About This Volume

Kimberly Drake

What better way to celebrate the thirtieth anniversary of Julia Alvarez's first novel, *How the García Girls Lost Their Accents* (1991), than with a Critical Insights volume on this groundbreaking book? García Girls won the PEN Oakland/Josephine Miles Book Award for excellence in multicultural literature, and it was named a Notable Book by the American Library Association as well as by the New York Times Book Review, among other honors. It has been well-received in the United States and internationally by reviewers and readers, and it is widely taught in high school and college classrooms while continuing to inspire a large body of academic scholarship. The novel has achieved canonical status in Latinx and Caribbean literatures as well as in immigrant and exile studies. It also could be said to have formed a specific canon (meaning a catalog of "masterworks") of Dominican American literature: it was the first widely read novel by a Dominican American writer, and Alvarez was the first Dominican American woman to be published by a major American press (Ortiz-Vilarelle 21). Alvarez's novel was part of an "ethnic writer's renaissance" that followed the civil rights era in the 1960s and continued for decades (Irizarry 3). During this era, "universities radically altered general education curricula, particularly shifting what they defined as 'literature'" and creating departments and new disciplinary fields to study it (4). But "scholars and anthology publishers of Chicana/o and Latina/o literature have established the 'Latina/o' canon by collapsing the two identities and privileging the autoethnography of certain writers," Alvarez among them (Irizarry 4). Alvarez thus came to stand for Dominican identity, at least until Junot Díaz entered the literary scene and responded to her work in his own, as is explored further in Ruth McHugh-Dillon's chapter in this volume.

Before García Girls, Alvarez primarily wrote poetry; she went on to write books in a variety of genres with such success as to be awarded the National Medal of Arts by President Obama in 2013. But García Girls stands out because it opened new lines in critical conversations about immigration and exile, memory, language acquisition and literacy, intersectional oppression, national trauma, and cultural loss and assimilation. Her novel intervened in the standard ways that people inside and outside the academy understand and represent immigrants to the United States. Alvarez's own "immigrant identity" is particularly complex. While "she was born into a white Dominican elite," her "fiction, poetry, and essays explore her newfound identity as a Hispanophone ethnic minority in the U.S." (Ramírez 102). Her characters reflect this complexity. Moreover, her work participates in a particular racial project concerning Dominican representation. As Ramírez notes, "Dominicans from the nineteenth century to the present day have endeavored to make themselves legible" within "New World histories and narratives that have erased, misunderstood, or inserted them as inferior others" (4). Complicating these endeavors is the fact that Dominican authors have "refus[ed] the terms necessary for their legibility," particularly the term "blackness." Even this history is oversimplified: "while the Dominican Republic was a society with enslaved subjects for centuries" and one infested with the values of "white European supremacy," it was also a "society with a majority free black population that lived beyond the purview of any colonial oversight" (4), and its connection to Spain and to Haiti has been complex. Also oversimplified is the class binary, the "common dichotomies between a ruling class status quo, on the one end, and subaltern resistance, on the other" (5). García Girls reflects many of these issues, often upholding the status quo but always exposing the complexity and internalized trauma of her Dominican and Haitian characters. In doing so, this novel helped to expand the canon of American literature, while simultaneously "shor[ing] up the discipline of American literary study" (Chandra 835). In other words, those who shape the canon of American literature (professors, literary critics, review journalists) wanted to preserve its

central ideologies and grand narratives rather than examining ways the United States as a historical entity developed “policies/practices that play a role in producing (im)migration” (Chandra 835). García Girls, as is evident in the essays here, both participates in these grand narratives (such as American individualism) and subverts them.

García Girls also infused new energy into ongoing conversations about form and genre: it experiments with point of view; its format prompts critics to ask whether the novel is, in fact, a collection of short stories; and it deliberately blurs the line between autobiography and fiction. Virtually every critic writing on this novel calls it an “autobiographical novel”—and Alvarez “admits” this, at least one critic has stated, as if it makes the book a lesser accomplishment. Many critics also claim that Yolanda is Alvarez’s “alter ego” or “stand-in,” and some make literary interpretations of the novel using Alvarez’s biography. Alvarez was eventually compelled to write about this issue in an article called “A Note on the Loosely Autobiographical” (2000). She expresses surprise and even dismay about readers and even teachers of the novel who spend time trying to pick out which parts of the novel are “true.” Her consternation about this reflects the insulting implication of such an approach to a novel: that the author lacked the imagination and talent to create “real” fiction and simply narrated a part of their lives. This insulting implication is consistently applied to BIPOC, women, and other marginalized authors; mainstream readers, and reviewers, in particular, will often collapse the authors with their fictional characters and imagine that the novel provides a factual account of the author’s life, which is then viewed as representative of their culture, gender, and/or political beliefs. Reflecting the prevailing view in literary criticism that such an approach to a novel is unproductive and even harmful, Alvarez states that “all novels are loosely autobiographical,” and that novels must “operate on their own art,” not on the “truth” of the author’s life story, “if they are to last” (165). She is attempting to eradicate what some readers want to see as a strict boundary between fiction, the made-up world, and nonfiction, “what really happened.” She also refers to novels that stand the “test of time”—the idea that a novel that becomes canonical (and, therefore, regularly in print and

CRITICAL CONTEXTS

The Cold War Within: Laura as a Double Agent in *How the García Girls Lost Their Accents*

Evelyn Boria-Rivera

The significance of the arrival of *How the García Girls Lost Their Accents* onto the literary scene in 1991 cannot be understated. It marked one of the first major texts by a Dominican American author in English and firmly established Julia Alvarez as part of an underexplored and growing landscape of Latino letters. With the rise of works by women writers such as Cristina García's *Dreaming in Cuban* (1992) Esmeralda Santiago's *When I Was Puerto Rican* (1993), Sandra Cisneros's *The House on Mango Street* (1983) and *Woman Hollering Creek and Other Stories* (1991), and Ana Castillo's *The Mixquiahuala Letters* (1986) and *So Far from God* (1993), the field of Latinx literature expanded to centrally include and promote the Latina experience. The *García Girls* became a landmark text, not only within Latinx Literature but also, as Lauren LeBlanc points out, within the broader discipline of ethnic American literature by women writers such as Jamaica Kincaid, Maxine Hong Kingston, Bharati Mukherjee, and Amy Tan. Rising to acclaim in the last thirty years of the twentieth century, this cohort of writers to which Alvarez now belonged was celebrated for bringing the "immigrant experience to the center of contemporary literature" (par. 5 LeBlanc).

Such categorization, the "immigrant story," is one that has dominated and captivated the publishing marketplace and the general public for years. Critics such as Diana Ştiuliuc suggest that stories of migration and assimilation are purveyors of the American Dream, the idea that hard work and opportunity pave the way for social mobility and liberation, a notion that has become "the cultural expression of North American identity." This multivalent but somewhat tautological rendering of the search for social mobility as a move away from a culturally, economically, and/or politically

repressive home country is one that continues to fascinate. Not surprisingly, literary studies around these texts have long focused on issues of the bifurcated self and identity formation, with themes of linguistic barriers and social challenges to be overcome circulating around a type of underdog story of assimilation and upward mobility. Attention to Alvarez's first major text is no exception. As a coming-of-age text that centers the narrative of immigration and circular migration, common approaches to the text turn to its obvious titular theme of loss and gain in the search for identity as the girls move from "there" to "here," losing their accents and so much more along the way.[1]

Although all these assessments bear fruit, we are stuck in a critical paradigm. What was once innovative scholarship about coming of age across borders has become almost quaint, allowing reviewers to see a text about grief, expatriation, nostalgia, mental illness, surveillance, trauma, and a narrow escape of certain torture and probable murder as something readers will "delight" in, as Silvio Sirias writes in his *Julia Alvarez: A Critical Companion* (34, 35, 135). Similarly, the sequel collection *¡Yo!* can be read in the same way: "The stories charm, enchant, and at times bewilder the reader" (Sirias 90). What was once a powerful introduction to the mysteries, tragedies, and wonders of migration and movement(s), has been reduced to something simply picturesque in these readings.

This scholarship of diminishing returns is perhaps rooted in the field's long struggle for recognition within the academy. According to Amanda Smith and Alfredo Franco, despite the legitimation of Latinx studies, the interdisciplinary nature of the field has left it persistently homeless and subaltern. This seeming transience allows for a dismissal of ethnic studies as nothing more than an outdated continuation of the foundational identity politics of the 1960's and 1970's, a period that saw the Civil Rights, Women's Rights, and Anti-War movements (to name just a few) rallying and lobbying for acknowledgment, voice, and representation. In retreading that sort of criticism of the literature, the danger for Smith and Franco is that "at best Latinx literatures risk being misunderstood, and at worst, framed as the literature of minorities, misframed, or not read at

all." In discussion with Puerto Rican poet Giannina Braschi, Smith concludes that "a focus on (Latinx) identity politics in literature can lose sight of poetic beauty and its generative possibilities" and that an enlargement of the field might "expand the kinds of subjects that scholars can engage with" (14, 13).

As the chapters in this volume suggest, there is ample room for expansion. One area ripe for development is situating these narratives within the broader context of US foreign policy. Recently critics like Silvio Torres-Saillant have urged us to look at the histories that contextualize the symbolic function of literature in immigration and post-immigration narratives. Reading Latino literature as historical texts, specifically with an attention to the realities at the root of the immigrant story, is an emphasis that would necessitate an understanding of the geopolitical landscape beyond US borders as well as attention to the ways in which the United States is implicated in that history. While images of identity formation and self-seeking are, indeed, often prominently circulating throughout the *García Girls,* I want to complicate this framework by bringing to bear on the text the history of the Cold War, what was easily the defining global conflict of the twentieth century, the policies of which brought about unprecedented waves of immigration from Latin America and the Caribbean as well as sustained US intervention in the region. Standard readings of the text tend to occlude the richness of its Cold War roots. This volatile mid-century moment—one that included the sudden expansion of hyphenated communities in the United States as a result of US government interventions into Latin America, the growing dependence on migrant farm workers and the formation of the National Farm Worker's Association (later the United Farm Worker's movement), the racial fallout from the Zoot Suit Riots of the 1940's, the growing racial and gender tensions of the civil rights and women's liberation movements, and the perceived threat of communist infiltration—provoked national fears that envisioned racial and ethnic mixing as a deterioration of some imagined nuclear purity in the States. It is into this landscape that the García girls deplane.

But far more than just subjects to this chaotic history, Alvarez's characters are representations of what historian Mario García calls "historical agency." García writes, "Latinos have not just been victims of history; they have also made history. They possess agency. They attempt to control their own destinies, whether in barrio life, at the workplace, or in their dreams of a better life. Immigrant adjustment is part of this agency" (13). For Latinas especially, US Cold War containment policies in both home and host country created a particular role for female migrants as architects of resettlement, cultural negotiation, and translation for the family, a role that established their leadership and gave them leverage within a patriarchal family structure. By historicizing the García girls' immigration as part of a Cold War phenomenon, this chapter seeks to intervene in important debates by Cold War historians Douglas Field, Elaine Tyler May, and Alan Nadel about the influence of the Cold War on constructions of domesticity and femininity in the United States. In showing the degree to which late twentieth texts like Alvarez's are shaped by their reflection on the past, this chapter, thus, seeks to reinsert into standard narratives of the Cold War the history of US interventions in Latin America that complicated the framework of containment policies as they related to Dominican women in home and host country, and those women's subversion of this not just containment but also Trujillato logic. I will argue that *How the García Girls Lost Their Accents* embodies the legacy of the Cold War, one that transforms its women into double agents, at once enacting the containment logic that is meant to protect the domestic space from invasion, even as they dislocate from the very space assigned to them. In Alvarez's vision, the home is a space of resistance, and its containment an act of subversion.

The Cold War and Trujillo

Set between 1956 and 1989, *How the García Girls Lost Their Accents* is set firmly during the height of the Cold War, which spanned from the late 1940's at the end of World War II through the early 1990's with the collapse of the Soviet Union. Though tensions existed primarily between the superpowers of the United States and the

Union of Soviet Socialist Republics (USSR), the conflict played out in various parts of the world including Berlin, Korea, Cuba, Vietnam, and Afghanistan. When it came to Latin America, US policy toward the region was defined primarily by its role in preserving stability and hemispheric hegemony by way of the 1823 Monroe Doctrine, the 1904 Roosevelt Corollary, and the 1933 Good Neighbor Policy. But the success of the Cuban Revolution in 1959 destabilized what had been a relative and precarious peace throughout the region. As Shayda Sabet points out, this moment when a government in the Western Hemisphere—a geography only 90 miles off US shores no less—eventually became a communist ally of the US's chief adversary, was a nightmare come true for the outgoing Eisenhower administration and a deep humiliation for the nascent Kennedy White House via the crushing "last stand" at the Bay of Pigs. More significantly Castro's alliance with the Soviets was an ordeal that "bore traumatic effects on US decision-making—traumatic because it punctured the rationality of US foreign policy toward is[sic] southern neighbours." Sabet echoes Jorge Domínguez's claims that despite legitimate anxieties about Castro's turn to communism, US foreign policy in the region grew not only costly but unreasonable in consideration of the "Cuban threat" spreading beyond Cuba (par. 4). Domínguez writes:

> Cuba's alliance with the Soviet Union and its capacity to survive a no-holds-barred US effort to bring down Fidel Castro's government traumatized US policy toward Latin America, however. The United States came to exaggerate systematically the nature of the threat to its interests and began to incur costs well beyond what rational calculations of the relationship between ends and means would suggest. (41)

This ideological drive—"U.S. presidents," Domínguez writes, "were committed to combat communism, not just the Soviet Union" (36)—came to explain if not offer weak justification for the US

CRITICAL READINGS

The Specter of Haiti and Race in *How the García Girls Lost Their Accents*

Norrell Edwards

Although prominent literary scholarship on Julia Alvarez's *How the García Girls Lost Their Accents* has focused on varied components of identity such as culture, language, and memory, race has largely been left out of the conversation. However, the novel's fetishization of both American assimilation and whiteness is not exactly subtle. A deep-seated and complex anti-blackness undergirds this infatuation with Eurocentric Whiteness. How the *García Girls Lost Their Accents* corroborates problematic stereotypes of Haitians and feeds into both US and Dominican perceptions of a "other." Using Toni Morrison's *Playing in the Dark* and her concept of "Africanist presence," as well as contextualizing historic and contemporary Haiti-Dominican Republic relations, I argue that a subtext of race and anti-blackness plagues Julia Alvarez's novel.

In her 1992 book of criticism: *Playing in the Dark: Whiteness and the Literary Imagination*, iconic author Toni Morrison argues for the existence of an "Africanist presence" in American literature. Morrison explains how race, Blackness, and as she calls it, an Africanist presence is at the foundation of American literature. Essentially, instead of understanding race as erased from the US literary canon, we should understand race as the inspiration for much of the creative American imaginary. Morrison explains, "Black slavery enriched the country's creative possibilities. For in that construction of Blackness and enslavement could be found not only the not-free but also within the dramatic polarity created by skin color, the projection of the not-me" (Morrison 38). In order for America to set its position as a world power, it had to solidify its White identity and, thus, construct itself against a captive, racialized other. According to Morrison, this binary allowed America to define

itself; where Blackness signified a lack, Whiteness represented abundance. Within this binary, "Africanism is the vehicle by which the American self knows itself as not enslaved, but free; not repulsive, but desirable; not helpless, but licensed and powerful; not history-less but historical" (Morrison 52). To this day, these narratives continue to buoy White American perception of self as all things good, while Black continues to represent "other." This kind of Black-White binary is not only found in the US context.

How do Morrison's revelations about the construction of American literature apply to *How the García Girls Lost Their Accents*—a book that is both American and Dominican? Although seemingly not about race, Alvarez's text is haunted by an "Africanist presence" rooted in *antihaitianismo*. Latin American scholar Eugenio Matibag and sociologist Teresa Downing-Matibag explain Dominican *antihaitianismo* as "an ideology that masks the real character of socioeconomic inequality in Dominican society by turning Haitians into scapegoats and the social "others" of the Dominican citizenry" (Matibag and Downing-Matibag 99). Much in the same way that Blacks have been cast as the pariah of the United States upon whom rich and poor whites alike can look down, Dominicans can understand Haitian migrants as the root of all their society's ills. Morrison tells us that, "Even, and especially, when American texts are not about Africanist presences or characters or narrative or idiom, the shadow hovers in implication, in sign, in line of demarcation" (Morrison 47). Throughout Alvarez's novel we see the García family's obsession with whiteness and white beauty, which makes clear the shadow of race and anti-Blackness. The Haitian maid character, Chucha, exemplifies the connections between race, class, the imaginary, and *antihaitianismo*.

Early into the novel, the father figure, Carlos García, typifies the family's interest in a white European identity. In the chapter, "The Kiss" readers learn that the youngest daughter Fifi has regained favor with her father for having a son. He is not just any son; he is a white-looking one. During his two visits to little Carlos, the grandfather speaks of great, notably White, men also named Charles. The names "Charles the Fifth; Charles Dickens, Prince

Charles" and later "Charlemagne" are spoken to Carlos to "stir up genetic ambition in the boy" (Alvarez 26). The grandfather has named a king of Spain, a famous British author, the current heir to the British throne, and a previous king of the Franks to "stir" this "genetic ambition." With the exception of Charles Dickens, all these men were European royalty and consequently imperialists in one form or another. What kind of ambition does Carlos Sr. hope to stir in young Carlos? It is telling that the grandfather does not mention a single Latin American or even Dominican Carlos as inspiration for his young grandson. Ultimately, he wants his grandson to follow in the traditions of his Anglo ancestors.

Baby Carlos's "blonde fuzz," "pale pink skin" and "blue eyes" make him phenotypically Caucasian and that is of great value to his grandfather. He activates Carlos Senior's grandfatherly instincts as well as all his "Caribbean fondness for a male heir and for fair Nordic looks" (Alvarez 27). This baby has no idea of his immense influence; because of him, "there was now good blood in the family against a future bad choice by one of its women" (Alvarez 27). If baby Carlos's Nordic features are "good blood," one can only assume that "bad blood" would be Black blood and Black characteristics. Behold, the specter of an Africanist presence hovers over baby Carlos. It is further intriguing that Carlos's good genes can serve as a kind of luck and talisman against future bad choices. Carlos Jr.'s recent Nordic blood has replaced that of the great-great grandmother from Sweden who Sandi received her blue eyes and fair skin from. Imaginably, the Swedish great-great grandmother's genes were too far in the family's past ancestry, but now because of Carlos Jr. the family's blood is "good" again. "Good blood" means increased chances of future white offspring. Clearly, procreating with someone who had Black or African features would be frowned upon in the García family. Only women are implicated as potential threats to the family's racial legacy.

Although the main characters often make feminist critiques throughout the text, they never offer a critical perspective on race nor its relationship to socioeconomic status. Of the four sisters, Sofi is the most outspoken and rebellious. She, too, is seemingly oblivious

of racial implication. Sofi is particularly sensitive to how Carlos Sr. neglects her daughter while obsessing over his new grandson. During his visit, the grandfather goes on to tell baby Carlos that he can "be president" as he was born in the United States, and he can even "go to the moon, maybe even Mars" by the time he is his age (Alvarez 27). As a White-presenting male, born in the United States, baby Carlos's future is bright and assured. He can have everything. His mother, Sofi, is dismayed by the grandfather's neglect for his granddaughter; "How obnoxious for him to go on and on like that while beside him stood his little granddaughter, wide-eyed and sad at all the things her baby brother . . . was going to be able to do just because he was a boy" (Alvarez 27). Sofi is sensitive to how her daughter has become invisible; she even takes action, asking her husband to "Make him stop, please" (Alvarez 27). Yet, while Sofi can clearly see her father's sexism, she offers no critiques of his blatant racial prejudices. These prejudices uphold and perpetuate notions of white supremacy and white beauty standards. Sofi is not indignant about her father's racial preferences and anti-Blackness because she is also bound within the same seemingly benign and innocuous racism. This racism is connected to the family's elite status; they do not have to consider the realities of "poor, Black others." In the world of the Garcías, poor Black people solely exist as the help.

Throughout the text, there are other places where beauty is equated with Whiteness and Blackness represents "other." To better understand the Africanist presence at work in *How the García Girls Lost Their Accents*, we must understand the complexity of race, Blackness, and *antihaitianismo* in the Dominican Republic. The Dominican Republic's relationship to its own Blackness is an intricate and complex issue. The Dominican Republic is largely a mixed-race nation that shares the island of Hispaniola with Haiti, the first free Black nation. Haiti and the Dominican Republic were colonies of France and Spain, respectively. While Haiti garnered its freedom in 1804, the Dominican Republic would not achieve sovereignty until 1844.

From 1822 to 1844, the two nations were one; the Dominican Republic was annexed to Haiti. Even after the Dominican Republic asserted its sovereignty, Haiti invaded its neighbor in vain until 1856. Often this history is understood as the foundation of present-day conflict between the two nations, and subsequently, the Dominican Republic's *antihaitianismo* coalesces around fears of losing its identity and statehood. However, Dominican scholar Silvio Torres-Saillant often asserts that Haiti and the Dominican Republic maintained peaceful relations after the country's independence. He highlights how "the nascent government . . . quickly publicized a resolution aimed at welcoming any Haitians who wished to stay on the Dominican side of the island, dispelling rumors about plans to expel them, and vowing, on the contrary, to guarantee their personal safety and material possessions" (Torres-Saillant, "Blackness and Meaning" 184). Torres-Saillant supports this assertion with quotes from a Dominican founding father, Juan Pablo Duarte, who praises the political legacy of Haiti. Torres-Saillant does all this to push back against the common narrative that vicious Dominican-Haitian tension has existed since the inception of the modern Dominican Republic. For Torres-Saillant, "these events exemplify [an] alternative history" or "a 'good story' of Dominican blackness, the one that hardly ever makes it to the bibliography on the subject of race and nation in Hispaniola" (Torres-Saillant "Blackness and Meaning" 185). Unfortunately, for us to analyze Julia Alvarez's text, we will need to focus on the "bad story" of Dominican blackness, which is mired in the country's negrophobia. Both these narratives of Dominican blackness, moments of acceptance and affirmation as well as virulent anti-blackness, coexist in the country's history.

I do not wish to reify stereotypes that keep the Dominican Republic as the aggressor and Haiti as the victim; there is value in challenging the dominant image of "the Dominican Republic as the pariah of the Caribbean, a self-hating nation bent on occluding or erasing Black identities" (Raj Chetty 125). In recent years, the Dominican Republic has received global attention for its anti-Haitian (which often is understood as anti-Black) policies, which has perhaps relegated the Dominican Republic to a "single story"

RESOURCES

Chronology of Julia Alvarez's Life

1950	Julia Alvarez is born March 27, New York City, the second of four daughters. Weeks later, her parents take the family back to the Dominican Republic.
1960	Alvarez family flees the Dominican Republic after her father's complicity in an underground movement to overthrow General Rafael Trujillo is uncovered. They return to United States in August, settling in Queens, New York. Four months later, three of the four Mirabal sisters, who founded the underground, are brutally murdered by the government.
1961	Trujillo is assassinated by members of the underground in May, nine months after the Alvarez family flees.
1967	Alvarez graduates from Abbot Academy, a boarding school, and matriculates at Connecticut College, where she wins the Benjamin T. Marshall Poetry Prize in 1968 and 1969; she transfers two years later to Middlebury College, Vermont.
1970	"My People" (poem) published in *Soulscript: An Anthology* (Doubleday & Company); following this, individual poems by Alvarez are published in journals and anthologies nearly every year for the next four decades.
1971	Alvarez earns Bachelor's degree at Middlebury College, with *summa cum laude* and Phi Beta Kappa honors.
1974	Alvarez wins the Lamont Prize from the Academy of American Poetry.
1975	Alvarez earns Master's in Fine Arts degree in creative writing from Syracuse University. She serves as writer-in-residence for Kentucky and then for other

Works by Julia Alvarez

Novels

How the García Girls Lost Their Accents (1991)

In the Time of Butterflies (1994)

¡Yo! (1997)

In the Name of Salomé (2000)

Saving the World (2007)

Afterlife (2020)

Poetry Collections

Homecoming: New and Collected Poems (1984, expanded and republished 1996)

The Other Side / El Otro Lado (1996)

The Woman I Kept to Myself (2011)

Children's and Young Adult Books

The Secret Footprints (2000)

Tía Lola Stories series (begun in 2001)

A Cafecito Story (2002)

Finding Miracles (2004)

Return to Sender (2009)

Where Do They Go? (2016)

Before We Were Free (2018)

Already a Butterfly: A Meditation Story (2020)

Nonfiction Books

Something to Declare (1999)

The New Family Cookbook: Recipes for Nourishing Yourself and Those You Love (coauthored with Bill Eichner (2000)

Once Upon a Quinceañera (2008)

A Wedding in Haiti (2013)

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"Silver Linings." *New Mexico Humanities Review*, Winter 1984.

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About the Editor

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