

Cartucho Nellie Campobello English Translation

An English-language translation of a critically acclaimed Mexican novel inspired by America's 1847 invasion of Mexico City is presented from the perspective of Abelardo, who witnessed the battle in his youth while engaging in complicated love affairs with both his fiancée and her mother. Original.

superb and indispensable. . . . this guide should serve to introduce a rich lode to scholarly miners of the Latin American literary tradition. Highly recommended. Choice Containing contributions by more than fifty scholars, this volume, the second of Diane Marting's edited works on the women of the literature of Spanish America, consists of analytical and biographical studies of fifty of the most important women writers of Latin America from the seventeenth century to the present. The writers covered in the individual essays represent most Spanish-speaking American nations and a variety of literary genres. Each essay provides biographical and career information, discusses the major themes in the body of work, and surveys criticism, ending with a detailed bibliography of works by the writer, works available in translation if applicable, and works about the writer. The editor's tripartite introduction freely associates themes and images with/about/for the works of Spanish American women writers; explains the history and process of the collaborative effort that this volume represents; and traces some feminist concerns that recur in the essays, providing commentary, analysis, suggestions for further research, and hypotheses to be tested. Two general essays complete the volume. The first examines the oral testimony of contemporary Indian women outside of the literary tradition, women whose words have been recorded by others. The other surveys Latina writers in the United States, an area not otherwise encompassed in the scope of this volume. Appendixes classify the writers in the main body of the work by birth date, country, and genre. Also included is a bibliography of reference works and general criticism on the Latin American woman writer, and title and subject indexes. This book addresses the needs of students, translators, and general readers, as well as scholars, by providing a general reference work in the area of Spanish American literature. As such, it belongs in the reference collections of all libraries serving scholars and students of Latin American and women's studies and literature.

The Contemporary Spanish-American Novel provides an accessible introduction to an important World literature. While many of the authors covered—Aira, Bolaño, Castellanos Moya, Vázquez—are gaining an increasing readership in English and are frequently taught, there is sparse criticism in English beyond book reviews. This book provides the guidance necessary for a more sophisticated and contextualized understanding of these authors and their works. Underestimated or unfamiliar Spanish American novels and novelists are introduced through conceptually rigorous essays. Sections on each writer include: *the author's reception in their native country, Spanish America, and Spain *biographical history *a critical examination of their work, including key themes and conceptual concerns *translation history *scholarly reception The Contemporary Spanish-American Novel offers an authoritative guide to a rich and varied novelistic tradition. It covers all demographic areas, including United States Latino authors, in exploring the diversity of this literature and its major themes, such as exile, migration, and gender representation.

This remarkable first novel depicts life in the small Mexican town of Ixtepec during the grim days of the Revolution. The town tells its own story against a variegated background of political change, religious persecution, and social unrest. Elena Garro, who has also won a high reputation as a playwright, is a masterly storyteller. Although her plot is dramatically intense and suspenseful, the novel does not depend for its effectiveness on narrative continuity. It is a book of episodes, one that leaves the reader with a series of vivid impressions. The colors are bright, the smells pungent, the many characters clearly drawn in a few bold strokes. Octavio Paz, the distinguished poet and critic, has written that it "is truly an extraordinary work, one of the most perfect creations in contemporary Latin American literature."

Dance and the Arts in Mexico, 1920–1950 tells the story of the arts explosion that launched at the end of the Mexican revolution, when composers, choreographers, and muralists had produced state-sponsored works in wide public spaces. The book assesses how the "cosmic generation" in Mexico connected the nation-body and the dancer's body in artistic movements between 1920 and 1950. It first discusses the role of dance in particular, the convergences of composers and visual artists in dance productions, and the allegorical relationship between the dancer's body and the nation-body in state-sponsored performances. The arts were of critical import in times of political and social transition, and the dynamic between the dancer's body and the national body shifted as the government stance had also shifted. Second, this book examines more deeply the involvement of US artists and patrons in this Mexican arts movement during the period. Given the power imbalance between north and south, these exchanges were vexed. Still, the results for both parties were invaluable. Ultimately, this book argues in favor of the benefits that artists on both sides of the border received from these exchanges.

"Study of the role women played in the Mexican Revolution and the Spanish Civil War. Examines female figures such as the soldaderas of the Mexican Revolution and the milicianas of the Spanish Civil War and the intersection of gender, revolution, and culture in both the Mexican and the Spanish contexts"--Provided by publisher.

The 1910 Mexican Revolution saw Francisco "Pancho" Villa grow from social bandit to famed revolutionary leader. Although his rise to national prominence was short-lived, he and his followers (the villistas) inspired deep feelings of pride and power amongst the rural poor. After the Revolution (and Villa's ultimate defeat and death), the new ruling elite, resentful of his enormous popularity, marginalized and discounted him and his followers as uncivilized savages. Hence, it was in the realm of culture rather than politics that his true legacy would be debated and shaped. Mexican literature following the Revolution created an enduring image of Villa and his followers. Writing Pancho Villa's Revolution focuses on the novels, chronicles, and testimonials written from 1925 to 1940 that narrated Villa's grassroots insurgency and celebrated—or condemned—his charismatic leadership. By focusing on works by urban writers Mariano Azuela (*Los de abajo*) and Martín Luis Guzmán (*El águila y la serpiente*), as well as works closer to the violent tradition of northern Mexican frontier life by Nellie Campobello (*Cartucho*), Celia Herrera (*Villa ante la historia*), and Rafael F. Muñoz (*¡Vámonos con Pancho Villa!*), this book examines the alternative views of the revolution and of the villistas. Max Parra studies how these works articulate different and at times competing views about class and the cultural "otherness" of the rebellious masses. This unique revisionist study of the villista novel also offers a deeper look into the process of how a nation's collective identity is formed.

Cartucho and *My Mother's Hands* are autobiographical evocations of a childhood spent amidst the violence and turmoil of the Revolution in Mexico. They are noteworthy, too, as one of the few first-person accounts of the female experience in the early years of the Mexican Revolution and unique in their presentation of events from a child's perspective.

2016 Victoria Urbano Critical Monograph Book Prize, presented by the International Association of Hispanic Feminine Literature and Culture Analyzes cultural materials that grapple with gender and blackness to revise traditional interpretations of Mexicanness. México's Nobodies examines two key figures in Mexican history that have remained anonymous despite their proliferation in the arts: the soldadera and the figure of the mulata. B. Christine Arce unravels the stunning paradox evident in the simultaneous erasure (in official circles) and ongoing fascination (in the popular imagination) with the nameless people who both define and fall outside of traditional norms of national identity. The book traces the legacy of these extraordinary figures in popular histories and legends, the Inquisition, ballads such as "La Adelita" and "La Cucaracha," iconic performers like Toña la Negra, and musical genres such as the son jarocho and danzón. This study is the first of its kind to draw attention to art's crucial role in bearing witness to the rich heritage of blacks and women in contemporary México. "No one has written as lovingly and profusely on Mexican minorities as the wonderful B. Christine Arce. Here she writes about soldaderas, women of color, and camp followers—the courageous women who followed the troops during the Mexican Revolution. Without these women, soldiers would

have deserted and the men would have run back home. Arce has not only captured the essence of Mexican women but also of Afro-Mexicans, who are typically forgotten and purposefully neglected.” — Elena Poniatowska, author of *Massacre in Mexico*

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

"An inside view of the workings of La Castañeda General Insane Asylum—a public mental health institution founded in Mexico City in 1910 only months before the outbreak of the Mexican Revolution"--

The first English-language book to place the works of Elena Garro (1916–1998) and Octavio Paz (1914–1998) in dialogue with each other, *Uncivil Wars* evokes the lives of two celebrated literary figures who wrote about many of the same experiences and contributed to the formation of Mexican national identity but were judged quite differently, primarily because of gender. While Paz’s privileged, prize-winning legacy has endured worldwide, Garro’s literary gifts garnered no international prizes and received less attention in Latin American literary circles. Restoring a dual perspective on these two dynamic writers and their world, *Uncivil Wars* chronicles a collective memory of wars that shaped Mexico, and in turn shaped Garro and Paz, from the Conquest period to the Mexican Revolution; the Spanish Civil War, which the couple witnessed while traveling abroad; and the student massacre at Tlatelolco Plaza in 1968, which brought about social and political changes and further tensions in the battle of the sexes. The cultural contexts of machismo and ethnicity provide an equally rich ground for Sandra Cisneros’s exploration of the tandem between the writers’ personal lives and their literary production. *Uncivil Wars* illuminates the complexities of Mexican society as seen through a tense marriage of two talented, often oppositional writers. The result is an alternative interpretation of the myths and realities that have shaped Mexican identity, and its literary soul, well into the twenty-first century.

A collection of essays exploring various aspects of Sandra Cisneros' novel "The House on Mango Street."

Stock up on ways to make—and use—these versatile, flavorful building blocks of good nutrition. Whether you’re a seasoned cook or have never set foot in a butcher shop, *Stock, Broth, and Bowl* will help you dip your toe in the wildly popular bone broth pool. This book teaches you to prepare nine different stocks with straightforward recipes that are the foundation for great comfort food and the building blocks for creating nourishing drinking broths. You’ll learn about sourcing ingredients, having the right kitchen tools, and straining and storing stock. There are nine stock recipes in this book, including a recipe for bone broth and how to doctor it. You’ll recreate the essence of a multi-meat broth and discover the essential sweetness of root vegetables with a vegetarian broth. *Stock, Broth, and Bowl* also includes 20 recipes for turning stock into broth, into a delicious drink, or into dinner. The recipes range from one-pot meals like a savory bread pudding or decadent pot roast to broth-based cocktails. Get comfortable. Get simmering. Get well stocked! “A book for those who want to be exceptional cooks.” —John Currence, author of *Pickles, Pigs, and Whiskey*

In a century torn by violent civil uprisings, civilian bombings, and genocides, war has been an immediate experience for both soldiers and civilians, for both women and men. But has this reality changed our long-held images of the roles women and men play in war, or the emotions we attach to violence, or what we think war can accomplish? This provocative collection addresses such questions in exploring male and female experiences of war—from World War I, to Vietnam, to wars in Latin America and the Middle East—and how this experience has been articulated in literature, film and drama, history, psychology, and philosophy. Together these essays reveal a myth of war that has been upheld throughout history and that depends on the exclusion of “the feminine” in order to survive. The discussions reconsider various existing gender images: Do women really tend to be either pacifists or Patriotic Mothers? Are men essentially aggressive or are they threatened by their lack of aggression? Essays explore how cultural conceptions of gender as well as discursive and iconographic representation reshape the experience and meaning of war. The volume shows war as a terrain in which gender is negotiated. As to whether war produces change for women, some contributors contend that the fluidity of war allows for linguistic and social renegotiations; others find no lasting, positive changes. In an interpretive essay Klaus Theweleit suggests that the only good war is the lost war that is embraced as a lost war. Originally published in 1993. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Mexican Literature in Theory is the first book in any language to engage post-independence Mexican literature from the perspective of current debates in literary and cultural theory. It brings together scholars whose work is defined both by their innovations in the study of Mexican literature and by the theoretical sophistication of their scholarship. *Mexican Literature in Theory* provides the reader with two contributions. First, it is one of the most complete accounts of Mexican literature available, covering both canonical texts as well as the most important works in contemporary production. Second, each one of the essays is in itself an important contribution to the elucidation of specific texts. Scholars and students in fields such as Latin American studies, comparative literature and literary theory will find in this book compelling readings of literature from a theoretical perspective, methodological suggestions as to how to use current theory in the study of literature, and important debates and revisions of major theoretical works through the lens of Mexican literary works.

There is a wealth of published literature in English by Latin American women writers, but such material can be difficult to locate due to the lack of available bibliographic resources. In addition, the various types of published narrative (short stories, novels, novellas, autobiographies, and biographies) by Latin American women writers has increased significantly in the last ten to fifteen years. To address the lack of bibliographic resources, Kathy Leonard has compiled *Latin American Women Writers: A Resource Guide to Titles in English*. This reference includes all forms of narrative—short story, autobiography, novel, novel excerpt, and others—by Latin American women dating from 1898 to 2007. More than 3,000 individual titles are included by more than 500 authors. This includes nearly 200 anthologies, more than 100 autobiographies/biographies or other narrative, and almost 250 novels written by more than 100 authors from 16 different countries. For the purposes of this bibliography, authors who were born in Latin America and either continue to live there or have immigrated to the United States are included. Also, titles of pieces are listed as originally written, in either Spanish or Portuguese. If the book was originally written in English, a phrase to that effect is included, to better reflect the linguistic diversity of narrative currently being published. This volume contains seven indexes: Authors by Country of Origin, Authors/Titles of Work, Titles of Work/Authors, Autobiographies/Biographies and Other Narrative, Anthologies, Novels and Novellas in Alphabetical Order by Author, and Novels and Novellas by Authors' Country of Origin. Reflecting the increase in literary production and the facilitation of materials, this volume contains a comprehensive listing of narrative pieces in English by Latin American women writers not found in any other single volume currently on the market. This work of reference will be of special interest to scholars, students, and instructors interested in narrative works in English by Latin American women authors. It will also help expose new generations of readers to the highly creative and diverse literature being produced by these writers.

LitPlan Teacher Packs have a foundation of materials for teaching works of literature. Over one hundred pages including short answer study questions, multiple choice quiz questions, discussion questions, writing assignments, vocabulary worksheets, daily lessons, unit tests, games, puzzles, review materials, bulletin board ideas, and much more.

This best-selling reader is designed to transition students from reading highly controlled elementary-level materials to appreciating authentic literature. Written primarily in the twentieth century by authors from Spain, Latin America, and the United States, the 31 short stories in *ALBUM* appear in order of increasing difficulty. Many features, including generous notes and glosses and a range of varied activities, aid comprehension, encourage oral and written self-expression, and promote cooperative learning, as well as critical thinking about the selections. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

Mexican figures like *La Virgen de Guadalupe*, *la Malinche*, *la Llorona*, and *la Chingada* reflect different myths of motherhood in Mexican culture. For the first time, Melero examines these instances of portrayed motherhood as a discursive space in the political, cultural, and literary context of early twentieth century Mexico.

Ana Clavel is a remarkable contemporary Mexican writer whose literary and multimedia oeuvre is marked by its queerness. The queer is evinced in the manner in which she disturbs conceptions of the normal not only by representing outlaw sexualities and dark desires but also by incorporating into her fictive and multimedia worlds that which is at odds with normalcy as evinced in the presence of the fantastical, the shadow, ghosts, cyborgs, golems and even urinals.

Clavel's literary trajectory follows a queer path in the sense that she has moved from singular modes of creative expression in the form of literary writing, a traditional print medium, towards other non-literary forms. Some of Clavel's works have formed the basis of wider multimedia projects involving collaboration with various artists, photographers, performers and IT experts. Her works embrace an array of hybrid forms including the audiovisual, internet-enabled technology, art installation, (video) performance and photography. By foregrounding the queer heterogeneous narrative themes, techniques and multimedia dimension of Clavel's oeuvre, the aim of this monograph is to attest to her particular contribution to Hispanic letters, which arguably is as significant as that of more established Spanish American boom *femenino* women writers.

Band 3.

Presents a collection of photographs documenting women camp followers in Mexico, from the Spanish conquest to the Mexican revolution. *The Rebel* is the memoir of a revolutionary woman, Leonor Villegas de Magnon (1876-1955), who was a fiery critic of dictator Porfirio Díaz and a conspirator and participant in the Mexican Revolution. Villegas de Magnon rebelled against the ideals of her aristocratic class and against the traditional role of women in her society. In 1910 Villegas moved from Mexico to Laredo, Texas, where she continued supporting the revolution as a member of the *Junta Revolucionaria* (Revolutionary Council) and as a fiery editorialist in Laredo newspapers. In 1913, she founded *La Cruz Blanca* (The White Cross) to serve as a corps of nurses for the revolutionary forces active from the border region to Mexico City. Many women like Villegas de Magnon from both sides of the border risked their lives and left their families to support the revolution. Years later, however, when their participation had still been unacknowledged and was running the risk of being forgotten, Villegas de Magnon decided to write her personal account of this history. *The Rebel* covers the period from 1876 through 1920, documenting the heroic actions of the women. Written in the third person with a romantic fervor, the narrative interweaves autobiography with the story of *La Cruz Blanca*. Until now Villegas de Magnon's written contributions have remained virtually unrecognized - peripheral to both Mexico and the United States, fragmented by a border. Not only does her work attest to the vitality, strength and involvement of women in sociopolitical concerns, but it also stands as one of the very few written documents that consciously challenges stereotyped misconceptions of Mexican Americans held by both Mexicans and Anglo-Americans.

By one of the most original and learned critical voices in Hispanic studies—a timely and ambitious study of authority as theme and authority as authorial strategy in modern Latin American literature. An ideology is implicit in modern Latin American literature, argues Roberto González Echevarría, through which both the literature itself and criticism of it define what Latin American literature is and how it ought to be read. In the works themselves this ideology is constantly subjected to a radical critique, and that critique renders the ideology productive and in a sense is what constitutes the work. In literary criticism, however, too frequently the ideology merely serves as support for an authoritative discourse that seriously misrepresents Latin American literature. In *The Voice of the Masters*, González Echevarría attempts to uncover the workings of modern Latin American literature by creating a dialogue of texts, a dynamic whole whose parts are seven illuminating essays on seminal texts in the tradition. As he says, "To have written a sustained, expository book ... would have led me to make the same kind of

critical error that I attribute to most criticism of Latin American literature.... I would have naively assumed an authoritative voice while attempting a critique of precisely that critical gesture." Instead, major works by Barnet, Cabrera Infante, Carpentier, Cortázar, Fuentes, Gallegos, García Márquez, Roa Bastos, and Rodó are the object of a set of independent deconstructive (and reconstructive) readings. Writing in the tradition of Derrida and de Man, González Echevarría brings to these readings both the penetrative brilliance of the French master and a profound understanding of historical and cultural context. His insightful annotation of Cabrera Infante's "Meta-End," the full text of which is presented at the close of the study, clearly demonstrates these qualities and exemplifies his particular approach to the text. Fiction. Latinx Studies. Art. Translated from the Spanish by Matthew Gleeson. José Revueltas (1914-1976). Philosopher, novelist, playwright, screenwriter, Revueltas was a contemporary of Octavio Paz, who considered him to be the best novelist of his generation. Marxist since his youth, he was educated in the streets, in campesino and workers' organizations, during strikes, and in prison. EARTHLY DAYS (1949) is his most accomplished and controversial novel. Like Joyce, Revueltas allows the reader to view the inner depths of his characters; like Proust, he meticulously examines memories, thoughts, and feelings; like Dostoyevsky, he focuses his gaze on the darkest passages of the soul; like Sartre, he dwells on the nausea of existence; and like Simone de Beauvoir, he reflects on the possibility of a new woman, leftist and liberated. Revueltas preceded writers of the Latin American boom such as Cortázar, García Márquez, and even Juan Rulfo, authors who achieved the reputation and fame that Revueltas was denied. If one may have differences with his style or ideology, the structure of the book is impeccable. Each chapter is a perfect story, woven together by an Ariadne-like thread that unites all parts. To conceptually define the book, I would have to coin the oxymoronic term "existentialist Marxism," because Revueltas never ceased to be a disciple of Marx; nevertheless, his vision of humanity is brutally negative and ferocious. In a world bereft of God, all that was left for him to describe was our earthly days, "atrocious human life."

Hay Festival, the British Council and Conaculta have joined forces to bring twenty young writers under the age of forty to an international readership. These exciting new voices come together in an anthology of short pieces, giving a glimpse of Mexico's outstanding literary culture. Following in the footsteps of the likes of Octavio Paz and Carlos Fuentes, the writers capture an era of shifting boundaries and growing violence, where the country's rapid modernization is often felt to be at the cost of its artistic heritage. Broken families, a man in a birdcage, a lone swimmer - all stories betray a quest for the self when the feeling of loss pervades. Pushkin Press is proud to present these vibrant and moving narratives: Contributors: DBC Pierre, Cristina Riverza Garza, Juan Pablo Anaya, Gerardo Arana, Nicolás Cabral, Verónica Gerber, Pergentino José, Laia Jufresa, Luis Felipe Lomelí, Brenda Lozano, Valeria Luiselli, Fernanda Melchor, Emiliano Monge, Eduardo Montagner Anguiano, Antonio Ortuño, Eduardo Rabasa, Antonio Ramos Revillas, Eduardo Ruiz Sosa, Daniel Saldaña, Ximena Sánchez, Echenique, Carlos Velázquez, Nadia Villafuerte. From the Trade Paperback edition.

Nellie Campobello, a prominent Mexican writer and "novelist of the Revolution," played an important role in Mexico's cultural renaissance in the 1920s and early 1930s, along with such writers as Rafael Muñoz and Gregorio López y Fuentes and artists Diego Rivera, Orozco, and others. Her two novellas, *Cartucho* (first published in 1931) and *My Mother's Hands* (first published as *Las manos de Mamá* in 1938), are autobiographical evocations of a childhood spent amidst the violence and turmoil of the Revolution in Mexico. Campobello's memories of the Revolution in the north of Mexico, where Pancho Villa was a popular hero and a personal friend of her family, show not only the stark realism of *Cartucho* but also the tender lyricism of *My Mother's Hands*. They are noteworthy, too, as a first-person account of the female experience in the early years of the Mexican Revolution and unique in their presentation of events from a child's perspective.

It's often reported that the number one fear among American adults is public speaking. But in today's competitive business world, effective communication is a crucial skill, and the cost of being less than effective is quite high. From the White House to boardrooms worldwide, Tim Koegel has strengthened presentations, media relations and communications skills of CEOs and world leaders alike with his renowned coaching abilities. His new book, *The Exceptional Presenter* lays out his techniques in a format perfectly suited to today's busy world.

In this book, Roy Pateman provides the most reader-friendly, up to date biography of B. Traven, an enigmatic writer whose readership spread across broader class, race, and language divides more than anyone else writing during the twentieth century. This unconventional biography discusses Traven's alternative histories, followed by an attempt to find out the major influences of this elusive man. Pateman addresses Traven's politics, his life of humanist anarchism, and discusses all of his works (in English and German), emphasizing *The Death Ship*, *The Treasure of the Sierra Madre*, and the "Jungle Sextet." Also included is a chronology of Traven's life, which is fuller than that found in any other study. The book ends with a modest solution to the intractable problem of who Traven really was and where he was born and raised. Set in 1980s Lagos de Moreno, a high-school civics teacher who teaches the art of the insult and his wife who prepares hundreds of quesadillas to serve to their many children struggle to overcome the bizarre dangers of living in Mexico during political upheaval. Original. 15,000 first printing.

First Published in 2001. Routledge is an imprint of Taylor & Francis, an informa company.

Legras views the factors that have both formed and stifled the integration of peripheral experiences into Latin American literature. He analyzes key works by novelists Juan Jos Saer (*The Witness*), Nellie Campobello (*Cartucho*), Roa Bastos (*Son of Man*), and Jose Mara Arguedas (*The Fox from Up Above and the Fox from Down Below*), among others, to provide a theoretical basis for understanding the plight of the author, the peripheral voice, and the confines of the literary medium.

This is a tale that might be told around a campfire, night after night in the midst of a military campaign. The kinetic and garrulous Pancho Villa talking on and on about battles and men; bursting out with hearty, masculine laughter; weeping unashamed for fallen comrades; casually mentioning his hotheadedness—"one of my violent outbursts"—which sent one, two, or a dozen men before the firing squad; recounting amours; and always, always protesting dedication to the Revolutionary cause and the interests of "the people." Villa saw himself as the champion, eventually almost the sole champion, of the Mexican people. He fought for them, he said, and opponents who called him bandit and murderer were hypocrites. This is his story, his account of how it all began when as a peasant boy of sixteen he shot a rich landowner threatening the honor of his sister. This lone, starved refugee hiding out in the mountains became the scourge of the Mexican Revolution, the leader of thousands of men, and the hero of the masses of the poor. Great battles of the Revolution are described, sometimes as broad sweeps of strategy, sometimes as they developed half hour by half hour. Long, dusty horseback forays and cold nights spent pinned down under enemy fire on a mountainside are made vivid and gripping. The assault on Ciudad Juárez in 1911, the battles of Tierra Blanca, of Torreón, of Zacatecas, of Celaya, all are here, told with a feeling of great immediacy. This volume ends as Villa and Obregón prepare to engage each other in

the war between victorious generals into which the Revolution degenerated before it finally ended. Martín Luis Guzmán, eminent historian of Mexico, knew and traveled with Pancho Villa at various times during the Revolution. General Villa offered young Martín Luis a position as his secretary, but he declined. When many years later some of Villa's private papers, records, and what was apparently the beginning of an autobiography came into Guzmán's hands, he was ideally suited to blend all these into an authentic account of the Revolution as Pancho Villa saw it, and of the General's life as known only to Villa himself. The Memoirs were first published in Mexico in 1951, where they were extremely popular; this volume was the first English publication. Virginia H. Taylor, translator in the Spanish Archives of the State of Texas Land Office, has accurately captured in English the flavor of the narrative.

Mexico in Its Novel is a perceptive examination of the Mexican reality as revealed through the nation's novel. The author presents the Mexican novel as a cultural phenomenon: a manifestation of the impact of history upon the nation, an attempt by a people to come to grips with and understand what has happened and is happening to them. Written in a clear and graceful style, this study examines the life of the novel as a genre against the background of Mexican chronology. It begins with a survey of the mid-twentieth-century novel, the Mexican novel which came of age in the period following the 1947 publication of Agustín Yáñez's *The Edge of the Storm*. During this time the novel resolved some of its most complicated problems and, as a result, offered a wider and deeper view of reality. Having established this circumstance, John Brushwood goes back in time to the Conquest and then moves forward to the twentieth-century novel. Passing from the Colonial Period into the nineteenth century, the author recognizes the relationship between Romanticism and the desire for logical social behavior, and then views this relationship in the perspective of the Reform, an attempt to bring order out of chaos. The novel under the Díaz dictatorship is seen in three different phases, and the last Díaz chapter actually moves into the Revolution itself. The novel during the years of fighting is considered along with the first post-Revolutionary fiction. From that point the developing conflict within Mexican reality itself—a conflict between introversion and extroversion, nationalism and cosmopolitanism—reaches out to seek its solution in the novels of the first chapter.

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