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TITLE: *De Aztlán al Río de la Plata: Studies in Honor of Charles M. Tatum*

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This impressive collection of essays by colleagues and former students is presented in honor of Charles Tatum. The editor, Sergio M. Martínez, has done a splendid work in combining the multiple areas of Tatum's scholarship. After a brief introduction by Martínez follows the fascinating section "Charles Tatum: In His Own Words," the editor has chosen to group the various contributions in four parts, all of which at one point or another have been the focus of Tatum's own wide-ranging scholarship. Part 1: "Anthologizing and Analyzing Chicano/a Literature: The Legacy of Charles M. Tatum" begins with Nicolás Kanellos' contribution reflecting upon Tatum's legacy as a true pioneer in the area of Latino/a literature and culture by providing critical frameworks, reference works, analyses, and courses of study which have become a solid base for the teaching and development of an "entire literary heritage of Latinos" (48). The next essay "Anthologizing Chicano/a Literature: Charles Tatum and the Politics of Representation" is an excellent piece by Carlos Gallego where he offers an overview of Tatum's important work in tackling the complicated issues of canonicity, literary history, and anthologization in the newly developing field of Chicano/a literature. Gallego reminds us how Tatum, rather than reducing the history of Chicano/a literature to the emergence of the civil rights activism of

the 1960's and 1970's, dates the founding of Chicano/a literature to the writings of Cabeza de Vaca. The last essay in this section "Una revolución escrita: el caso de la anotología chicana" complements the preceding essay by analyzing the function of the anthology in the creation of a Chicano/a literary canon. Part II "Chicana/o Literary Studies: Space, Sexuality, and Class in Chicano Literature" includes seven essays. Villanueva's essay "La descolonización de la sexualidad en la obra de Gloria E. Anzaldúa" analyzes the way in which Anzaldúa presents the concept of sexuality as fluid. Cresencio López González engages in urban theories to study three short stories by Gary Soto's work published in *Nickel and Dime*. López González argues that the uneven development of urban capitalism directly affects the lived realities of Soto's characters. Javier Durán pays homage to the late Ricardo Aguilar by analyzing Aguilar's position on autobiography as art within the broader framework of contemporary studies on this genre. María Herrera-Sobek examines the multiple semiotic functions of the *rebozo* (shawl) in Sandra Cisneros' novel *Caramelo*. Among the ideological discourses highlighted are gender issues, class, and racial *mestizaje* structures, as well as the *rebozo's* functionality. María Alicia Garza provides the reader with a queer interpretation of two works by Helena María Viramontes, examining the adolescent female

characters' "sideways growth" and gender policing upheld by the Chicano/a family. Manuel Martín-Rodríguez provides a very interesting transnational essay examining narratives of migration and displacement and exploring two conflicting sets of discourses: "for anti-immigrant advocates, a dystopian "end of the world and for diasporic writers and characters a world of possibility"(137). His purpose is to reinsert these narratives of migration within a historical and literary context. In the final essay from this section, Fernando Tapia Grijalva argues that an aesthetic-ideological approximation is needed for the analysis of Mexican exile literature of the first two decades of the 20th century.

Moreover, part III, "Border and Cultural Studies: From Newspapers and Literature to Rancheras and Hip Hop Music" includes six essays. The first essay focuses on the valuable contributions made by three newspaper writers from the Texas-Mexico border: Sara Estela Ramírez, Jovita Idar, and Leonor Villegas de Magnón. Laura Vásquez Blázquez signals the importance of these publications for their contribution in documenting life on the Texas border in the first part of the 20th century. Jesús Abad Navarro Gálvez explores the symbolic borders in two neo-indigenist stories by Emma Dolujanoff. The contributor analyzes the multiple effects experienced by the characters as the indigenous and non-indigenous worlds converge. Fernández and Finch provide a detailed study of the changes observed on the U.S.- Mexico border since the events happened during September 11, 2001. The authors contrast the concept of the border before 9/11 as more open and expansive to the "secure our borders" philosophy of the present which has negatively affected life on the border. Julian E. Kunnie's essay argues about the experiences of oppression historically suffered by Indigenous, Africans, and Indians, and how they have forged a partnership among Blacks and Latinos/as in common grassroots struggles during the 20th and 21st centuries for cultural self-determination, racial, social, and economic justice. Kunnie

advocates for active grassroots movements organized on the part of Black and Latino communities to "conscientize and mobilize youth, workers, and women from these respective communities toward constructive praxis" that challenges capitalism and works to create a more fair and humane socio-economic order (256). Much like Tatum transgressed the borders of academic and popular culture, Alexander E. Nava explores the fascinating convergences between hip hop and classic apocalyptic texts of the Jewish and Christian traditions such as the *Book of Revelation* in the *New Testament* in "Spirituality and Catastrophe in Hip Hop: The Rise of the Apocalypse." Nava examines the lyrics by *Tupac Shakur*, *Public Enemy*, and *Jay Z* which clearly exemplify the appeal to the apocalyptic genre. Yolanda Broyles-González explores the late superstar Jenni Rivera's presence within the oral tradition of the U.S.-Mexico borderlands and beyond. The author examines the oral poetics of the singer as a central vehicle and tool for healing women on the margins of social power.

This *Festschrift* concludes with 7 essays in Part IV: "Studies on Latin American Literature and Culture: From Mexico to Argentina." Juan Armando Rojas Joo begins Part IV with an analysis of Alberto Blanco's poetry book *Afterglow* which he claims strives to unify knowledge and poetry. Rojas Joo concludes that Blanco's poetry collection brings together multiple concepts of art, literature, metaphysics, and scientific knowledge "in order to bring together a beautifully rendered allegory of creation" (323). In "El espejismo del amor en *El Zarco*," Leah Arreguín argues that duality is prominent in the novel; the spaces and characters have their double and reflect the duality and binary oppositions so crucial in pre-Columbian culture. The next article by Roberto Mendoza-Farías explores the relationship between two urban novels, *La región más transparente* by Carlos Fuentes and the more contemporary novel, *Los detectives salvajes* by Roberto Bolaño. The author argues that both novels underscore the impact of globalism on

Latin American cities and that both, Fuentes and Bolaño, call attention to the responsibility intellectuals have to be the voice of resistance to hegemonic power. Martínez's article "*Miel quemada: la condición de vida de los emigrantes mexicanos y la reforma migratoria de 1986*" provides a historical analysis of Mexican migration during the 20th century as well as the living conditions of Mexican migrants represented in Antonio Arreguín Bermúdez's novel. Martínez concludes that the working conditions of farmworkers has not improved as much as they should and that writers like Arreguín Bermúdez must continue to document these experiences. Oscar Somoza gives a brief trajectory of the history of Mexican cinema and its socially critical function from the 1940's to the present. Jennifer Rathbun's essay explores the influences of the theatre of

the absurd on Bortnik's play *Papá Querido* by examining how the theatrical characteristics contribute to the play's dual power to transcend its original conscious raising function and to decry violence across the Americas. Finally, the last essay by Agustín Cuadrado discusses the origins and evolution of the "otherness" in Latin America. Cuadrado distinguishes three crucial states in the development of the "otherness:" the pre-Columbian era, the first decades of colonization and the years leading up to the independence. Taken together, these essays are a clear testament to Tatum's wide-ranging and continuing impact on the field and a fitting tribute presented by Martínez. It offers the keen reflections of several senior scholars and serves as a venture into the primary areas of interest of the eminent scholar Charles M. Tatum.