

## The Norton Anthology Of Latino Literature

Natives of the Iberian Peninsula and the twenty countries of Latin America, as well as their kinsfolk who've immigrated to the United States and around the world, share a common quality or identity characterized as *la hispanidad*. Or do they? In this lively, provocative book, two distinguished intellectuals, a cultural critic and a historian, engage in a series of probing conversations in which they try to discern the nature of *la hispanidad* and debate whether any such shared identity binds the world's nearly half billion people who are "Hispanic." Their conversations range from *La Reconquista* and Spanish monarchs Ferdinand and Isabella, who united the Spanish nation while expelling its remaining Moors and Jews, to the fervor for *el fútbol* (soccer) that has swept much of Latin America today. Along the way, they discuss a series of intriguing topics, including the complicated relationship between Latin America and the United States, Spanish language and the uses of Spanglish, complexities of race and ethnicity, nineteenth-century struggles for nationhood and twentieth-century identity politics, and popular culture from literary novels to telenovelas. Woven throughout are the authors' own enlightening experiences of crossing borders and cultures in Mexico and Chile and the United States. Sure to provoke animated conversations among its readers, *What is la hispanidad?* makes a convincing case that "our hispanidad is rooted in a changing tradition, flexible enough to persist beyond boundaries and circumstances. Let us not fix

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it with a definition, but allow it instead to travel, always."

In the face of social inequalities, sometimes strength for mobilization can be found through laughter. It is this ethos that Ilan Stavans employs in this politically minded graphic novel. Weaving humor with social commentary, Stavans tells a tale of a Latino man taking Los Angeles' mayoral office by storm — and refusing to stop there. Illustrated throughout by Roberto Weil, the story follows the life and political development of Mr. Spic — Samuel Patricio Inocencio Cárdenas — as he upends the political machine by owning up to and embracing his rough-and-tumble past, refusing to bend to corporate pressures, and using his influence to promote pacifism and tolerance. Progressive politics has always moved forward with the help of dedicated, singular individuals, and Mr. Spic — light-hearted as his story may be — hilariously exemplifies that model. A dazzling and definitive compendium of the Latino literary tradition.

In *Nietzsche and Other Buddhas*, author Jason M. Wirth brings major East Asian Buddhist thinkers into radical dialogue with key Continental philosophers through a series of exercises that pursue what is traditionally called comparative or intercultural philosophy as he reflects on what makes such exercises possible and intelligible. The primary questions he asks are: How does this particular engagement and confrontation challenge and radicalize what is sometimes called comparative or intercultural philosophy? How does this task reconsider what is meant by philosophy? The confrontations that Wirth sets up between Dogen, Hakuin, Linji, Shinran, Nietzsche, and

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Deleuze asks readers to think more philosophically and globally about the nature of philosophy in general and comparative philosophy in particular. He opens up a new and challenging space of thought in and between the cutting edges of Western Continental philosophy and East Asian Buddhist practice.

Taking a broad approach to a wide variety of Latin@ and Latin American music traditions, *Experimentalisms in Practice* challenges traditional notions of what has been considered experimental, and provides new points of entry to reevaluate modern and avant-garde music studies.

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

This is a rarity in contemporary writing, a truly bilingual enterprise, as in Susana Chávez-Silverman's previous memoir, *Killer Crónicas*. Chávez-Silverman switches between English and Spanish, creating a linguistic *mestizaje* that is still a surprise encounter in the world of letters today, and the author forms one of a small but growing band of writers to embrace bilingualism as a literary force. Also like *Killer Crónicas*, each chapter in *Scenes from la Cuenca de Los Angeles* is a "crónica," a vignette that began as intimate diary entries and e-mails and letters to lovers, friends, and ghosts from the past. These episodic chapters follow the Chávez-Silverman's personal history, from California to South Africa and Australia and back, from unfathomable loss to deeply felt joy. Readers drawn into this witty book will confront their own conceptions of boundaries, borders, languages, memories, and spaces. Honorable Mention, Best

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Biography in Spanish or Bilingual, International Latino Book Awards

Includes an English translation of Vasconcelos' "Mestizaje" from his *The cosmic race* and his lecture "The race problem in Latin America," one of three Harris Foundation lectures originally delivered at the University of Chicago in 1926.

Focusing on developments of the past half century, this volume rediscovers the Americas as contested continents. Its twenty essays explore ethnicity, belonging, and difference in sites and contexts located throughout the Western Hemisphere from Canada and the United States to Bolivia and Chile. They examine methods and motives for constructing identities and declaring affiliations in literature and other media, in communities and social movements, in national and transnational scenarios.

The most-trusted anthology for complete works, balanced selections, and helpful editorial apparatus, *The Norton Anthology of American Literature* features a cover-to-cover revision. The Ninth Edition introduces new General Editor Robert Levine and three new-generation editors who have reenergized the volume across the centuries. Fresh scholarship, new authors—with an emphasis on contemporary writers—new topical clusters, and a new ebook make the Norton Anthology an even better teaching tool and an unmatched value for students. "A rich and moving chronicle for our very present." —Julio Ortega, *New York Times Book Review*

The United States is still typically conceived of as an offshoot of England, with our history unfolding east to west beginning with the first English settlers in Jamestown. This view overlooks the significance of America's Hispanic past. With the profile of the United States increasingly Hispanic, the importance of recovering the Hispanic dimension to our national

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story has never been greater. This absorbing narrative begins with the explorers and conquistadores who planted Spain's first colonies in Puerto Rico, Florida, and the Southwest. Missionaries and rancheros carry Spain's expansive impulse into the late eighteenth century, settling California, mapping the American interior to the Rockies, and charting the Pacific coast. During the nineteenth century Anglo-America expands west under the banner of "Manifest Destiny" and consolidates control through war with Mexico. In the Hispanic resurgence that follows, it is the peoples of Latin America who overspread the continent, from the Hispanic heartland in the West to major cities such as Chicago, Miami, New York, and Boston. The United States clearly has a Hispanic present and future. And here is its Hispanic past, presented with characteristic insight and wit by one of our greatest historians. Provides a pop art interpretation of American history, from 1492 to the present, from a Latino perspective.

The essayist and cultural commentator Ilan Stavans and the analytic philosopher Jorge J. E. Gracia share long-standing interests in the intersection of art and ideas. Here they take thirteen pieces of Latino art, each reproduced in color, as occasions for thematic discussions. Whether the work at the center of a particular conversation is a triptych created by the brothers Einar and Jamex de la Torre, Andres Serrano's controversial Piss Christ, a mural by the graffiti artist BEAR\_TCK, or Above All Things, a photograph by María Magdalena Campos-Pons, Stavans and Gracia's exchanges inevitably open out to literature, history, ethics, politics, religion, and visual culture more broadly. Autobiographical details pepper Stavans and Gracia's conversations, as one or the other tells what he finds meaningful in a given work. Sparkling with insight, their exchanges allow the reader to eavesdrop on two celebrated

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intellectuals—worldly, erudite, and unafraid to disagree—as they reflect on the pleasures of seeing.

Welcomed on publication as "brilliant, definitive, and a joy to teach from," The Norton Anthology of African American Literature was adopted at more than 1,275 colleges and universities worldwide. Now, the new Second Edition offers these highlights.

Cover artwork by Diane Gamboa. Credit-Click here Latinos have become the largest ethnic minority group in the United States. While the presence of Latinos and Latinas in mainstream news and in popular culture in the United States buttresses the much-heralded Latin Explosion, the images themselves are often contradictory. In *Latino/a Popular Culture*, Habell-Pallán and Romero have brought together scholars from the humanities and social sciences to analyze representations of Latinidad in a diversity of genres - media, culture, music, film, theatre, art, and sports - that are emerging across the nation in relation to Chicanas, Chicanos, mestizos, Puerto Ricans, Caribbeans, Central Americans and South Americans, and Latinos in Canada. Contributors include Adrian Burgos, Jr., Luz Calvo, Arlene Dávila, Melissa A. Fitch, Michelle Habell-Pallán, Tanya Katerí Hernández, Josh Kun, Frances Negron-Muntaner, William A. Nericcio, Raquel Z. Rivera, Ana Patricia Rodríguez, Gregory Rodriguez, Mary Romero, Alberto Sandoval-Sánchez, Christopher A. Shinn, Deborah R. Vargas, and Juan Velasco. Cover artwork "Layering the Decades" by Diane Gamboa, 2002, mixed media on paper, 11 X 8.5". Copyright 2001, Diane Gamboa. Printed with permission.

A groundbreaking cultural history of the most influential, most frequently translated, and most imitated novel in the world. The year 2015 marks the four hundredth anniversary of the publication of the complete *Don Quixote of La Mancha*—an ageless masterpiece that has

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proven unusually fertile and endlessly adaptable. Flaubert was inspired to turn Emma Bovary into “a knight in skirts.” Freud studied Quixote’s psyche. Mark Twain was fascinated by it, as were Kafka, Picasso, Nabokov, Borges, and Orson Welles. The novel has spawned ballets and operas, poems and plays, movies and video games, and even shapes the identities of entire nations. Spain uses it as a sort of constitution and travel guide; and the Americas were conquered, then sought their independence, with the knight as a role model. In Quixote, Ilan Stavans, one of today’s preeminent cultural commentators, explores these many manifestations. Training his eye on the tumultuous struggle between logic and dreams, he reveals the ways in which a work of literature is a living thing that influences and is influenced by the world around it.

From a prize-winning poet, a new collection that chronicles a weekend in the life of a group of friends coming of age in East Harlem at the dawn of the hip-hop era Willie Perdomo, a native of East Harlem, has won praise as a hip, playful, historically engaged poet whose restlessly lyrical language mixes “city life with a sense of the transcendent” (NPR.org). In his fourth collection, *The Crazy Bunch*, Perdomo returns to his beloved neighborhood to create a vivid, kaleidoscopic portrait of a “crew” coming of age in East Harlem at the beginning of the 1990s. In poems written in couplets, vignettes, sketches, riffs, and dialogue, Perdomo recreates a weekend where surviving members of the crew recall a series of tragic events: “That was the summer we all tried to fly. All but one of us succeeded.”

A collection of short-short works includes contributions by top U.S. Latino and Latin American authors, including Junot Díaz, Sandra Cisneros, Isabel Allende, Jorge Luis Borges, Gabriel García Márquez, and Roberto Bolaño.

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Features the writing of Sandra Cisneros, Oscar Hijuelos, Rudolfo Anaya, Julia Alvarez, and others

Presents a diverse sample of twentieth-century Latin American poems from eighty-four authors in Spanish, Portuguese, Ladino, Spanglish, and several indigenous languages with English translations on facing pages.

In this rich, eye-opening, and uplifting digital anthology, dozens of esteemed writers, poets, and artists from more than thirty countries send literary dispatches from life during the pandemic. Net proceeds benefit booksellers in need. As our world is transformed by the coronavirus pandemic, writers offer a powerful antidote to the fearful confines of isolation: a window onto lives and corners of the world beyond our own. In Mauritius, a journalist contends with denialism and mourns the last days of summer, lost to the lockdown. In Paris, a writer struggles to protect his young son from fear. In Chile, protesters who prevailed against tear gas and rubber bullets are now halted by a virus. In Queens, after thirteen-hour shifts in the ER, a doctor dons running shoes and makes the long jog home. And *We Came Outside and Saw the Stars Again* takes its title from the last line of Dante's *Inferno*, when the poet and his guide emerge from hell to once again behold the beauty of the heavens. In that spirit, the stories, essays, poems, and artwork in this collection--from beloved authors including Jhumpa Lahiri, Mario Vargas Llosa, Eavan Boland, Daniel Alarcón, Jon Lee Anderson, Claire Messud, Ariel Dorfman, and many more--detail the harrowing experiences of life in the pandemic, while pointing toward a less isolated future. Together, they comprise a profound global portrait of the defining moment of our time, and send a clarion call for solidarity across borders. Our literary culture depends on bookstores--and those irreplaceable sources of conversation and

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community, of inspiration and solace, have been decimated by the lockdown. Net proceeds from *And We Came Outside and Saw the Stars Again* will go to the Book Industry Charitable Foundation, which helps the passionate booksellers we readers depend upon.

"A deeply meaningful collection that navigates important nuances of identity."—Kirkus Reviews, starred review *Nepantla Familias* brings together Mexican American narratives that explore and negotiate the many permutations of living in between different worlds—how the authors or their characters create, or fail to create, a cohesive identity amid the contradictions in their lives. *Nepantla*—or living in the in-between space of the borderland—is the focus of this anthology. The essays, poems, and short stories explore the in-between moments in Mexican American life—the family dynamics of living between traditional and contemporary worlds, between Spanish and English, between cultures with traditional and shifting identities. In times of change, family values are either adapted or discarded in the quest for self-discovery, part of the process of selecting and composing elements of a changing identity. Edited by award-winning writer and scholar Sergio Troncoso, this anthology includes works from familiar and acclaimed voices such as David Dorado Romo, Sandra Cisneros, Alex Espinoza, Reyna Grande, and Francisco Cantú, as well as from important new voices, such as Stephanie Li, David Dominguez, and ire'ne lara silva. These are writers who open and expose the in-between places: through or at borders; among the past, present, and future; from tradition to innovation; between languages; in gender; about the wounds of the past and the victories of the present; of life and death. *Nepantla Familias* shows the quintessential American experience that revives important foundational values through immigrants and the children of immigrants. Here readers will find a glimpse of contemporary Mexican American experience;

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here, also, readers will experience complexities of the geographic, linguistic, and cultural borders common to us all.

Spanning four centuries, this collection features the work of Latino writers from Chicano, Puerto Rican and Cuban- and Dominican-American traditions and Spanish-speaking countries, from letters to the Spanish crown by conquistadors to modern-day cartoonistas.

Mexican-born Cuauhtemoc and Pilar Martinez came to America so that their children Julia, Francisco, Marcos and Ismael could make something of themselves. While the children experience different journeys, at the center lay all the love and teachings from their parents that bind them together. With El Paso and Ysleta as the backdrop (though family members also find themselves in Boston, New Mexico, Jerusalem, Iraq...), this book offers a blend of short stories in chronological form to showcase the struggles of the Martinez family and explore issues of assimilation, immigration, religion, politics and war.

Ilan Stavans is one of the foremost Latino scholars and here his best essays are collected into one volume. These beautifully written pieces explore the breadth of contemporary Latino-American culture, depicting and analyzing what he calls "life in the hyphen". Illustrations.

At the beginning of the third decade of the 21st century, the Latino minority, the biggest and fastest growing in the United States, is at a crossroads. Is assimilation taking place in comparable ways to previous immigrant groups? Are the links to the countries of origin being redefined in the age of contested globalism? How are Latinos changing America and how is America changing Latinos? The Oxford Handbook of Latino Studies reflects on these questions, offering a sweeping exploration of Latinas and Latinos' complex experiences in the United States. Edited by leading expert Ilan Stavans, the handbook traces the emergence of

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Latino studies as a vibrant and interdisciplinary field of research starting in the 1980s, assessing the current state of the discipline while suggesting new paths for exploration. With its twenty-three essays and a conversation by established and emerging scholars, the book discusses various aspects of Latino life and history, from literature, popular culture, and music, to religion, philosophy, and language identity. The articles present new interpretations of important themes such as the Chicano Movement, gender and race relations, the changes in demographics, the tension between rural and urban communities, immigration and the US/Mexico border, the legacy of colonialism, and the controversy surrounding Spanglish. The first handbook on Latino Studies, this collection offers a multifaceted and thought-provoking look at how Latinos are redefining the American identity.

One of the leading voices in Latino literature writes about his life and work

A one-of-a-kind, uplifting picture book about a Jewish boy and a Palestinian boy who bond on the soccer field—translated into English, Hebrew, and Arabic. Daniel and Ismail, one Jewish and the other Palestinian, don't know each other yet, but they have more in common than they know. They live in the same city and have the same birthday, and this year they get the same presents: a traditional scarf—for Daniel a tallit and for Ismail a keffiyeh—and a soccer ball. Taking their gifts out for a spin, they meet by chance on a soccer field, and they soon begin to play together and show off the tricks they can do. They get so absorbed in the fun that they lose track of time and mix up their gifts: Daniel picks up Ismail's keffiyeh and Ismail takes Daniel's tallit. When they get home and discover their mistake, their parents are shocked and angry, asking the boys if they realize who wears those things. That night, Daniel and Ismail have nightmares about what they have seen on the news and heard from adults about the

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other group. But the next day, they find each other in the park and get back to what really matters: having fun and playing the game they both love. Daniel and Ismail is a remarkable multilingual picture book that confronts the very adult conflicts that kids around the world face, and shows us that different cultures, religions, societies, and languages can all share the same page.

Stages of Conflict brings together an array of dramatic texts, tracing the intersection of theater and social and political life in the Americas over the past five centuries. Historical pieces from the sixteenth century to the present highlight the encounter between indigenous tradition and colonialism, while contributions from modern playwrights such as Virgilio Pinero, Jose Triana, and Denise Stoklos take on the tumultuous political and social upheavals of the past century. The editors have added critical commentary on the origins of each play, affording scholars and students of theater, performance studies, and Latin American studies the opportunity to view the history of a continent through its rich and diverse theatrical traditions.--from publisher's statement.

First English language publication of three great plays from South America, including a new play by Mario Vargas Llosa.

Enough with the dead white men! The true story of the United States lies with its most overlooked and marginalized peoples—the workers, immigrants, housewives, and slaves who built America from the ground up, and who made this country what it is today. In *A Most Imperfect Union*, cultural critic Ilan Stavans and award-winning cartoonist Lalo Alcaraz present a vibrant history of these unsung Americans. In an irreverent, fast-paced narrative that challenges the conventional narrative of American history, Stavans and Alcaraz offer a fresh,

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controversial take on the philosophies, products, practices, and people—from Algonquin and African royals to early feminists, Puerto Rican radicals, and Arab immigrants—that have made America such an outsized and extraordinary land.

A remarkable assortment of short fiction from Central and South America features "The Handsomest Drowned Man in the World" by Gabriel García Márquez, Jorge Luis Borges's "The Aleph," and other works by such distinguished authors as Juan Rulfo, Julio Cortázar, and Clarice Lispector. Original. 17,500 first printing.

Fueled largely by significant increases in the Latino population, the racial, ethnic, and linguistic texture of the United States is changing rapidly. Nowhere is this 'Latinisation' of America more evident than in schools. The dramatic population growth among Latinos in the United States has not been accompanied by gains in academic achievement. Estimates suggest that approximately half of Latino students fail to complete high school, and few enroll in and complete college. The Latinization of U.S. Schools centres on the voices of Latino youth. It examines how the students themselves make meaning of the policies and practices within schools. The student voices expose an inequitable opportunity structure that results in depressed academic performance for many Latino youth. Each chapter concludes with empirically based recommendations for educators seeking to improve their practice with Latino youth, stemming from a multiyear participatory action research project conducted by Irizarry and the student contributors to the

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text.

The Norton Anthology of Latino Literature W. W. Norton

An inspired and urgent prose retelling of the Maya myth of creation by acclaimed Latin American author and scholar Ilan Stavans, gorgeously illustrated by Salvadoran folk artist Gabriela Larios and introduced by renowned author, diplomat, and environmental activist Homero Aridjis. The archetypal creation story of Latin America, the Popol Vuh began as a Maya oral tradition millennia ago. In the mid-sixteenth century, as indigenous cultures across the continent were being threatened with destruction by European conquest and Christianity, it was written down in verse by members of the K'iche' nobility in what is today Guatemala. In 1701, that text was translated into Spanish by a Dominican friar and ethnographer before vanishing mysteriously. Cosmic in scope and yet intimately human, the Popol Vuh offers invaluable insight into the Maya way of life before being decimated by colonization—their code of ethics, their views on death and the afterlife, and their devotion to passion, courage, and the natural world. It tells the story of how the world was created in a series of rehearsals that included wooden dummies, demi-gods, and eventually humans. It describes the underworld, Xibalba—a place as harrowing as Dante's hell—and relates the legend of the ultimate king, who, in the face of tragedy, became a spirit that

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accompanies his people in their struggle for survival. *Popol Vuh: A Retelling* is a one-of-a-kind prose rendition of this sacred text that is as seminal as the Bible and the Qur'an, the Ramayana and the Odyssey. Award-winning scholar of Latin American literature Ilan Stavans brings a fresh creative energy to the *Popol Vuh*, giving a new generation of readers the opportunity to connect with this timeless story and with the plight of the indigenous people of the Americas. Praise for *Popol Vuh: A Retelling*: "Salvadoran illustrator Larios provides lush images to accompany stories of the Earth and the underworld, Xibalba, and the animals and gods that inhabit them.... A beautiful interpretation of pivotal Central American history told through contemporary illustration and language." —Kirkus Reviews "In these pages you will find an adroit retelling of a complex and often confusing tale with a vast and bewildering cast of characters. Approaching the *Popol Vuh* with a fresh eye and the necessary erudition, Ilan Stavans, the distinguished scholar of Hispanic culture, nimbly conveys the content and the sense of the original, retaining its magic and fascination, while rendering it more accessible to a wider readership. *Popol Vuh: A Retelling* artfully presents the case for the centrality of this magisterial story to the cultural consciousness of the Americas and for the urgency of its message." —Homero Aridjis, from the foreword "At a time when so many of us ask ourselves about the end of the world as we know it,

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few books could be more relevant than this sacred text of the Maya. In a mesmerizing, illuminating new translation, Ilan Stavans brings to contemporary readers this lyrical epic, with its messages from a lost civilization obsessed, as ours should be, with the inevitable cycles of catastrophe and change. The Popol Vuh encourages us to contemplate the perpetual conflict between truth and falsehood, light and darkness, so that we may find the wisdom to emerge as better people." —Ariel Dorfman, author of *Death and the Maiden* "Popol Vuh is one of the seminal foundational 'texts' of the Americas before it became 'America'—and one so few of us really know much about. Again, Ilan Stavans is infusing the US of A with the cultures and stories that have been traditionally erased or ignored and forgotten. All I can say is, another amazing Stavans project!" —Julia Alvarez "The Popol Vuh is the great book of creation of the Maya K'iche' culture, and Ilan Stavans has embarked on an intrepid adventure of recreation; he returns to a myth of origin to endow it with vibrant topicality, proving that rewriting a legend is a way of bewitching time." —Juan Villoro, author of *God Is Round* "Many translators, scholars, and poets have brought us close to the radiant eminence of our Mayan origin story, the Popol Vuh. None touch its wondrous dynamism and epic elegance like Stavans and Larios. Free of the formal constraints of the K'iche' original, Stavans's delivers a masterful retelling

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that invites us into chimeric dreams: from the mischievous first peoples and the quests of those grown from seeds, to hybrid creatures and demi-god twins with battles lost and won. Larios's dexterous admixture of cool washes and vibrant color palettes along with a K'iche'-inspired line-work aesthetic, further unzip our minds to a shared ancestral imaginary. Only my Guatemalan abuelita could cast such storytelling spells over me. Together, Stavans and Larios invite us all to dance as the children we once were and will become. A gift!" —Frederick Luis Aldama, author of *Long Stories Cut Short: Fiction from the Borderlands* "Ilan Stavans's retelling of this ancient and sacred story of the Mayan people is as exquisitely written as it is necessary." —Eduardo Halfon, author of *Mourning Praise for Ilan Stavans*: "Ilan Stavans is an inventive interpreter of the contemporary cultures of the Americas.... Cantankerous and clever, sprightly and serious, Stavans is a voracious thinker. In his writing, life serves to illuminate literature—and vice versa: he is unafraid to court controversy, unsettle opinions, make enemies. In short, Stavans is an old-fashioned intellectual, a brilliant interpreter of his triple heritage—Jewish, Mexican, and American." —Henry Louis Gates, Jr. "...in the void created by the death of his compatriot Octavio Paz, Ilan Stavans has emerged as Latin America's liveliest and boldest critic and most innovative cultural enthusiast." —The Washington Post "Ilan Stavans has done as

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much as anyone alive to bridge the hemisphere's linguistic gaps." —The Miami Herald "A canon-maker." —The Chronicle of Higher Education "Ilan Stavans is a maverick intellectual whose canonical work has already produced a whole array of marvels... His incisive essays are redefining Jewish literature." —The Forward "Ilan Stavans is the rarest of North American writers—he sees the Americas whole. Not since Octavio Paz has Mexico given us an intellectual so able to violate borders, with learning and grace." —Richard Rodriguez "In the multicultural rainbow that is contemporary America, no one may be more representative of the state of the union than Ilan Stavans." —Newsday "Ilan Stavans may very well succeed in becoming the Octavio Paz of our age." —The San Francisco Chronicle "A virtuoso critic with an exuberant, encyclopedic, restless mind." —The Forward "Ilan Stavans has the sharp eye of the internal exile. Writing about the sometimes reluctant reconquista of North America by Spanish-speaking cultures or the development of his own identity, he deals with both the life of the mind and the life of the streets." —John Sayles "Lively and intelligent, eclectic, sharp-tongued." —Peter Matthiessen "I think Stavans has one of the best grips around on what makes Spanish America tick." —Gregory Rabassa "Ilan Stavans is a disciple of Kafka and Borges. He accepts social identity broadly, in the most cosmopolitan terms... His impulse is to broaden, not

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to narrow; he finds understanding through complication of identity, not through the easy gestures of ethnic politics.” —The New York Times “Ilan Stavans has established himself as an invaluable commentator of literature.” —Phillip Lopate

Collects essays, poetry, drama, and fiction written by Hispanic American authors and arranged by theme, discusses literary movements and trends, and includes a timeline of Latino historical and cultural events occurring from 1492 to 2005.

Known for writings about the Latino experience in the United States, Jose Angel Figueroa has been a major contributor to the Puerto Rican and Latino literary movement. *A Mirror In My Own Backstage* explores themes of migration and social justice as well as philosophical-existential reflections about love and the human experience. "This collection gives testament to Figueroa's poetic evolution; it includes some of his most classic poems along with a new crop of innovative work by this accomplished and gifted artist who masters his craft," writes distinguished scholar Edna Acosta Belen. Jose Angel "brings a unique music and imagery to the definition of what American poetry is," remarks Newark Poet Laureate Amiri Baraka. The cover and interior artwork were created by Juan Sanchez, well-known for his work combining painting and photography with media clippings and found objects to expose America's policies and practices in Puerto Rico, and obstacles facing Puerto Ricans in the U.S."

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A classic introduction to Latin literature, with translations of the best passages from Virgil, Livy, Ovid, Seneca and many others. This classic anthology traces the development of Latin literature from the early Republican works of Cicero and Catullus, to the writers of the Empire such as Lucan and Petronius, to the later writings of St Augustine. The selections cover comedy and epic, history and philosophy, in prose and in verse, and each passage is prefaced by an introduction to the author and his influence. The translators range across history from Alexander Pope and Lord Byron to contemporaries. The result is a broad and brilliant overview of the civilization of Rome and its Empire - an ideal introduction to Latin literature. Michael Grant was born in 1914. He served as an intelligence officer during the Second World War, and subsequently held academic posts at the universities of Cambridge, Edinburgh, Khartoum and Belfast. Over his lifetime, he published nearly fifty books on the ancient world, ranging from studies of Roman coinage, to biographies of Caesar, Nero and Jesus, to books on Ancient Israel and the Middle Ages. Many of his translations were published in Penguin Classics. Professor Grant moved to Italy in 1966, where he spent most of the rest of his life until his death in 2004.

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