Otero argues that what she calls archives of conjure are produced through residual transcriptions or reverberations of the stories of the dead whose archives are stitched, beaded, smoked,

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and washed into official and unofficial repositories. She investigates how sites like the ocean, rivers, and institutional archives create connected contexts for unlocking the spatial activation of residual

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**transcriptions. Drawing on
over ten years of archival
research and fieldwork in
Cuba, Otero centers the
storytelling practices of
Afrolatinx women and LGBTQ
spiritual practitioners
alongside Caribbean**

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**literature and performance.
Archives of Conjure offers
vital new perspectives on
ephemerality, temporality,
and material culture,
unraveling undertheorized
questions about how spirits
shape communities of**

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**practice, ethnography,
literature, and history and
revealing the deeply
connected nature of art,
scholarship, and worship.
This Companion provides an
original and authoritative
survey of twentieth-century**

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**American drama studies,
written by some of the best
scholars and critics in the
field. Balances consideration
of canonical material with
discussion of works by
previously marginalized
playwrights Includes studies**

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of leading dramatists, such as
Tennessee Williams, Arthur
Miller, Eugene O'Neill and
Gertrude Stein Allows readers
to make new links between
particular plays
and playwrights Examines the
movements that framed the

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**century, such as the Harlem
Renaissance, lesbian and gay
drama, and the
soloperformances of the
1980s and 1990s Situates
American drama within larger
discussions about American
ideas and culture**

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Explores the undertheorized convergence of postcoloniality and whiteness. Postcolonial Whiteness examines the interrelations between whiteness and the history of European colonialism, as well as the

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status of whiteness in the contemporary postcolonial world. It addresses two fundamental questions: What happens to whiteness after empire, and to what extent do white cultural norms or imperatives remain

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embedded in the postcolonial or postindependence state as a part—acknowledged or not—of the colonial legacy? Presenting a wide range of critical and theoretical responses, the contributors explore these questions by

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focusing on such diverse topics as the legacy of Princess Diana; queer self-expression; the changing situation of Gypsy, or Romani, minorities in Eastern Europe; literature, including Joseph Conrad's Heart of Darkness,

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**Caryl Phillips's Cambridge,
and Gothic impact on the
literature of Australia;
reconstruction of white South
African social identity; cross-
cultural discussions of mental
illness; Freud's case history
of the Wolfman; and**

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**Australia's national anthems.
Alfred J. López is Assistant
Professor of English at the
University of Mississippi and
the author of Posts and Pasts:
A Theory of Postcolonialism,
also published by SUNY Press.
The Sense of Brown is José**

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Esteban Muñoz's treatise on brownness and being as well as his most direct address to queer Latinx studies. In this book, which he was completing at the time of his death, Muñoz examines the work of playwrights Ricardo

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Bracho and Nilo Cruz, artists Nao Bustamante, Isaac Julien, and Tania Bruguera, and singer José Feliciano, among others, arguing for a sense of brownness that is not fixed within the racial and national contours of Latinidad. This

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sense of brown is not about the individualized brown subject; rather, it demonstrates that for brown peoples, being exists within what Muñoz calls the brown commons—a lifeworld, queer ecology, and form of

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**collectivity. In analyzing
minoritarian affect, ethnicity
as a structure of feeling, and
brown feelings as they
emerge in, through, and
beside art and performance,
Muñoz illustrates how the
sense of brown serves as the**

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**basis for other ways of
knowing and being in the
world.**

Homecoming Queers

Gulf Dreams

**Twenty-first-century
approaches to teaching**

Archives of Conjure

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**Queering Mestizaje
Bridges to Cuba
Puro Teatro**

This collection of highly readable essays reveals that research is not restricted to library archives. When researchers pursue information and perspectives

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from sources beyond the archives—from existing people and places— they are often rewarded with unexpected discoveries that enrich their research and their lives. *Beyond the Archives: Research as a Lived Process* presents narratives that demystify and illuminate

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the research process by showing how personal experiences, family history, and scholarly research intersect. Editors Gesa E. Kirsch and Liz Rohan emphasize how important it is for researchers to tap into their passions, pursuing research subjects that attract their attention with creativity

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and intuition without limiting themselves to traditional archival sources and research methods. Eighteen contributors from a number of disciplines detail inspiring research opportunities that led to recently published works, while offering insights on such topics as

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starting and finishing research projects, using a wide range of types of sources and methods, and taking advantage of unexpected leads, chance encounters and simple clues. In addition, the narratives trace the importance of place in archival research, the parallels between

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the lives of research subjects and researchers, and explore archives as sites that resurrect personal, cultural, and historical memory. Beyond the Archives sheds light on the creative, joyful, and serendipitous nature of research, addressing what attracts researchers to

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their subjects, as well as what inspires them to produce the most thorough, complete, and engaged scholarly work. This timely and essential volume supplements traditional-method textbooks and effectively models concrete practices of retrieving and

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synthesizing information by professional researchers.

Dance, Sexuality, Politics

The Feminist Spectator as Critic

A Critical Reader on Race and Empire

Hispanic and U.S. Latina Lesbian

Expression

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Stories of the Dead in Afrolatinx
Cultures

Transnational Mexican Popular Culture
Latino/a Literature in the Classroom