

**Transnational US Latino/a Literature:  
From the 1960s to the Twenty-First Century**

**Juanita Heredia**  
*Northern Arizona University*

**RESPONSE**

**Life on the Hyphen or Bolívar's Undying Promise**

**Brantley Nicholson**  
*Georgia College*

*Hispania* 100.5 (2017): 167–74

*Hispania* Open Access files are licensed under a  
**Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License.**



## Transnational US Latino/a Literature: From the 1960s to the Twenty-First Century



**Juanita Heredia**  
*Northern Arizona University*

**Abstract:** This essay provides a concise historical overview of US Latino/a literature from the 1960s into the twenty-first century. By tracing the evolution from its origins in small presses to major publishing houses in the United States, this literary tradition shifts from its regional and local portrayals of the Latino experience in the United States to that of transnational subjects migrating between the United States, Latin America, and beyond. This essay suggests that US Latino/a literature is no longer on the margins, but rather engages multiple geographies and histories that make these dynamic narratives part of world literature. Rather than employ a nationalist approach to the analysis of US Latino/a literature, critics in the twenty-first century use a transnational lens because it moves in various global contexts and has gained a wider readership and institutional following.

**Keywords:** feminism/femenismo, gender/género, historical novel/novela histórica, migrations/migraciones, transnational hemispheric literature/literatura transnacional hemisférica, US Latino/a literature/literatura latina estadounidense

Born or raised in the United States and educated in an English-speaking school system, US Latino/a authors come from a hybrid cultural background. While they have developed a cultural knowledge from their Latin American parentage/heritage, they have also been exposed to the Spanish language to different degrees of understanding. Even though US Latino/a literature has been published primarily in English since the 1960s, the authors bring their cultural heritage from Latin America to add to their US experiences in these texts. In the post-2000 period, US Latino/a literature has taken a transnational turn by expanding the literary canon of the Americas, which includes both Latin American and US literatures. They do not espouse one national dimension in their narratives, but rather demonstrate transnational migrations between multiple literary traditions. In *Transnational Latina Narratives in the Twenty-first Century: The Politics of Gender, Race and Migrations*, Juanita Heredia maintains that the historical narratives and memoirs published in the first decade of the twenty-first century exemplify a shift where the transnational migrations not only consist of traveling to the United States as a final destination but also voyages of return. Border crossings are taking place from the heritage/homeland in Latin America to the United States and other parts of the world; yet, the authors are also capturing a return to Latin America through physical journeys, memories, or maintaining cultural and social practices, for example through Latin American film, music, and spirituality, in the United States. Thus, US Latino/a literature enters a new literary phase that places the authors in dialogue with world literature.

With the growing demographics of Latinos/as in the United States, many new literary voices have emerged and diversified the publishing world to broaden the existing canon of US Latino/a authors. In addition to the more established groups such as Chicano/a, Puerto Rican, and Cuban American literary traditions, one must now pay attention to authors with roots in

Central American (e.g., Héctor Tobar), Dominican (e.g., Junot Díaz), and South American (e.g., Daniel Alarcón) diasporas. These authors have not only garnered prizes such as the Pulitzer and the MacArthur fellowship in the United States, but they also earned critical acclaim in their countries of origin/heritage. Women authors such as Chicana Sandra Cisneros (*Caramelo*), Peruvian American Marie Arana (*Bolívar: American Liberator*), and Panamanian American Cristina Henríquez (*The World in Half*) have also been crucial in expanding the canon in a hemispheric context, particularly in the genres of historical novels and biographies. Due to the reception by mainstream publishing houses, national fellowships, and literary prizes bestowed upon US Latinos/as, the authors have gained exposure and opportunities to commit themselves more fully to careers as literary writers.

In the introduction to *The Routledge Companion to Latino/a Literature*, Frances Aparicio and Suzanne Bost maintain that US Latino/a literature is a product of various cross-cultural circuits that are consequences of conquests that began in the colonial period in the fifteenth century when Europeans landed in the Americas. This historical phenomenon resulted in the creation of a *mestizaje* or hybrid culture that formed the identity of Latin Americans and thus, Latinos/as in the United States. The critics further explain that during the civil rights movements of the 1960s, the two largest US Latino groups, Chicanos and Puerto Ricans, began to gain visibility in society as they struggled to achieve social equity in education, health, and the labor force after years of subjugation to colonization since the nineteenth century (e.g., The Treaty of Guadalupe of 1848 and the Spanish American War of 1898). As a consequence, these two groups made their presence known with their literary voices, especially in poetry and theatre, forms of vernacular literature popular among community members as well as university students. While Chicano Luis Valdez's *El Teatro Campesino* represented the plight of Mexican farmworkers in California in the 1960s, Miguel Algarín's *Nuyorican Poets Café* recovered the urban experiences of Puerto Ricans living in poverty in New York City in the 1970s. Novelists Tomás Rivera, Rudolfo Anaya, Piri Thomas, as well as the playwright Miguel Piñero exemplified a cultural pride and toasted a cultural nationalism in their texts derived from their specific heritages and regions in the southwest or east coast in the United States that predominated for decades in small editorial venues.

In the 1980s, US Latino/a literature reached another important moment as more women writers emerged on the literary scene within smaller publishing houses such as Arte Público Press, Bilingual Press and Third Woman. The anthology *This Bridge Called My Back: Writings by Radical Women of Color*, coedited by Chicana authors Cherríe Moraga and Gloria Anzaldúa, revealed the significance of autobiographical and critical writings by US ethnic women, in particular Latinas. In the coedited *Cuentos: Stories by Latinas*, Puerto Rican Alma Gómez, Cherríe Moraga, and Chilean American Mariana Romo-Carmona further expanded the literary voices of US Latinas in the short fiction and testimonial writings. In this decade, Chicana authors such as Sandra Cisneros, Denise Chávez, and Helena María Viramontes along with Puerto Ricans Judith Ortiz Cofer and Nicholasa Mohr (who actually began to publish in the 1970s) demonstrated a feminist perspective in their *bildungsroman* narratives that differed from previous generations where women were hardly taken seriously as writers due to patriarchal constraints. The authors portrayed their female characters with more agency and autonomy. The narratives produced by women in this decade were largely situated within the borders of the United States, be it in small towns or urban spaces.

By the 1990s, US Latino/a authors such as Sandra Cisneros shifted from small presses to east coast mainstream publishing houses with the publication of her short fiction collection *Woman Hollering Creek and Other Stories* earning a wider readership. US Latino/a literature also diversified more to include authors of Cuban and Dominican descent in the mainstream in the fiction by Julia Alvarez, Junot Díaz, Cristina García, and Oscar Hijuelos, who would become the first US Latino to win the Pulitzer Prize for his novel *The Mambo Kings Play Songs of Love* in 1990. In this decade, US Latino/a authors received critical acclaim at the national level and international recognition through Spanish translations. One also witnessed the rise of super

star authors such as Cisneros, Alvarez, García, Hijuelos, Díaz, and new ones such as Puerto Rican Esmeralda Santiago and Guatemalan Americans, Héctor Tóbar and Francisco Goldman. This decade illustrates an important transition where authors will now situate their narratives in global contexts distant from the regional locations of earlier decades.

In the post-2000 period, US Latino/a literature reached a new milestone with the emergence of a wider array of authors from virtually all of the Latin American diasporas, especially those of Central American and South American backgrounds. US Latino/a literature also encompasses various geographies and temporalities that reach beyond the Americas to spaces such as Africa, Asia, and Europe. This literature, which breaks national boundaries and takes on a global dimension, places its authors within the larger scope of world literature. Furthermore, Junot Díaz becomes the second US Latino author to earn a Pulitzer Prize for his novel *The Brief Wondrous Life of Oscar Wao* in 2008.

Transnational Latino/a narratives differentiate from previous decades because they provide more cultural, social, and historical contexts that explain the reasons for departure from the heritage/homeland. To understand US Latino/a literature in the twenty-first century, one must pay attention to multiple geographies and histories within the narratives, elements that often reveal the circumstances under which the protagonist and the family had to migrate across nations and continents. The motives for leaving may be economic, social, or political ones that determined the migration patterns for each national heritage. The United States had a distinct relationship with each Latin American nation that influenced each transnational migration. Furthermore, all readers can learn to appreciate the uniqueness of each Latino group in the United States and its contributions to the expanding field of transnational Latino/a literature and culture rather than perceive all US Latinos/as as a homogeneous group. The United States played a decisive role in the governments of many Latin American nations, be it the building of the Panama Canal, the Mexican Revolution of 1910 that affected border crossings into the United States, the Cuban Revolution of 1959 that triggered exiles into the United States, the Trujillo dictatorship that lasted thirty years in the Dominican Republic, and the civil wars that took place in Central America and in South America in the 1980s, to mention a few. Numerous narratives also incorporate a genealogical component in a transnational context. One only needs to examine the historical narratives such as Sandra Cisneros's *Caramelo*, Junot Díaz's *The Brief Wondrous Life of Oscar Wao*, Daniel Alarcón's *Lost City Radio*, Achy Obejas's *Days of Awe*, Angie Cruz's *Let It Rain Coffee*, Cristina García's *Monkey Hunting*, Nelly Rosario's *Songs of the Water Saints*, Kathleen de Azevedo's *Samba Dreamers*, Cristina Henríquez's *The World in Half*, Carolina de Robertis' *The Invisible Mountain*, and Sergio Waisman's *Irse*. Furthermore, transnational Latino/a memoirs have also made an indelible mark on world literature with examples such as Marie Arana's *American Chica*, Marta Moreno Vega's *When the Spirits Dance Mambo: Growing Up Nuyorican in El Barrio*, Oscar Hijuelos's *Thoughts Without Cigarettes*, and Daisy Hernández's *A Cup of Water Under My Bed*. Historical biographies such as Jaime Manrique's *Our Lives Are the Rivers* and Marie Arana's *Bolívar: American Liberator* have also earned critical acclaim and honors for recovering historical figures from the nineteenth century. Francisco Goldman's *The Interior Circuit: A Mexico City Chronicle* and Héctor Tobar's *Deep Down Dark: The Untold Stories of 33 Men Buried in a Chilean Mine, and the Miracle that Sets Them Free* combine the genres of journalism and the essay to move US Latino/a literature into a new direction as well. Furthermore, Josefina López's *Hungry Woman in Paris* and Patricia Engel's *It's Not Love, It's Just Paris* illustrate how US Latino/a authors are moving to metropolitan centers outside of the Americas such as Paris, a city with a multicultural population. These examples demonstrate how the literature has evolved from its regional origins in the 1960s to narratives in dialogue with other multicultural nations undergoing globalization in the twenty-first century.

Similar to the pioneer *The Routledge Companion* and *Transnational Latina Narratives*, the critics of US Latino/a literature play an important role in the canon by embracing a transnational approach that dialogues with Latin America as well as other world literary traditions in the

twenty-first century. In fact, some scholars (e.g., Calderón, Heredia, Machado, and Rodríguez) contributed essays to the section on canon formation in *The Routledge Companion*. Since US Latino/a literature derives from a hybrid background, the critics have also been trained in various disciplines that range from English to Spanish to American Studies and Latin American Studies, an element that exemplifies the multidisciplinary nature of this literary tradition. In *Narratives of Greater Mexico: Essays on Chicano Literary History, Genres, and Borders*, Héctor Calderón argues for a reconsideration in analyzing Chicano literature within one literary tradition. Rather than stay within the geographical boundaries of the United States, he reaches to Mexican culture and history in examining closely the transnational context of seven different authors of Mexican descent. He not only traces border crossings from Mexico to the United States, but also from the United States back to Mexico, noting a definite transnational pattern. He writes, “the field of Chicano and Chicana literature is no longer an endeavor relegated solely to regional or marginal status. This literature and its criticism are in many ways links between dissimilar cultural traditions on both sides of the international divide” (xii). Likewise, José David Saldívar takes a comparative look at the global component of different Mexican descent authors in dialogue with nineteenth century Cuban liberator and poet José Martí, and the contemporary Indian author Arundati Roy, to posit a hemispheric approach in his *Trans-Americanity: Subaltern Modernities, Global Coloniality and Cultures of Greater Mexico*. He observes, “In fact, one might even argue that the intersubjective and spatio-temporal dimensions explored by the transnational novel are also indicated in *Caramelo or Puro Cuento*” (xxv).

In *Market Aesthetics: The Purchase of the Past in Caribbean Diasporic Fiction*, Elena Machado Sáez examines an array of Pan-Caribbean diasporic texts from Britain, Canada, and the United States that negotiate the capital of market aesthetics with their commitment to social change/justice. In looking at key Latino Caribbean texts, she notes, “By reading Caribbean diasporic literature as a tradition in and of itself, we examine historical novels that are located at the intersection of the nation and the transnational, the ethnic and the postcolonial” (2). In this comparative approach, she tracks the impact that globalization on the literary aesthetics of Latino Caribbean authors who engage the past to comprehend the present and future.

Within the Central American diaspora, Ana Patricia Rodríguez employs an interdisciplinary approach in her analysis of various texts by authors of this tradition in *Dividing the Isthmus: Central American Transnational Histories, Literatures, and Cultures*. She probes into culture and history in her critical study “situationally to describe Central American texts produced in ever-shifting historical trans/national configurations” (4). In her comparative approach, she looks at the texts by authors from the mainland in Central America as much as those of the diaspora in the United States to “(re)assemble Central American narratives into transisthmian bodies of knowledge, connecting texts across nations of the region” (4). By delving into the historical and social context of the US intervention in the civil wars in Central America, Rodríguez cannot separate what happened on the mainland with the experiences of those in the diaspora, both of whom are inextricably linked across nations.

In the coedited *The ‘Other’ Latinos: Central and South Americans in the United States* (2008), José Luis Falconi and José Antonio Mazzotti capture the diversity that exists within the demographics of an exploding Latino/a population in the United States since 2000. They claim that technological advancements and resources have helped Latinos of Central and South American heritages form part of a transnational phenomenon that enables them to participate more fully in, at least, two nations, two cultures, and two languages in the United States (14). In terms of the South American diaspora, they explore the literature and cultural practices of a heterogeneity of Latinos pointing to the transnational migrations that occur within specific regions in the United States, for example Peruvian Americans in Paterson, New Jersey, and Brazilian Americans in Boston, Massachusetts. These groups now have their own diasporic literatures which speak to the increasing diversity of Latinos in the United States in the twenty-first century.

In terms of institutional recognition, critics and professional allies of transnational US Latino/a literature have established important academic conferences and committees that attest to the direction and future of this literary tradition and more broadly, the field of US Latino/a Studies. Beginning in the United States in 2013, CUNY John Jay College in New York City implemented the Biennial Latino/a Literary Theory and Criticism Conference which is a first conference of its kind dedicated solely to US Latino/a literature. In 2014, the First International Latino Studies Conference took place in Chicago with over 500 participants and many papers dedicated to transnational Latino/a literature. Under the forum executive committees of Languages, Literatures, and Cultures in the Modern Languages Association, one now finds Latina and Latino literature and culture as a committee that was inaugurated in 2015 after many years of discussion. Similar to the previous conferences in New York City and Chicago, critics deliver professional talks dedicated to the transnational Latino/a literature at the MLA. On an international level, scholars in Spain began the International Conference on Chicano Literature in 1998 that takes place biannually and includes critical conversations on transnational Latino/a literature. In 2009 the renowned Casa de las Américas in Havana, Cuba, established a Program in Latino Studies, making one of its goals the study of transnationalism. In fact, in 2015 the host scholars organized the *III Coloquio Internacional de los latinos en los Estados Unidos: Más allá de los bordes y las fronteras: transnacionalismo y creación* where they invited an array of international prominent scholars to disseminate knowledge on transnational Latino/a literature and culture. These academic endeavors prove that the scholarly interest in transnational Latino/a literature is no longer within US parameters, but has caught the attention of readers across the globe and thus, will have an impact on students and the public in general.

In the post-2000 period US Latino/a authors are producing a variety of narratives, historical novels, memoirs, and essays that transcend national borders. They engage in the circulation of communities, cultural practices, and experiences. If these authors perform a hybrid identity across many cultures and nations, then the readership in the United States, Latin America, and beyond must also embrace an understanding of living the transnational experiences that these authors have captured in their vanguard literary works. At this moment in time it is important to read and examine transnational Latino/a literature because it reflects the rich culture and history of a heterogeneous group in the United States that is having an enormous impact on every facet of US society that will continue into the twenty-first century.

## WORKS CITED

- Alarcón, Daniel. *Lost City Radio: A Novel*. New York: Harper Collins, 2007. Print.
- Arana, Marie. *American Chica: Two Worlds, One Childhood*. New York: Dial, 2001. Print.
- . *Bolívar: American Liberator*. New York: Simon, 2013. Print.
- Azevedo, Kathleen de. *Samba Dreamers*. Tucson: U of Arizona P, 2006. Print.
- Bost, Suzanne, and Frances Aparicio, eds. *The Routledge Companion of Latino/a Literature*. New York: Routledge, 2012. Print.
- Calderón, Héctor. *Narratives of Greater Mexico: Essays on Chicano Literary History, Genre, and Borders*. Austin: U of Texas P, 2004. Print.
- Cisneros, Sandra. *Woman Hollering Creek, and Other Stories*. New York: Random, 1991. Print.
- . *Caramelo, or Puro Cuento*. New York: Knopf, 2002. Print.
- Cruz, Angie. *Let It Rain Coffee*. New York: Simon, 2005. Print.
- De Robertis, Carolina. *The Invisible Mountain*. New York: Knopf, 2009. Print.
- Díaz, Junot. *The Brief Wondrous Life of Oscar Wao*. New York: Riverhead, 2007. Print.
- Engel, Patricia. *It's Not Love, It's Just Paris*. New York: Grove, 2013. Print.
- Falconi, José Luis, and José Antonio Mazzotti, eds. *The 'Other' Latinos: Central and South Americans in the United States*. Cambridge: Harvard UP, 2008. Print.
- García, Cristina. *Monkey Hunting*. New York: Knopf, 2003. Print.
- Goldman, Francisco. *The Interior Circuit: A Mexico City Chronicle*. New York: Grove, 2014. Print.

- Gómez, Alma, Cherríe Moraga, and Mariana Romo-Carmona, eds. *Cuentos: Stories by Latinas*. New York: Kitchen Table, Women of Color, 1983. Print.
- Henríquez, Cristina. *The World in Half*. New York: Riverhead, 2009. Print.
- Heredia, Juanita. *Transnational Latina Narratives in the Twenty-first Century: The Politics of Gender, Race and Migrations*. New York: Palgrave Macmillan, 2009. Print.
- Hernández, Daisy. *A Cup of Water Under My Bed: A Memoir*. Boston: Beacon, 2014. Print.
- Hijuelos, Oscar. *The Mambo Kings Play Songs of Love*. New York: Farrar, 1989. Print.
- . *Thoughts Without Cigarettes: A Memoir*. New York: Gotham, 2011. Print.
- López, Josefina. *Hungry Woman in Paris*. New York: Grand Central, 2009. Print.
- Machado Sáez, Elena. *Market Aesthetics: The Purchase of the Past in Caribbean Diasporic Fiction*. Charlottesville: U of Virginia P, 2015. Print.
- Manrique, Jaime. *Our Lives Are the Rivers*. New York: Harper Collins, 2006. Print.
- Moraga, Cherríe and Gloria Anzaldúa, eds. *This Bridge Called My Back: Writings by Radical Women of Color*. Watertown: Persephone, 1981. Print.
- Obejas, Achy. *Days of Awe*. New York: Ballantine, 2001. Print.
- Rodríguez, Ana Patricia. *Dividing the Isthmus: Central American Transnational Histories, Literatures and Cultures*. Austin: U of Texas P, 2009. Print.
- Rosario, Nelly. *Song of the Water Saints*. New York: Pantheon, 2002. Print.
- Saldívar, José David. *Trans-Americanities: Subaltern Modernities, Global Coloniality, and Cultures of Greater Mexico*. Durham: Duke UP, 2011. Print.
- Tobar, Héctor. *Deep Down Dark: The Untold Stories of 33 Men Buried in a Chilean Mine, and the Miracle that Sets Them Free*. New York: Farrar, 2014. Print.
- Vega, Marta Moreno. *When the Spirits Dance Mambo: Growing Up Nuyorican in El Barrio*. New York: Three Rivers, 2004. Print.
- Waisman, Sergio. *Irse*. Buenos Aires: Bajo La Luna, 2010. Print.

Response to “Transnational  
US Latino/a Literature: From the  
1960s to the Twenty-First Century”



## Life on the Hyphen or Bolívar’s Undying Promise

**Brantley Nicholson**  
*Georgia College*

**Keywords:** “Carta de Jamaica,” globalization/globalización, Hemispheric Studies/estudios hemisféricos, Pan-America/Panamérica, Simón Bolívar, World Literature/literatura mundial

**W**hat does a successful America look like? Is it national? Is it regional? Is it trans- or subcultural? Is it caramel, white, or brown? Is it stability? Is it fluctuation? Is it a success that stands alone? Is it an equality that belies difference?

Pertinent as they are, these questions are not new ones. In “Carta de Jamaica” of 1815, Simón Bolívar hypothesized the birth of a region that would inherit humanity, proffering antidotes to these very criteria. Borrowing from Adam Smith, and preceding G. W. F. Hegel and Marx, Bolívar was among the first of many pan-American theorists to claim that the rising tide of prosperity would raise all ships. The inevitability of the Western Hemisphere would blur all borders and bandage all wounds.

Why then, at “Carta de Jamaica’s” bicentenary, is identity politics and its cultural canon in expanse?

The article in this collection, “Transnational US Latino/a Literature: From the 1960s to the Twenty-First Century,” offers a catalogue and review of a recently booming corpus of work that proves Bolívar wrong. Ranging from recent criticism on gang and cartel Central America to Spanish speaking US literature, the uniting factor in an otherwise disparate group of writers is that it presupposes an underdog-ness that “derives from a hybrid background.”

The article sets aside a cultural block and highlights that the growing body of work, siphoned off from other literary studies, is successful in its own right. This is what unites Junot Díaz with transnational Latinas and Sandra Cisneros with Central American nomads. This analysis has been necessary for what critical theorists would call the dialectical positioning and projecting of future hope through culture, what decolonial theorists would refer to as the unearthing of the analectic, or pure underlying self, and what the layperson might simply refer to as a desire to feel represented authentically.

Is it trauma? Is it triumph?

Many world literary theorists would argue that the real moment of empowerment would come when this snapshot of framed culture is woven into the whole and shown to hold up to, if not exceed, the rigor of wider comparisons and criticism. If what is at stake is an attempt to come to terms with a tension that originates elsewhere, retreating to particularisms has its limits. Walt Whitman, William Faulkner, and Flannery O’Conner were influential for prominent Latin American writers throughout the twentieth century. The argument would hold, then, can one not presume that the writers highlighted in this article can be important to American(o/a)s of all backgrounds and still have an acute resonance?

Is it mutual understanding? Is it narcissism?

The current moment presents a discord not out of line with that of the beginning of the nineteenth century. Geographical borders may have worn away, but cultural mores and their differences, be they performative or ontological, shine as bright as they ever have. These borders that social critics as differing in opinion as Samuel Huntington and Gloria Anzaldúa have viewed as a wound, one can only hope, will become more a cardinal point to guide Americanos to understanding what has been, until now, a violent twenty first century.

For Bolívar, American success comprises a citizenry that would be “ni indio ni europeo.” He is not right two hundred years later. Will he be right two hundred years from now?

## WORKS CITED

- Anzaldúa, Gloria. *Borderlands/La Frontera*. San Francisco: Aunt Lute, 1991. Print.
- Bolívar, Simón. “Carta de Jamaica.” Buenos Aires: El Aleph, 1999. Web. 2 Mar. 2016.
- Casanova, Pascale. *The World Republic of Letters*. Cambridge: Harvard UP, 2004. Print.
- Damrosch, David. *What is World Literature?* Princeton: Princeton UP, 2003. Print.
- Dussel, Enrique. *Philosophy of Liberation*. Maryknoll: Orbis, 1985. Print.
- . *Twenty Theses on Politics*. Durham: Duke UP, 2008. Print.
- Hegel, Georg Wilhelm Friedrich. *The Phenomenology of Spirit*. Oxford: Oxford UP, 1977. Print.
- Heredia, Juanita. “Transnational US Latino/a Literature: From the 1960s to the Twenty-First Century.” *Hispania* 100.5: 167–72. 2017. Print.
- Huntington, Samuel. “The Hispanic Challenge.” *Foreign Policy*. 2009. Web. 2 Mar. 2016.
- Mignolo, Walter. *The Idea of Latin America*. Malden: Blackwell, 2005. Print.
- Milian, Claudia. *Latining America: Black-Brown Passages and the Coloring of Latino/a Studies*. Athens: U of Georgia P, 2013. Print.
- Pérez-Firmat, Gustavo. *Life on the Hyphen: The Cuban-American Way*. Austin: U of Texas P, 1994. Print.
- Riofrio, John. *Continental Shifts: Migration, Representation, and the Struggle for Justice in Latin(o) America*. Austin: U of Texas P, 2015. Print.
- Smith, Adam. “An Inquiry into the Nature and Causes of the Wealth of Nations.” Petersfield: Harriman, 2007. Print.