

PROCESS, IDENTITY, AND  
LEARNING TO READ:  
Female Writing and Feminist Criticism in  
Latin America Today

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*LA SARTEN POR EL MANGO*. Edited by PATRICIA ELENA GONZALEZ and ELIANA ORTEGA. (Río Piedras, Puerto Rico: Ediciones Huracán, 1984. Pp. 173.)

*REVISTA IBEROAMERICANA: NUMERO ESPECIAL DEDICADO A LAS ESCRITORAS DE LA AMERICA HISPANICA*. Edited by ROSE MINC. Volume 51, Numbers 132–33 (July–December 1985).

*WOMAN AS MYTH AND METAPHOR IN LATIN AMERICAN LITERATURE*. Edited by CARMELO VIRGILLO and NAOMI LINDSTROM. (Columbia: University of Missouri Press, 1985. Pp. 199. \$22.00.)

*WOMEN'S VOICES FROM LATIN AMERICA: INTERVIEWS WITH SIX CONTEMPORARY AUTHORS*. By EVELYN PICON GARFIELD. (Detroit: Wayne State University Press, 1985. Pp. 188. \$21.50.)

The four collections under review reflect the current energetic state of women's literature in Latin America. The quality and extensiveness of the special edition of *Revista Iberoamericana* make it a benchmark in the study of female writing. The volume includes testimonials by fourteen women authors and interviews with another three. The thirty-eight critical studies analyze seventeenth-century precursor Sor Juana as well as the works of nineteenth- and early-twentieth-century writers but emphasize authors who have been publishing since 1960. Although the studies describe and apply important theoretical orientations, only one broaches theory as its central concern, Zulma Nelly Martínez's "La mujer, la creatividad y el eterno presente." Numerous references to feminist criticism and female writing make this volume a valuable source book as well.

The eleven essays of *La sartén por el mango* are more theoretically oriented. Especially significant in this respect are Marta Traba's "Hipótesis de una escritura diferente," Sara Castro-Klarén's "La crítica literaria feminista y la escritora en América Latina," and Rosario Ferré's "La cocina de la escritura." The predominant critical strategy employed in

these essays is intertextuality. This collection also includes a moving testimonial by Elena Poniatowska and an overview analyzing characteristics of Hispanic female writing in the United States. Both the special issue of *Revista Iberoamericana* and *La sartén* grew out of symposiums organized by their respective editors.

Evelyn Picon Garfield's *Women's Voices from Latin America* contains brief critical essays about and interviews with six authors, Armonía Somers, Griselda Gambaro, Julieta Campos, Elvira Orphée, Marta Traba, and Luisa Valenzuela. The biobibliographical sketches that introduce each author and the individual and general bibliographies are valuable. Also, the inclusion of some early studies of Latin American women (1917–1956) and their creative endeavors provides references not easily accessible elsewhere. Unfortunately, the time lapse between the interviews (conducted between 1976 and 1978) and publication (in 1985) occasionally makes the work seem dated, especially in view of the rapid evolution of female writing during these years. This shortcoming, however, is partially remedied by the inclusion of responses to a 1982 written questionnaire and an updating of the bibliographies. When read in the context of the late 1970s, the transcriptions help document the development of Spanish American female writing. Although the interviews include many questions relating directly to female writing, the critical approach focuses on the placement of authors within the framework of Latin America's "Age of Modernity" rather than on their relationship to the evolving female tradition.

*Women as Myth and Metaphor*, edited by Carmelo Virgillo and Naomi Lindstrom, concentrates on the revalidation of female myths found in Latin American literature and on the reaffirmation of the validity and complexity of myth-oriented investigation. Five of the eleven studies are particularly successful in reinterpreting female mythical identity: Fred Ellison's "Soledade-Persephone: A Cyclical Myth in *A Bagaceira*," Sandra Messinger Cypess's "Visual and Verbal Distances in the Mexican Theater: The Plays of Elena Garro," Matías Montes Huidobro's "Recovering the Lost Erotic Priestess of Caribbean Tradition," Lorna Williams's "From Dusky Venus to Mater Dolorosa: The Female Protagonist in the Cuban Antislavery Novel," and Naomi Lindstrom's "Arlt's Exposition of the Myth of Women." The inclusion of two essays on popular culture adds a valuable dimension to the collection.

Given the numerous authors, styles, genres, periods, and critical strategies represented in these four publications, is it possible to infer some generalizations about female writing and feminist criticism in Latin America today? The answer is a qualified yes. Certain areas of concern are discernible, but their content and parameters are unstable. One can tentatively list the core aspects as process, identity, and learning to (re)read. These elements coincide, for the most part, with those

of female writing elsewhere in the Western world. But in discussing each aspect, I will endeavor to point out any noticeable Latin American variations.

### *Subversiveness*

The process at work in women's writing is cyclical in nature: subversiveness-destruction-deconstruction followed by reconstruction-creation. The central target of the subversive phase is phallogocentrism, whose logic, dichotomies, and sense of hierarchy predetermine female experience and lead to what Zulma Martínez describes as "agobiante linealidad de un universo condenado a reiterarse infinitamente" (*Revista Iberoamericana*, or *RI*, 801). The destruction of oppressive stereotypes leaves women the space to discover their identity and to transform and create images that inscribe their unique experience and essence.<sup>1</sup> The majority of the creative works and critical approaches represented place greater emphasis on the constructive phase, revealing the evolution of female writing. According to Elaine Showalter, female writing has progressed from imitation to a rebellious, subversive stage and on to the discovery of self-identity.<sup>2</sup> Among the essays that continue to focus on subversive attacks are David William Foster's reading of María Luisa Mendoza's *De Ausencia* (1974) as an assault on social and cultural codes leading to the sexual repression of women (*RI* 657–63), Angela Dellepiane's study of Angélica Gorodischer's deconstruction of the traditional images of women (*RI* 627–40), and Teresa Méndez-Faith's examination of Gambaro's questioning of passive behavior in female and political contexts (*RI* 841).

Marginality should be singled out because it is frequently a target for destruction. Feminist critics have often discussed the similarities between women's literature and that of other minorities, but the bonds appear especially strong in the works of Latin American women writers, many of whom think of themselves as forming a collectivity not only with other women but with other oppressed groups as well. Several of the studies in the *Revista Iberoamericana* refer to the fusion of female oppression with other kinds: regarding female-racial oppression, the blacks in Gertrudis Gómez de Avellaneda's works, the Indians of Mexico in those of Rosario Castellanos; on female-political oppression, Gambaro's and Valenzuela's concern for torture and disappearance in Argentina, Isabel Allende's and Marjorie Agosín's portrayal of political violence in Chile, and Claribel Alegria's representation of politically committed women in El Salvador; on female-social oppression, the predilection of Somers, Orphée, and Valenzuela for characters who are outcasts, such as orphans, prostitutes, and assassins; and on female-economic repression, Traba's presentation of urban slumdweller.

*Humor* / Dismantling language is the primary means of erasing the imprints of phallogocentrism, but this destruction is so intrinsically linked to the construction of an authentic identity that I will discuss language below in the section on identity. Two textual strategies, however, are used primarily in the subversive phase of the process of creating a female identity, and they are humor and violence. A striking number of essays point to the role of humor in deconstructing repressive hierarchies. In Gorodischer's short stories, humor is an integral part of parody, caricature, and hyperbole. It becomes monstrously cruel in Gambaro's plays, macabre and black in Somers's narratives, and associated with Gothic horror in Valenzuela's *Aquí pasan cosas raras* (1975). Ironic humor is also present. Garfield points to its role, for example, in Campos's *Sabina* (*Voices* 89), and Efraín Barradas observes Ana Lydia Vega's juxtaposition of popular and erudite Puerto Rican Spanish (*RI* 547–56).

*Violence* / The role of violence in Latin American cultures and literatures has been well documented. In female writing, it appears as a strategy for destroying false norms, taboos, and stereotypes, as a source of self-knowledge, and also in a referential context.<sup>3</sup> For example, in Gambaro's *El campo* (1967) and Valenzuela's *Cola de lagartija* (1983), cruelty and violence, often filtered through black humor, refer to the Argentine political situation of the 1970s. As Gabriela Mora points out, the violence found in Albalucía Angel's *Estaba la pájara pintada en el verde limón* (1975) is similarly related to reality, in this case, to childhood memories of the *violencia* years of Colombian history. Violent imagery is a destructive force in Somers and Gorodischer but can be a source of self-knowledge in other writers. For example, in *Conversación al sur* (1981), Traba explores torture in order to comprehend mankind's lack of tolerance and compassion; and Valenzuela declares in her interview with Montserrat Ordóñez that to write about violence and cruelty is to try to discover why we are that way (*RI* 515). Orphée goes even further, explaining that mystical brutality provides an access to the unknown (*Voices* 101), and some authors, like Sylvia Molloy in *En breve cárcel* (1981), associate violence with sexual experience.

### *(Re)Creation of Female Identity*

*Language* / Although subversiveness continues, female writing in Latin America today is directing greater energy toward molding an authentic image. As authors begin to carve out of words individual and collective selves, the intimacy between identity and language becomes immediately apparent as does the paradoxical situation created by the interrelationship. How are women to construct their own image if the only

building blocks they have are those of the masculine code? Castro-Klarén, accepting the views of French feminist literary critics such as Julia Kristeva and Luce Irigaray, provides an answer that has been accepted by most Latin American female authors: “el reconocimiento general de que lo que se necesita para la construcción de la mujer es la subversión de los sistemas masculinos de representación que hemos heredado” (Sartén 37). The deconstruction-reconstruction process is thus paramount in renovating the language and discourse needed to formulate female identity.<sup>4</sup> A number of scholars analyze the transformations of language by focusing on binarisms, a typical structure of patriarchal discourse. María-Inés Lagos-Pope examines how Marta Brunet and Ferré both accept and reject the pattern (RI 732); Elizabeth Otero-Krauthammer finds it to be a sign of integration rather than opposition in Margo Glantz’s *Las genealogías* (1981) (RI 870–71); and Juan Bruce-Novoa describes its ironic metamorphosis in the poetry of Bernice Zamora and Lorna Dee Cervantes (RI 570).

Both the self-reflexive mode and intertextuality play important roles in renovating language. The creative process as subject, often mentioned with respect to *En breve cárcel* and *Sabina*, gives renewed strength to the continuing struggle against “linguistic paralysis” by directing attention to innovations at the level of discourse and genre. Intertextuality is also fertile terrain for realization of the process of female writing. By confronting past exclusions and marginality, the ground is prepared for the seeds of authentic images. Molloy’s analysis of Delmira Agustini’s poems “El cisne” and “Nocturno” is an exemplary study of intertextuality. The critic demonstrates how the Uruguayan poet takes into account and “corrects” the swan poems of Rubén Darío. Agustini reduces the symbolic field of the swan by transforming it from *the swan* to *a swan* and gradually fills in the voice of feminine eroticism absent in Darío’s poems (Sartén 57–69). Both Edna Aizenberg’s study of Teresa de la Parra’s *Ifigenia* (RI 539–46) and Mora’s study of *Pájara pinta* (Sartén 71–81) explore the transformation of the *bildungsroman* from a subgenre that traditionally affirms the social integration of its male protagonist to one that rejects socioeconomic structures in the case of a heroine. Bruce-Novoa describes the constructive power of intertextuality in his study of Campos’s neofeminist text *Sabina*.<sup>5</sup> This novel incorporates texts by other women (Virginia Woolf, Nathalie Sarraute, and most notably, Anaïs Nin), providing a vision of the development and an updating of female writing (Sartén 83–109).

Having stated that the central focus of women’s writing today in Latin America is the establishment of an authentic female identity and that this process is intrinsically linked to confronting the dominant language, the question that arises is what are some of the emerging characteristics of female essence or experience? A tentative list might in-

clude the following aspects: plurality, multiplicity, and ambiguity; bonds with the mysterious depths of the irrational and subconscious; knowledge of female eroticism; the presence of active, energetic female figures; and synthesis of oppositions.

*Multiplicity* / As a result of the desire to combat “la ideología de lo uniforme,” to decentralize and to undo hierarchies, plurality and ambiguity have become characteristics of female discourse.<sup>6</sup> Valenzuela’s fiction and pronouncements eloquently articulate this aspect of female identity. When questioned by Garfield about the constant metamorphosis and word games in *El gato eficaz* (1972), the Argentine novelist readily acknowledged the intentional ambiguity of her work. The four critics who study Campos’s *Sabina* concur in characterizing the novel as a polysemous, open text. The weakening or disappearance of traditional genre boundaries is an important subcategory of ambiguity and plurality that is mentioned with respect to the works of Somers, Angel, Valenzuela, and Campos. Yet despite its prevalence, plurality as an aspect of female writing has not gone unquestioned. For example, Jean Franco, in a recent piece on feminist criticism and literature in Spanish America, sounds a word of caution: “Sin embargo el pluralismo también tiene sus riesgos: si todo es válido, nada importa.”<sup>7</sup>

*The Irrational* / Zulma Martínez’s essay is particularly helpful in clarifying the mysterious, irrational, and subconscious sphere of female identity. She associates it with the *différance* of Jacques Derrida’s deconstruction and with the implicit order described by contemporary physicist David Bohm, two concepts that join feminism in unleashing from the depths a creative energy repressed by logocentrism (RI 803). This realm of feminine identity emphasizes the interrelationship between the subconscious and language and is often associated with Lacanian psychology and French feminist thought, particularly the ideas of Kristeva. She brings into play “[un] estado de energía erótica libre, pre-lingüística, similar a la comunicación pre-edipal entre madre-hija/o.”<sup>8</sup> Victorio Agüera, following the Lacanian individualization model in his analysis of *Sabina*, perceives a relationship between female writing and the anti-Oedipal attitude of the protagonist. Helena Araújo in her testimonial “Yo escribo, yo me escribo,” highlights the role of subjectivity and the irrational in the pursuit of identity (RI 460), while Ferré suggests that perhaps women’s immobility led them to delve into interior depths and explore the prohibited zones that border on the irrational, madness, love, and death (*Sartén* 153–54). Traba also speaks of women’s power to penetrate, to behold what is interstitial: “I believe that women perceive reality more keenly than men; they grasp what lies between the cracks” (*Voices* 126).

Attempts at configuring the subconscious or irrational aspect of women's identity are numerous and varied: Magdalena García Pinto reads *En breve cárcel* as an exploration of the depths of the female self (RI 687–96); Isabel Cámara describes Alejandra Pizarnik's poetic plunge into preverbal chaos (RI 581–89); and Gwendolyn Díaz notes the presence of lyric monologues that penetrate the profound levels of consciousness in Orphée's *Aire tan dulce* (1966) (RI 641–48). Occasionally, the irrational and the mysterious take the form of union with nature and the primordial (present in precursors such as Juana Ibarbourou), or as Ferré emphasizes, with “[las] misteriosas fuerzas generadoras de la vida” that women experience during gestation, childbirth, and nursing (Sartén 154). For example, Lorna Dee Cervantes places woman within nature where she experiences a strong bond with the Other, with the majority of the world that differs from man (RI 567). In other manifestations, the subconscious aspect of female identity is associated with the occult. For example, Lindstrom's study of Olga Orozco's *Cantos a Berenice* (1977) reevaluates the recurring figures of female shaman and seer (RI 765–75).

At times feminine identity lingers precariously in the space of the irrational, the subconscious, lyric depths, and the terrestrial because it is a realm traditionally associated with patriarchal dominance: woman's emotivity versus man's rationality, a stereotype intended to keep females in a subjugated position. Some studies on female writing, instead of embracing the subconscious, reject it in an effort to dismantle the image of women as all heart and no brains. Foster demonstrates how Eva Perón created a narrative persona based on feminine emotiveness and intuition in *La razón de mi vida* (1951), but he also describes such a persona “as unconsciously parodic as it is paradigmatic of the shibboleths concerning masculine mind versus feminine heart” (*Myth* 68). Mora's reading of María Luisa Bombal's “Las islas nuevas” presents the most emphatic rejection of the irrational component of female identity. The critic understands “Las islas” as questioning rather than accepting such an essence (RI 853–65).

*Female Eroticism* / It is generally accepted in Western culture that sexuality is the area where the self is most profoundly known and defined.<sup>9</sup> This area is also the one where false stereotypes of women have been most stubbornly entrenched and where female difference originates. It is not surprising, then, that the articulation of women's authentic identity should develop as one central component the complex of female sexuality, desire, and eroticism. Valenzuela makes the point emphatically when she states, “I believe real strides will be made when we become more conscious of our true sexuality and write from the womb” (*Voices* 161). The Costa Rican writer Carmen Naranjo holds a similar

view (RI 510). Latin American women writers today explore female sexuality in their texts, violating taboos and uncovering female desire. Foster outlines recent developments in women's erotic literature in Argentina, noting that authors such as Reina Roffé, Cecilia Absatz, Silvina Ocampo, and Luisa Valenzuela create female characters with sexual impulses not previously portrayed (RI 657). Most notable is the construction of woman as erotic subject rather than object. Molloy discovers the beginning of this metamorphosis in Agustini's poetry (*Sartén* 66), Mora underscores the frank presentation of female eroticism in *Pájara pinta*, and Ronald Méndez-Clark, its presence in Ferré's texts. Latin American women writers also frequently associate female sexuality with artistic creativity. Ferré's *Sitio a Eros* (1980) is a good example, and according to Carmelo Virgillo's reading of Gabriela Mistral's "Fruta," this association was already present in this poet's work.

*Active Female Figures* / The presence of active, energetic female characters as well as those who radiate strength and knowledge is another component of female identity inscribed in recent texts by Latin American women. Juan Manuel Marcos directs attention to "un nosotros femenino lleno de energía" in the last section of Elva Macías's *Imagen y semejanza* (1982) (RI 791), and the writings of Poniatowska and Traba offer variations on the energetic figure. Jesusa Palancares appears in *Hasta no verte, Jesús mío* as a rebellious person who does not let others impose their will on her, "no se deja"; and in Traba's fiction, "new" persevering, supportive women appear despite suffocating social and political injustice. Perhaps the best example is Allende's *La casa de los espíritus* (1982), which has been classified by Mario Rojas as "una novela fémico-céntrica en que los personajes femeninos ya no son el pre-texto tradicional de la escritura masculina, sino que constituyen centros de energía pulsores y propulsores del dinamismo narrativo" (RI 919). Albalucía Ángel's *Las andariegas* also offers admirable and luminous figures rediscovered among ancient Greek, Roman, and pre-Colombian divinities.

*Synthesis of Oppositions* / Synthesis as a component of authentic female identity has been emphasized by Ellen Morgan in her description of neofeminist literature. She refers to reconciliatory figures or syntheses that transcend generic stereotypes, characters absorbing positive qualities that are both feminine and masculine.<sup>10</sup> The appearance of androgynous characters, such as the hermaphrodite in Zamora's "Bearded Lady" and the transsexuals in Valenzuela's texts, is an important manifestation of this trait. Such types simultaneously reject the dichotomies of masculine discourse and embrace a synthetic female alternative. A particularly Latin American version of this trait is the tendency to view



women as the (potential) embodiment of cultural integration. The fusion of the Hispanic element with indigenous and African elements has long been a concern of Latin American writers, but feminist perspectives offer new possibilities. Montes Huidobro interprets woman as “a metaphor of ‘cultural property rights’” in Francisco Arriví’s *María Soledad* (1968) “because she has the power to give back the usurped legacy of Indian culture and gods” (*Myth* 114). Williams uncovers the portrayal of the black woman’s potential for the sexual resolution of racial opposition in nineteenth-century antislavery novels (*Myth* 121–35). In a more recent context, Glantz’s *Las genealogías* represents women’s contribution to portraying a synthesis of Jewish and Mexican cultures.

### *Learning to (Re)Read*

The four collections under review reveal the process at work in female writing and underscore the inscription of an authentic identity for women. But they also teach by example how to read from a woman-centered point of view. The lesson is that readers must learn to direct their attention toward the presence of the process of destruction and (re)construction. What female stereotypes are present and how does the author confront them? What new images and myths contribute to an authentic portrayal of women? With respect to literary history, the feminist perspective leads to questioning the exclusion of women. A number of studies examining texts of feminist precursors serve to reveal the effect of knowing how to (re)read. One result is to become aware of the exclusion of women from literary endeavors. Peter Earle’s overview of the Spanish American essay of the late nineteenth and early twentieth centuries makes women’s absence, as both persona and author, abundantly clear (*Myth* 93). Celia Correas de Zapata also notes the exclusion or superficial treatment of women, underscoring their absence in Mexican and Latin American anthologies (*RI* 599). Other feminist (re)readings uncover phallogentric prejudices. For example, Frederick Luciani points out that when viewed from a woman-centered position, the epigraphs of Sor Juana’s poems, which were written by Spanish editors for male readers, have a tone of oppressive masculine authority that reserves for itself the right to have the last word (*RI* 778). Georgina Sabat-Rivers finds that a comparison of two biographies of Sor Juana written by Octavio Paz and Dorothy Schons demonstrates that the Schons biography, written some fifty years earlier, recognizes the nun’s feminist qualities and interprets her retirement as the result of a complex and fully conscious decision, not as one made out of fear, as Paz suggests. Williams’s rereading of *Francisco* (1880), *El negro Francisco* (1875), and *Cecilia Valdés* (1839) exposes the marginality and dead-end destiny of women in the society portrayed in the novels of Cirilo Villa-

verde. Donald Frischmann's analysis of Castellanos's *Balún Canán* (1957) elucidates the author's portrayal of the disastrous effects of patriarchal structures on women (RI 665–78).

One of the most important aspects of a feminist (re)reading is learning what texts to select. The works of early or forgotten women writers can build and strengthen the female tradition, deeply enhancing its power and significance. Sylvia Molloy, speaking from the perspective of a creative author, declares the importance of belonging to a tradition: "Si entre esas escrituras no figuran notablemente las de mujeres, queda para mí la tarea de descubrirlas post facto, de establecer lazos ignorados, de ligarme a una línea de voces que no por saltadas o marginadas no existen. . . . Hacer que aquellas lecturas aisladas se organicen, irradien y toquen mi texto" (RI 487). The effect of several of the studies that (re)read female precursors is precisely that of strengthening the impact of women's writing. Sor Juana's extraordinary talent stands out, for example, when her texts are juxtaposed with those of other *novocastellanos* in Raquel Chang-Rodríguez's essay (RI 618). Lucía Guerra's article on *Sab* (1841) and *Dos mujeres* (1842) reinforces the role of Gómez de Avellaneda as a precocious Latin American feminist (RI 707–22). Francine Masiello's insights into novels by María Luisa Bombal, Norah Lange, and Teresa de la Parra also enhance the power of female writing by establishing precedent for the plurality and ambiguity characteristic of women's identity (RI 807–22).

The four collective works reviewed make significant contributions to the study of female writing. The volumes are a significant source of information on specific Latin American writers and texts and also underscore the particular role of marginality and violence in the works of Latin American women. If considered in their totality, they sketch to some degree an overview of the development and nature of female writing as well as the processes of uncovering and destroying oppressive codes and (re)constructing images that more authentically reflect womankind. The reader's role in this process is also made apparent, and at the affective level, these books offer the excitement of discovery and creation.

## NOTES

1. Whether women write differently because of their experience or their essence continues to be a topic for discussion. For example, Luz Aurora Pimentel-Anduiza discusses the debate by contrasting N. J. Spacks's and Patricia Meyer's *The Female Imagination* (1975) with Elaine Showalter's *A Literature of Their Own* (1977). The Mexican critic rejects the concept of a static essence in women's discourse proposed by Spacks in favor of Showalter's conceptualization, which takes historical development into account. See Luz Aurora Pimentel-Anduiza, "Conciencia ficcional femenina/escritura femenina," *Plural*, no. 189 (June 1987):43–48. Rosario Ferré also accounts for the difference by experience in "La cocina de la escritura" (*Sartén* 133–54). In

- contrast, Luisa Valenzuela (*Voices* 161) and Carmen Naranjo (*RI* 510) associate the difference with the female body, thus viewing the difference as one of essence.
2. See Elaine Showalter, *A Literature of Their Own*, and *British Women Novelists from Brontë to Lessing* (Princeton: Princeton University Press, 1977), 13.
  3. Ariel Dorfman, *Imaginación y violencia en Latinoamérica* (Barcelona: Anagrama, 1970).
  4. María-Inés Lagos-Pope (*RI* 734) summarizes the opposition between French and North American feminist critics regarding the use of the dominant language. The French critics argue that it is impossible to express the female experience in the patriarchal language. The North Americans propose that if used appropriately, the hegemonic language can express women's identity. Margaret Homans suggests that the two positions are not as far apart as they might seem. See Margaret Homans, " 'Her Very Own Howl': The Ambiguities of Representation in Recent Women's Fiction," *Signs* 9, no. 2 (1983):190.
  5. Ellen Morgan, "Humanbecoming: Form and Focus in the Neo-Feminist Novel," *Feminist Criticism: Essays on Theory, Poetry, and Prose*, edited by Cheryl L. Brown and Karen Olson (Metuchen, N.J.: Scarecrow Press, 1978), 270.
  6. Francine Masiello, "Discurso de mujeres, lenguaje del poder: reflexiones sobre la crítica feminista a mediados de la década del 80," *Hispanérica* 45 (Dec. 1986):53–60.
  7. Jean Franco, "Apuntes sobre la crítica feminista y la literatura hispanoamericana," *Hispanérica* 45 (Dec. 1986):31–43.
  8. Diana Decker, "Hacia una revisión de la crítica literaria feminista," *Plural*, no. 189 (June 1987):50–52.
  9. See Jan Montefiore, *Feminism and Poetry*, (London: Pandora, 1987), 14–20.
  10. Morgan, "Humanbecoming," 274.