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Villarreal Pocho

Jose Antonio Villarrea l Pocho

*In the 1930s,
Am?rico
Paredes, the
renowned
folklorist,
wrote a novel*

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*set to the
background of
the struggles
of Texas
Mexicans to
preserve their
property,
culture and
identity in the
face of Anglo-
American
migration to
and growing*

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*dominance over
the Rio Grande
Valley.*

*Episodes of
guerilla
warfare, land
grabs, racism,
jingoism, and
abuses by the
Texas Rangers
make this an
adventure novel
as well as one*

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*of reflection
on the making
of modern day
Texas. George
Washington
GÑmez is a true
precursor of
the modern
Chicano novel.
Since the
1980s, a
prolific
"second wave"*

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*of Chicano/a
writers and
artists has
tremendously
expanded the
range of genres
and subject
matter in
Chicano/a
literature and
art. Building
on the
pioneering work*

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*of their
predecessors,
whose artistic
creations were
often tied to
political
activism and
the civil
rights
struggle,
today's
Chicano/a
writers and*

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*artists feel
free to focus
as much on the
aesthetic
quality of
their work as
on its social
content. They
use novels,
short stories,
poetry, drama,
documentary
films, and*

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*comic books to
shape the raw
materials of
life into art
objects that
cause us to
participate
empathetically
in an
increasingly
complex
Chicano/a
identity and*

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experience.

*This book
presents far-
ranging
interviews with
twenty-one
"second wave"
Chicano/a
poets, fiction
writers,
dramatists,
documentary
filmmakers, and*

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playwrights.

*Some are
mainstream,
widely
recognized
creators, while
others work
from the
margins because
of their sexual
orientations or
their
controversial*

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positions.

*Frederick Luis
Aldama draws
out the artists
and authors on
both the
aesthetic and
the
sociopolitical
concerns that
animate their
work. Their
conversations*

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delve into such areas as how the artists' or writers' life experiences have molded their work, why they choose to work in certain genres and how they have transformed them, what it

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*means to be
Chicano/a in
today's
pluralistic
society, and
how Chicano/a
identity
influences and
is influenced
by contact with
ethnic and
racial
identities from*

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*around the
world.*

*In this New
York Times Book
Review Editors'
Choice, the son
of working-
class Mexican
immigrants
flees a life of
labor in fruit-
packing plants
to run in a*

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*Native American
marathon from
Canada to
Guatemala in
this "stunning
memoir that
moves to the
rhythm of feet,
labor, and the
many landscapes
of the
Americas"*

(Catriona

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Menzies-Pike,
author of The
Long Run).
Growing up in
Yakima,
Washington,
Noe? Alvarez
worked at an
apple-packing
plant alongside
his mother, who
“slouched over
a conveyor belt

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*of fruit,
shoulder to
shoulder with
mothers
conditioned to
believe this
was all they
could do with
their lives.” A
university
scholarship
offered escape,
but as a first-*

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generation

Latino

college-goer,

Alvarez

struggled to

fit in. At

nineteen, he

learned about a

Native

American/First

Nations

movement called

the Peace and

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Dignity

Journeys, epic marathons meant to renew cultural connections across North America. He dropped out of school and joined a group of Dene?, Secwe?pemc,

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*Gitxsan,
Dakelh, Apache,
Tohono O'odham,
Seri,
Pure?pecha, and
Maya runners,
all fleeing
difficult
beginnings.
Telling their
stories
alongside his
own, Alvarez*

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*writes about a
four-month-long
journey from
Canada to
Guatemala that
pushed him to
his limits. He
writes not only
of overcoming
hunger, thirst,
and
fear-dangers
included*

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*stone-throwing
motorists and a
mountain
lion—but also
of asserting
Indigenous and
working-class
humanity in a
capitalist
society where
oil extraction,
deforestation,
and substance*

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*abuse wreck
communities.
Running through
mountains,
deserts, and
cities, and
through the
Mexican
territory his
parents left
behind,
Alvarez forges
a new*

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*relationship
with the land,
and with the
act of running,
carrying with
him the
knowledge of
his parents'
migration,
and—against all
odds in a
society that
exploits his*

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*body and
rejects his
spirit—the
dream of a
liberated
future. "This
book is not
like any other
out there. You
will see this
country in a
fresh way, and
you might see*

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*aspects of your
own soul. A
beautiful run."*

*—Luis Alberto
Urrea, author
of The House of
Broken Angels*

*"When the son
of two Mexican
immigrants
hears about the
Peace and
Dignity*

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Journeys—'epic marathons meant to renew cultural connections across North America'—he's compelled enough to drop out of college and sign up for one. Spirit Run is Noe?

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*A?lvarez's
account of the
four months he
spends trekking
from Canada to
Guatemala
alongside
Native
Americans
representing
nine tribes,
all of whom are
seeking*

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*brighter
futures through
running, self-e
xploration, and
renewed
relationships
with the land
they've
traversed."*

*—Runner's
World, Best New
Running Books
of 2020 "An*

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*anthem to the
landscape that
holds our
identities and
traumas, and
its profound
power to heal
them."*

*—Francisco
Cantu?, author
of The Line
Becomes a River
The author*

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*takes us on a
painful but unc
ompromisingly
authentic
social and
psychological
journey.*

*Physically we
move from the
most*

*impoverished
barrios of*

Ciudad Juarez

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*to the power
centers of the
American
business world;
psychologically
we trace the
unsentimental
education of an
ingenuous and
noble, albeit
streetwise,
enfant sauvage
of the Mexican*

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subproletariat.

Before Chicano

A Mexican

American Novel

and Its Tragic

Plot

Race and Racism

in Literature

Pocho

The Chicano

Image of the

Southwest

Reading (in)

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Chicano/a

Literature

Ends of Assimilation
examines how
Chicano literature
imagines the
conditions and costs
of cultural change,
arguing that its
thematic
preoccupation with
assimilation
illuminates the function
of literature. John Alba

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Cutler shows how mid-century sociologists advanced a model of assimilation that ignored the interlinking of race, gender, and sexuality and characterized American culture as homogeneous, stable, and exceptional. He demonstrates how Chicano literary works from the postwar

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period to the present understand culture as dynamic and self-consciously promote literature as a medium for influencing the direction of cultural change. With original analyses of works by canonical and noncanonical writers--from Américo Paredes, Sandra Cisneros, and Jimmy

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Santiago Baca to Estela Portillo Trambley, Alfredo Vea, and Patricia Santana--Ends of Assimilation demands that we reevaluate assimilation, literature, and the very language we use to talk about culture.

This book blends biography, history, and literary criticism in its

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analysis of Pocho (1959), José Antonio Villarreal's evocative and semi-autobiographical novel about Richard Rubio, a Mexican American youth raised in a pastoral community in central California where people self-identified according to race, ethnicity, or religious affiliation.

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Richard is the son of an Indigenous Maya mother and a Mexican, fair-skin father who fought in the 1910 Mexican Revolution as a cavalryman, placing Richard outside the town's imposed and regulated ethnic identities. In spite of his varied ancestry, his American birth, and his probing

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intelligence, Richard's Indigenous appearance casts him as a social outsider. Pocho was written over a nine-year period of vigorous creativity, and with Villarreal's power of recall and imagination at their prime. In writing his inaugural novel, Villarreal drew inspiration from

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modern narratives (paintings, novels, films), and from ancient Greek tragedy to create a Mexican American version of its classical drama ancestor. This book's critical approach to Villarreal's literary work is intelligibly written so as to be of access to a broad and all-inclusive

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readership and institutions, from college and university professors, public libraries, and the general reader to students of US, Mexican American, and world literatures. The issue of immigration is one of the most hotly debated topics in the national arena, with everyone

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from right-wing pundits like Sarah Palin to alternative rockers like Zack de la Rocha offering their opinion. The traditional immigrant narrative that gained popularity in the nineteenth and twentieth centuries continues to be used today in describing the process of the "Americanization" of

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immigrants. Yet rather than acting as an accurate representation of immigrant experiences, this common narrative of the "American Dream" attempts to ideologically contain those experiences within a story line that promotes the idea of achieving success

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through hard work and perseverance. In Domestic Disturbances, Irene Mata dispels the myth of the "shining city on the hill" and reveals the central truth of hidden exploitation that underlies the great majority of Chicana/Latina immigrant stories. Influenced by the

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works of Latina
cultural producers and
the growing
interdisciplinary field of
scholarship on gender,
immigration, and
labor, *Domestic
Disturbances* suggests
a new framework for
looking at these
immigrant and migrant
stories, not as a
continuation of a
literary tradition, but

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instead as a specific Latina genealogy of immigrant narratives that more closely engage with the contemporary conditions of immigration. Through examination of multiple genres including film, theatre, and art, as well as current civil rights movements such as

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the mobilization around the DREAM Act, Mata illustrates the prevalence of the immigrant narrative in popular culture and the oppositional possibilities of alternative stories. A Spanish-speaking Californian struggles for self-illumination during the Depression Era

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Race Characters
We Came All the Way
from Cuba So You
Could Dress Like
This?
Daze of the Dead

en español
The Dialectics of
Difference
Originally
published in 1928,
and written by
journalist Daniel

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Venegas, Las aventuras de Don Chipote is an unknown classic of American literature, dealing with the phenomenon that has made this nation great: immigration. It is the bittersweet tale of a greenhorn who abandons his plot

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of land (and a shack full of children) in Mexico to come to the United States and sweep the gold up from the streets. Together with his faithful companions, a tramp named Policarpo and a dog called Skinenbones. Don

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Chipote (whose name means "bump on the head") stumbles from one misadventure to another. Along the way, we learn what the Southwest was like during the 1920s: how Mexican laborers were treated like beasts of burden,

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and how they became targets for every shyster and lowlife looking to make a quick buck. The author, himself a former immigrant laborer, spins his tale using the Chicano vernacular of the time. Full of folklore and local color, Don Chipote is a must-read for

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scholars, students, and all who would become acquainted with the historical and economic roots, as well as with the humor, of the Southwestern Hispanic community.

Ethriam Cash Brammer, a young poet and scholar, provides a faithful

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English translation, while Dr. Nicolás Kanellos offers an accessible, well-documented introduction to this important novel in 1984.

In struggling to retain their cultural unity, the Mexican-American communities of the American

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Southwest in the nineteenth and twentieth centuries have produced a significant body of literature. Chicano Narrative examines representative narratives--including the novel, short story, narrative verse, and autobiography--that have been

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excluded from the American canon. Flying Blue Tacos is a hilarious collection of insightful observations made by the main character, Hector Gonzalez, regarding his Mexican-American culture. Hector is a college student

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who is interested in entering an art contest at the university in order to try and win the thousand dollars first place prize. He is torn between entering a "typical" Mexican-American painting (skulls, farm workers, La Virgen de

Guadalupe,

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pachucos, etc.), and a more universal, abstract painting. As he contemplates which of the two paintings to enter, he weighs in on many topics familiar to most Mexican-Americans, such as: Tired of Hearing "Sí Se Puede" all of

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the Time - Its been used in everything from immigration rallies to high school pep-rallies to my aunt yelling enthusiastically at her 2-year-old son ~ Sí se puede! ~ Sí se puede!... as he sat on the toilet trying to take a crap after being constipated for a

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couple of days.

Trick-or-Treating in the Rich White Neighborhoods - Once in a while, someone would screw up and answer, "Sí, it's yo--Yenifer." But for the most part, they had no idea they were handing out candy to Hectors, Pablos, Marias, and

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Yenifers and not to
Billys, Toms, Pattys
and Jennifers.

Defining the Term
"Chicano" - ...if
someone thinks
he's a Chicano,
then he's a
Chicano. Besides,
there's no Chicano
Kennel Club
sending out
Certificates of
Authenticity or

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pedigree papers showing someone is a purebred Chicano. Mexican's Favorite Type of Therapy - Denial Therapy is the preferred method of therapy for Mexicans. It's much better than Cognitive Behavioral Therapy or Psychoanalysis

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Therapy because it doesn't require seeing anyone with an advanced degree, there isn't a co-payment to make at the end of a session, the hours are flexible, and it's free. Denial Therapy may not fix the issue at hand, but it makes it bearable for at

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least one more day. Flying Blue Tacos will keep the readers laughing throughout the book. As the cover states: It's a Stand-Up Routine in Literary Form. In the tragicomic novel, *We Happy Few*, internationally recognized author Rolando Hinojosa

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takes us inside the politics of a tumultuous university campus set in a quiet university town on the Texas-Mexico border. The chaotic politics of faculty promotions and tenure, the zany protests of a student group representing the

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majority Mexican-American ethnic group on campus, and the complex work of a search committee to replace a high-level university administrator unfold at Belken State University in Klail City, Texas. From the offices of deans and

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professors to those of familiar power brokers such as banker Arnold ñNoddyî Perkins and police chief Rafe Buenrostro, and even to the State House in Austin, Hinojosa sets up a beguiling game of life□and death. Racism and political

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machinations raise the stakes in the battle for the future of the university, the outcome of which will decide the fate of the faculty, staff, and especially the students, who place their hope for advancement in education. With We Happy Few,

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Hinojosa once again invites readers to observe the goings-on in his quixotic literary landscape, which the New York Times compared to Gabriel Garc a M rquez's Macondo and William Faulkner's Yoknapatawpha. Life in Search of

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Readers

Domestic

Disturbances

A Mexicotexan

Novel

Citizenship and the

Making of Mexican

American

Manhood,

1848-1959

We Happy Few

The Formation of

Chicano Literature

A vexed figure

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*inhabits U.S.
literature and
culture: the
visibly
racialized
immigrant who
disavows
minority
identity and
embraces the
American dream.
Such figures
are potent and*

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*controversial,
for they
promise to
expiate racial
violence and
perpetuate an
exceptionalist
ideal of
America. Swati
Rana grapples
with these
figures,
building on*

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*studies of
literary
character and
racial form.
Rana offers a
new way to view
characterization through
racialization
that creates a
fuller social
reading of
race. Situated*

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*in a nascent
period of
ethnic
identification
from 1900 to
1960, this book
focuses on
immigrant
writers who do
not fit neatly
into a resistan
ce-based model
of ethnic*

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literature.

*Writings by
Paule Marshall,
Ameen Rihani,
Dalip Singh
Saund, Jose
Garcia Villa,
and Jose
Antonio
Villarreal
symbolize
different
aspects of the*

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American dream, from individualism to imperialism, assimilation to upward mobility. The dynamics of characterization are also those of contestation, Rana argues.

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Analyzing the interrelation of persona and personhood, Race Characters presents an original method of comparison, revealing how the protagonist of the American dream is socially

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constrained and structurally driven.

Written by a Mexican-American woman and her coauthor during the 1930s and 1940s,

Caballero remained

unprinted and unavailable to

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*the public for
over 50 years.
The novel
examines the
impact of the
1846-48 war
with Mexico on
a tejano family
and
particularly on
Mexican women.
Paper edition
(unseen),*

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\$19.95.

*Annotation
copyright by
Book News,
Inc., Portland,
OR*

*This critically
acclaimed play
by Luis Valdez
cracks open the
depiction of
Chicanos on
stage,*

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challenging viewers to revisit a troubled moment in our nation's history. From the moment the myth-infused character El Pachuco burst onto the stage, cutting his way through the

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*drop curtain
with a
switchblade,
Luis Valdez
spurred a
revolution in
Chicano
theater.
Focusing on the
events
surrounding the
Sleepy Lagoon
Murder Trial of*

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*1942 and the
ensuing Zoot
Suit Riots that
turned Los
Angeles into a
bloody war
zone, this is a
gritty and
vivid depiction
of the
horrificing
violence and
racism suffered*

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*by young
Mexican
Americans on
the home front
during World
War II.
Valdez's cadre
of young urban
characters
struggle with
the stereotypes
and
generalizations*

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*of America's
dominant
culture, the
questions of
assimilation
and patriotism,
and a desire to
rebel against
the mainstream
pressures that
threaten to
wipe them out.
Experimenting*

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*with brash
forms of
narration, pop
culture of the
war era, and
complex charact
erizations,
this
quintessential
exploration of
the Mexican-
American
experience in*

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the United States during the 1940s was the first, and only, Chicano play to open on Broadway. This collection contains three of playwright and screenwriter Luis Valdez's

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*most important
and recognized
plays: Zoot
Suit, Bandido!
and I Don't
Have to Show
You No Stinking
Badges. The
anthology also
includes an
introduction by
noted theater
critic Dr.*

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Jorge Huerta of the University of California-San Diego. Luis Valdez, the most recognized and celebrated Hispanic playwright of our times, is the director of the famous farm-worker theater,

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El Teatro

Campesino.

*A sweeping,
multifaceted
tale of a young
Native American
pulled between
the cherished
traditions of a
heritage on the
brink of
extinction and
an encroaching*

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*white culture,
Gardens in the
Dunes is the
powerful story
of one woman's
quest to
reconcile two
worlds that are
diametrically
opposed. At the
center of this
struggle is
Indigo, who is*

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*ripped from her
tribe, the Sand
Lizard people,
by white
soldiers who
destroy her
home and
family. Placed
in a government
school to learn
the ways of a
white child,
Indigo is*

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*rescued by the
kind-hearted
Hattie and her
worldly
husband,
Edward, who
undertake to
transform this
complex,
spirited girl
into a "proper"
young lady. Bit
by bit, and*

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*through a
wondrous
journey that
spans the
European
continent,
traipses
through the
jungles of
Brazil, and
returns to the
rich desert of
Southwest*

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*America, Indigo
bridges the gap
between the two
forces in her
life and
teaches her
adoptive
parents as much
as, if not more
than, she
learns from
them.*

...y no se lo

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*trago la tierra
/ ...And the
Earth Did Not
Devour Him
A Historical
Novel
Zoot Suit &
Other Plays
Ethnic
Literature and
the Figure of
the American
Dream*

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*The Dissolution
of the Family
in "Pocho"
Compared to
"Mona in the
Promised Land"
Ends of
Assimilation*

A perilous voyage to
the magic land of
Occo, inhabited by
hospitable farmers,
marauding cannibals

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and mysterious fey people, transforms a youngboy into a man. Originally published in hardcover in 2019 by Alfred A. Knopf. Achy Obejas writes stories about uprooted people. Some, like herself, are Latino immigrants and lesbians; others are men (gay and

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straight), people with AIDS, addicts, people living marginally, just surviving. As omniscient narrator to her characters' lives, Obejas generously delves into her own memories of exile and alienation to tell stories about women and men who struggle for

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wholeness and love.
Seminar paper from
the year 2006 in the
subject English
Language and
Literature Studies -
Literature, grade:
2,3, University of
Freiburg, course:
Ethnic Novel in
American Literature,
language: English,
abstract: Index I.
Introduction 1 II.

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“Pocho” 2.1

Background to the
Novel 2 2.2

Territorial Obscurity
2 2.3 Education 4 2.4

Richard’s Relation to
his Parents 4 2.5 The

Dissolution of the
Family 6 III. “Mona

in the Promised
Land” 9 3.1

Background to the
Novel 9 3.2 Mona’s

Relation to her

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Parents 9 IV.

Conclusion 13 V.

Bibliography I.

Introduction This term paper deals with two pieces of American immigrant literature of different culture, political background, time and setting. The novel "Pocho" by Jose Antonio Villareal published in 1959

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was the first Chicano novel. It was written primarily for an Anglo- American audience in order to explain the life of a “Pocho”. Villareal wrote the novel without any guideline as no one had entered this “political vacuum” before.¹ The novel “Mona in the

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Promised Land” by the Chinese-American writer Gish Jen published in 1996 introduces us into the multicultural life of the predominantly Jewish New York suburb of Scarshill in 1968. I will show in this term paper that despite the many differences in the

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two novels there also are many commonalities and parallels what life and the problems between the two protagonists and their parents concerns. I will furthermore try to present in detail that the familiar sorrow in both novels is closely connected

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with the complex conflict of generations within two cultures, as well as the protagonist's search for identity that results from this. In the first part I will analyze Richard's changing relationship towards his parents. In the second part I will show that also Mona

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despite her completely different background and environment faces similar problems which finally lead to the break up with predominantly her mother. Furthermore I will expose that Mona and Richard share common interests and ways. At the end of my

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work I will finally compare the parallels but also show differences between the two novels. II. "Pocho"
2.1 Background to the Novel The term "Pocho" is an expression for a Mexican who is born and raised in the United States. It is used with an abusive

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connotation to describe Mexican Americans in the USA. "Pochos" are often perceived by Mexicans to be badly-educated and without a proper sense of culture. Jose Antonio Villarreal's novel "Pocho" is set after the Mexican Revolution of 1910 when millions of

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Mexicans migrated to the USA in order to get work by the so-called first “Bracero-Program”. [...]

Bless Me, Ultima

Rain of Gold

Spilling the Beans in Chicanolandia

The Adventures of

Don Chipote, or,

When Parrots Breast-Feed

~ a Collection of

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Stories ~

José Antonio
Villarreal and Pocho
*Fictionalized
account of a
Mexican family's
experiences in
the United
States.*

*Before his
mysterious
disappearance
and probable
death in 1971,*

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Oscar Zeta
Acosta was
famous as a
Robin Hood
Chicano lawyer
and notorious as
the real-life
model for Hunter
S. Thompson's
"Dr. Gonzo," a
fat, pugnacious
attorney with a
gargantuan
appetite for

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*food, drugs, and
life on the
edge. Written
with uninhibited
candor and manic
energy, this
book is Acosta's
own account of
coming of age as
a Chicano in the
psychedelic
sixties, of
taking on
impossible cases*

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*while breaking
all tile rules
of courtroom
conduct, and of
scrambling
headlong in
search of a
personal and
cultural
identity. It is
a landmark of
contemporary His
panic-American
literature, at*

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*once ribald,
surreal, and
unmistakably
authentic.*

*In Rain of Gold,
Victor*

*Villasenor
weaves the*

*parallel stories
of two families
and two countries...bringing us
the timeless
romance between*

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*the volatile
bootlegger who
would become his
father and the
beautiful Lupe,
his mother-men
and women in
whose lives the
real and the
fantastical
exist side by
side...and in
whose hearts the
spirit to*

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*survive is
fueled by a
family's
unconditional
love.*

*Uncovers the
long history of
how Latino
manhood was
integral to the
formation of
Latino identity
In the first
ever book-length*

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*study of Latino
manhood before
the Civil Rights
Movement, Before
Chicano examines
Mexican American
print culture to
explore how
conceptions of
citizenship and
manhood
developed in the
nineteenth and
twentieth*

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centuries. The year 1848 saw both the signing of the Treaty of Guadalupe Hidalgo that ended the U.S. Mexican War and the year of the Seneca Falls Convention, the first organized conference on women's rights

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in the United States. These concurrent events signaled new ways of thinking about U.S.

citizenship, and placing these historical moments into conversation with the archive of Mexican

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American print culture, Varon offers an expanded temporal frame for Mexican Americans as long-standing participants in U.S. national projects. Pulling from a wide-variety of familiar and

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*lesser-known
works—from
fiction and
newspapers to
government
documents,
images, and trav
elogues—Varon
illustrates how
Mexican
Americans during
this period
envisioned
themselves as*

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U.S. citizens through cultural depictions of manhood. Before Chicano reveals how manhood offered a strategy to disparate Latino communities across the nation to imagine themselves as a

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cohesive

*whole—as Mexican
Americans—and as
political agents
in the U.S.*

*Though the Civil
Rights Movement
is typically
recognized as
the origin point
for the study of
Latino culture,
Varon pushes us
to consider an*

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*intellectual
history that far
predates the
late twentieth
century, one
that is both
national and
transnational.
He expands our
framework for
imagining
Latinos'
relationship to
the U.S. and to*

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*a past that is
often left
behind.*

*The Education of
Richard*

Rodriguez

Flying Blue

Tacos

Limited Edition:

An El Muerto

Graphic Novel

Caballero

Stories

The Garden of

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Allah

***The Garden of
Allah in
Hollywood was a
prison and a
playground, a
sanctuary and a
glorified
whorehouse,
where the greats
of Hollywood's
golden years***

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***could carry on
their private lives
unobserved by
the public eye.
From American
Book Award-
winning author
Ana Castillo
comes a
suspenseful,
moving novel
about a***

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***sensuous, smart,
and fiercely
independent
woman. Eking
out a living as a
teacher's aide in
a small New
Mexican border
town, Tía Regina
is also raising
her teenage
nephew, Gabo, a***

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hardworking boy who has entered the country illegally and aspires to the priesthood. When Gabo's father, Rafa, disappears while crossing over from Mexico, Regina fears the worst.

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After several days of waiting and with an ominous phone call from a woman who may be connected to a smuggling ring, Regina and Gabo resolve to find Rafa. Help arrives in the form of

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***Miguel, an
amorous,
recently divorced
history teacher;
Miguel's
gregarious
abuelo Milton; a
couple of Gabo's
gangbanger
classmates; and
a priest of
wayward faith.***

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***Though their
journey is rife
with challenges
and danger, it will
serve as a
remarkable
testament to
family bonds,
cultural pride,
and the human
experience***
Praise for The

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***Guardians
NAMED ONE OF
THE BEST
BOOKS OF THE
YEAR BY THE
CHICAGO
TRIBUNE “An
always skilled
storyteller,
[Castillo]
grounds her
writing in . . .***

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***humor, love,
suspense and
heartache—that
draw the reader
in.” –Chicago
Sunday Sun-
Times “A
rollicking read,
with jokes and
suspense and joy
rides and hearts
breaking . . . This***

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Villarreal Pocho

smart, passionate novel deserves a wide audience.”

–Los Angeles

Times “What

drives the novel

is its chorus of

characters, all, in

their own way,

witnesses and

guardian angels.

In the end,

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***Castillo's
unmistakable
voice—earthy,
impassioned,
weaving a 'hybrid
vocabulary for a
hybrid people'—is
the book's
greatest
revelation.”
—Time Out New
York “A***

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***wonderful novel .
.. Castillo's most
important
accomplishment
in The Guardians
is to give a
unique literary
voice to
questions about
what makes up a
'family.' ” –El
Paso Times “A***

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***moving book that
is both intimate
and epic in its
narrative.”***

***–Oscar Hijuelos,
author of The
Mambo Kings
Play Songs of
Love***

***A mysterious
plague is
decimating the***

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***population of
colonial Mexico.
One of His
Majesty's highest
physicians is
dispatched from
Spain to bring the
latest advances
in medical
science to the
backward
peoples of the***

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***New World
capital. Here
begins the
cyclical tale of
man battling the
unknown, of
science
confronting the
eternally
indifferent forces
of nature.
Morales takes us***

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***on a trip through
ancient and
future
civilizations,
through exotic
but all-too-
familiar cultures,
to a final
confrontation
with our own
ethics and world
views. In later***

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***chapters, the
colonial
physician finds
his successors
as they once
again engage in
life or death
struggles,
attempting to
balance their own
hopes, desires
and loves with***

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***the good society
and the state.
Book II of the
novel takes place
in modern-day
southern
California, and
Book III in a
futuristic
technocratic
confederation
known as Lamex.***

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In the tradition of Latin American born novelist, Alejandro Morales is one of the finest representatives of magic realism in the English language. In The Rag Doll Plagues, Morales creates a

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***many layered
fictional world,
taking us on an
entertaining and t
hought-
provoking safari
thorough lands,
times, peoples
and ideas never
before
encountered or
presented in this***

manner. But ultimately, this valuable trip leads to a reacquaintance with our own society and its moral vision. In the past decades, children of immigrants have drawn

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increased

attention not only

in press and

media, but also in

a number of

academic fields,

among them

sociology,

history, or

ethnology.

Surprisingly,

literary and

***cultural studies
have been
somewhat more
reluctant to
approach the
topic. While there
is work on
individual
authors or, at the
very most,
particular ethnic
groups,***

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***comparative
approaches are
rare. This
monograph aims
to amend this. It
provides an
extensive
discussion of US-
American
literature about
children of
immigrants,***

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***comparing
different authors,
different ethnic
groups and
different literary
and historical
contexts.***

***A 6,000-Mile
Marathon
Through North
America's Stolen
Land***

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***Autobiography of
a Brown Buffalo
Re-Imagining
Narratives of
Gender, Labor,
and Immigration
Conversations
with Writers and
Artists***

The Lost Land

The Rag Doll

Plagues

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***Pocho: En
Español Anchor
Since colonial
times, Chicano/a
literature has
varied with the
authors'
assumptions
about the class
and gender of
their audiences,
the linguistic***

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***choices
available for
literary
communication,
the geographic
mobility of
writers and
readers, and the
tastes they may
have acquired in
Mexico or other
countries. In***

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this

***examination of
Chicano/a
literature,
Manuel M.
Martn-Rodrguez
analyzes the
ways it connects
with and is
shaped by the
interaction with
its audiences.***

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***Motivated by a
Toms Rivera
essay from
1971, "Into the
Labyrinth: The
Chicano in
Literature,"
Martn-Rodrguez
began
collecting,
researching,
and examining***

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***Chicano/a
literature. He
soon
determined that
a work of
literature
without a reader
has no real
existence and,
specifically,
Chicano/a
literature has***

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been defined as much by its readers as by its authors. Martn-Rodrguez begins this writing with an examination of the Chicano movement of the 1960s and 1970s, when the

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***creation of
Chicano-owned
or controlled
publishing
enterprises
made possible a
surge of
Chicano/a
literature at the
national level.
He then
concentrates on***

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***Chicana
literature and
"engendering"
the reader and
on linguistic and
marketing
strategies for a
multicultural
readership.
Finally, Martn-
Rodrguez
provides a very***

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***thorough list of
Chicano/a
literature which
he studied and
he recommends
for the reader to
consider.***

Jose Antonio

Villarreal

***illuminates here
the world of
pochos,***

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***Americans
whose parents
come to the
United States
from Mexico.
Set in
Depression-era
California, the
novel focuses
on Richard, a
young pocho
who***

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experiences the intense conflict between loyalty to the traditions of his family's past and attraction to new ideas.

Richard's struggle to achieve adulthood as a

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***young man
influenced by
two worlds
reveals both the
uniqueness of
the Mexican-
American
experiences and
its common ties
with the
struggles of all
Americans--wha***

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***tever their past.
Hunger of
Memory is the
story of Mexican-
American
Richard
Rodriguez, who
begins his
schooling in
Sacramento,
California,
knowing just 50***

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***words of
English, and
concludes his
university
studies in the
stately quiet of
the reading
room of the
British Museum.
Here is the
poignant
journey of a***

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“minority student” who pays the cost of his social assimilation and academic success with a painful alienation — from his past, his parents, his culture — and so

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***describes the
high price of
“making it” in
middle-class
America.***

***Provocative in
its positions on
affirmative
action and
bilingual
education,
Hunger of***

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***Memory is a
powerful
political
statement, a
profound study
of the
importance of
language ... and
the moving,
intimate
portrait of a boy
struggling to***

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***become a man.
Gardens in the
Dunes
Hunger of
Memory
Where We Come
from
The Guardians
Coyote Blue
A Novel***

From master of
subversive humor

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Christopher Moore
comes a quirky,
irreverent novel of
love, myth,
metaphysics, outlaw
biking, angst, and
outrageous
redemption. As a
boy, he was Samson
Hunts Alone—until a
deadly
misunderstanding

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with the law forced
him to flee the Crow
reservation at age
fifteen. Today he is
Samuel Hunter, a
successful Santa
Barbara insurance
salesman with a
Mercedes, a condo,
and a hollow,
invented life. Then
one day, destiny

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offers him the dangerous gift of love—in the exquisite form of Calliope Kincaid—and a curse in the unheralded appearance of an ancient god by the name of Coyote. Coyote, the trickster, has arrived to reawaken the

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mystical storyteller
within Sam...and to
seriously screw up
his existence in the
process.

Analyzes prejudice
as a literary theme in
a selection of
noteworthy works,
including
discrimination
against African

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Americans, Mexican
Americans, and
Native Americans.
A bildungsroman
about a young
Mexican-American
boy, Antonio, in a
New Mexican
village during the
1940s. He faces a
choice that will
determine the course

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of his entire life: to follow his father's family's nomadic lifestyle, or to settle down to agriculture as his mother's family has done.

El Muerto the Aztec Zombie appears in his first graphic novel, featuring an all-new retelling of

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his classic origin story! Born on Nov 2, el Dia de Los Muertos, Juan Diego de La Muerte is destined for the adventure of a lifetime. On his 21st birthday he is killed in a car accident, sending him to the Mictlan, the land of

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the dead. Once there, he is sacrificed and resurrected by the gods of Death and Destiny, endowing him with miraculous abilities and an unknown mission.

Returned to Earth one year later, Diego is drawn to Mexico, where he soon finds

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himself at

Mondragon's Circus
and Festival of
Freaks. New
friendships ensue, as
does unspeakable
inhumanity, all
while grand cosmic
forces hover around
him! Don't miss this
limited Advance
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Villarreal Pocho
featuring cover

artwork exclusive to
this edition.

Originally created in
1998 by cartoonist
Javier Hernandez, El
Muerto made the
leap from
independent comic
book to live action
film in 2007, starring
Wilmer Valderrama,

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Angie Cepeda, Joel
David Moore, Tony
Plana and Michael
Parks. Now El
Muerto stars in his
first graphic novel!
Melting Pots &
Mosaics: Children of
Immigrants in US-
American Literature
Ni de Aqui Ni de
Alla Or Liminal

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Space in Jose
Antonio Villarreal's
Pocho
The Fifth Horseman
George Washington
GÑmez
Chicano Narrative
Spirit Run