

(1987) by Ilene S. Goldman, "American Me" (1992) by Kathleen Newman, "Bedhead" (1990) and "El Mariachi" (1993) by Charles Ramirez Berg, and "Welcome to America's Finest Tourist Plantation" by C. Ondine Chavoya; however, there is one minor complaint.

The editors and some of the contributors are much too defensive or concerned about the appropriateness of terms such as "Latino," "Hispanic," "Latino media arts," and so-on (see especially, p. xx). This defensiveness reflects a concern or enthusiasm for the theoretical and methodological approaches that are used by "post modernists" and "cultural studies" practitioners with their "deconstructions" and "discourses." However, this reader feels that the terms "Latino," "Hispanic," and "Latino media arts" will remain important as long as immigrant Latinos and/or Latinos of mixed sub-national identity remain important as an identifiable population or category in the demography and ethno-racial discourses of U.S. society. In fact, demographic projections for at least the next thirty years suggest that the Latino population will continue to grow proportionally. At the same time, the politics of the last twenty years does not encourage us to believe that ethno-racism and ethno-racial discourses in U.S. society will come to an end any time soon.

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**Tey Diana Rebolledo. *Women Singing in the Snow: A Cultural Analysis of Chicana Literature*. (Tucson: University of Arizona, 1995). 250 pp., \$16.95 paper.**

The first book-length study of the Chicana literary tradition, *Women Singing in the Snow: A Cultural Analysis of Chicana Literature* is a superb work and salient contribution to Chicana literature and criticism. A companion volume to *Infinite Divisions: An Anthology of Chicana Literature* (U of Arizona Press 1993), Rebolledo's book takes its metaphorical title from the image of Chicanas using the "blank page" as a means for channeling their creative energies despite the fact that they are often faced with "a cold, inhospitable, and unreceptive culture" (ix). As she notes, "although there have been many attempts to silence Chicanas, they have continued singing, speaking, and writing" (ix).

At the center of Rebolledo's argument is the idea that Chicana writers have gained subjectivity by using their multiple identities to create a discourse of their own. She demonstrates this point by tracing the social, cultural, and historical development of Chicana literature from

1848 to the present as well as discussing major writers' works, important myths and archetypes, and key theoretical issues. Implicit in Rebolledo's discussion is her belief that Chicana writers are equally influenced by early female Mexican writers such as Sor Juana Inés de la Cruz and Rosario Castellanos as they are by the popular and oral heritage of Mexican culture (e.g., as seen in such figures as La Llorona and La Malinche).

The volume is divided into nine chapters. The first two chapters address early Chicana literary influences, with a particular emphasis placed on New Mexican writers, Nina Otero-Warren, Cleofas Jaramillo, and Fabiola Cabeza de Baca. Chapters four and five provide an excellent explanation of the various cultural icons that pervade Chicana literature. Particularly impressive is Rebolledo's thorough discussion of Nahuatl goddess Coatlicue's evolution from earlier pre-Columbian female figures. Chapters five through eight are dedicated to tracing the construction of a Chicana identity and the development of the Chicana writing process. Describing the various ways Chicana writers are the "cooks" of their culture, Rebolledo uses this metaphor as a point of departure for discussing the complex identity politics intrinsic to Chicana writing. The final chapter explores the representation of the "wicked" woman in Chicana literature and how Chicana writers have broken taboos by writing their bodies and by transgressing into traditionally male spaces. Again, along with a detailed analysis of contemporary Chicana writing, Rebolledo highlights the extraordinary contributions of the Nahuatl culture. The volume's notes and bibliography also deserve special mention. The notes are rich with additional information and the bibliography is extensive in scope. Both serve as a valuable resource for the reader.

*Women Singing in the Snow* is a must-read for anyone interested in Chicana Studies. Ambitious in its breadth, the book succeeds in providing a strong, comprehensive approach to understanding Chicana writing. More impressive, however, is Rebolledo's personal investment in this endeavor. Throughout her analysis, it is clear that she cares deeply about her subject matter and has made an effort to bring integrity to her work. As a result, this book not only gives a much needed voice to an important yet marginalized literature, but also sets the critical framework necessary for furthering this challenge.

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