

Download Ebook Sirena Selena Mayra Santos Febres Pdf For Free

Sirena Selena Our Lady of the Night Urban Oracles San Juan Noir Boat People La amante de Gardel Nuestra Señora de la Noche The Cross-Dressed Caribbean Defining Arrival Daughters of the Diaspora Translocas Perspectives on the 'other America' Redefining the Image of the Afro-Puerto Rican Woman in Recent Narrative by Mayra Santos-Febres Feminist Freedom Warriors Ecofiction, Ecorealities and Slow Violence in Latin America and the Latinx World Verses and Rhymes Any Wednesday I'm Yours Fantasmas: Puerto Rican Tales of the Dead Latinx Art Island Heart Everynight Life Mundo Cruel The Translocal Papers Artists After Maria Fe en disfraz Good Hair, Bad Hair Narrative Insurrection in the Short Stories of Toni Cade Bambara, Edwidge Danticat, and Mayra Santos-Febres Pixel Flesh Bad Vibes Hispanic Caribbean Literature of Migration Mal(f)or(m)ation La expresión poética de Shirley Campbell Barr y Mayra Santos Febres Knocking on the Door of the White House A Poetics of Relation Diasporic Blackness Pelo Bueno Masculinidades y transgresiones en la obra de Mayra Santos Febres Lo Terciario / the Tertiary Bitch Planet #1 Brothers of the Gun

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Good hair, bad hair registers the author in the genealogical tree of the great Caribbean writers such as Olive Senior, Jamaica Kincaid, and Mayra Santos-Febres. The speakers of this novel, shown through fragmented monologues, become archetypical voices that intertwine in the main character as if all of them were only one. The changes of narrative perspective create metaphors of the inherent ambiguity in the Caribbean amalgam. But beyond the tension that the title could imply, this novel is the story of a woman who, in spite of her restlessness or her fears, takes control over her life. Elidio La Torre Lagares Professor, Universidad de Puerto Rico This collection explores the literary tradition of Caribbean Latino literature written in the U.S. beginning with José Martí and concluding with 2008 Pulitzer Prize winning novelist, Junot Díaz. The contributors consider the way that spatial migration in literature serves as a metaphor for gender, sexuality, racial, identity, linguistic, and national migrations. The function of dance in Latin/o American culture is the focus of the essays collected in *Everynight Life*. The contributors interpret how Latin/o culture expresses itself through dance, approaching the material from the varying perspectives of literary, cultural, dance, performance, queer, and feminist studies. Viewing dance as privileged sites of identity formation and cultural resistance in Latin/o America, *Everynight Life* translates the motion of bodies into speech, and the gestures of dance into a provocative socio-political grammar. This anthology looks at many modes of dance--including salsa, merengue, cumbia, rumba, mambo, tango, samba, and norteño--as models for the interplay of cultural memory and regional conflict. Barbara Browning's essay on capoeira, for instance, demonstrates how dance has been used as a literal form of resistance, while José Piedra explores the meanings conveyed by women of color dancing the rumba. Pieces such as Gustavo Perez Fírmát's "I Came, I Saw, I Conga'd" and Jorge Salessi's "Medics, Crooks, and Tango Queens" illustrate the lively scope of this volume's subject matter. Contributors. Barbara Browning, Celeste Fraser Delgado, Jane C. Desmond, Mayra Santos Febres, Juan Carlos Quintero Herencia, Josh Kun, Ana M. López, José Esteban Muñoz, José Piedra, Gustavo Perez Fírmát, Augusto C. Puleo, David Román, Jorge Salessi, Alberto Sandoval From internationally-acclaimed novelist Mayra Santos-Febres comes a carnal, epic novel about the life of Isabel "La Negra" Luberza--a legendary Puerto Rican madam who, by the end of World War II, became the most powerful woman on the island. Born into poverty and then abandoned by her mother, Isabel "La Negra" Luberza blossoms into a supremely sensual young woman. Obsessed with attaining aristocratic status—armed with incredible physical presence, indomitable ambition, and keen intelligence—she meets Fernando Fornarís, the man who will forever change her life. With a parcel of land given to her by her rich, white married lover, Isabel transforms herself into a hard-edged and merciless businesswoman—abandoning her own newborn son to become Puerto Rico's most feared and respected madam, a collector of society's secrets, a queen of the notorious brothel that emerges as the island's true political and economic heart. Set against the rich backdrop of the Caribbean and the United States during the tumultuous years of World War II, Mayra

Santos-Febres's *Our Lady of the Night* is a breathtaking novel of passion, power, and the devastating price of achieving everything one wishes for. "Santos-Febres and 13 other contributors of Puerto Rican heritage take full advantage of San Juan's wide range of disparities between rich and poor, weak and powerful, tourists and residents, in this fine addition to Akashic's noir anthology series." --Publishers Weekly "A welcomed addition to the publisher's popular noir series, *San Juan Noir* has the distinction of being issued in two editions, English and Spanish, to more accurately reflect the Caribbean island's bilingual culture. Editor Santos-Febres gathers a varied collection of stories she expects will 'reveal a side of Puerto Rico otherwise obscured by the tourist trade and preconception.'" -- NBC News Latino "The stories within *San Juan Noir* stare right into the face of colonialism as they examine the gaps between the city's rich and its poor, its residents and its constant flow of tourists, its colorful exterior and its gritty underbelly. This is noir with a bite, noir that enthralls with its dark tales even as it challenges the reader--do better, do better, do better." --Literary Hub "From the interiors of sleazy bars or chic resort hotels, shabby apartments and in open streets and avenues with no escape, the tales of *San Juan Noir* trace the doomed routes of their victims and villains with an acute social and tragic awareness. These journeys keep the reader transfixed and understanding this Caribbean city in entirely new ways." --Insights Akashic Books continues its groundbreaking series of original noir anthologies, launched in 2004 with *Brooklyn Noir*. Each story is set in a distinct neighborhood or location within the city of the book. Brand-new stories by: Wilfredo J. Burgos Matos, Ernesto Quiñonez, Mayra Santos-Febres, José Rabelo, Luis Negrón, Yolanda Arroyo Pizarro, Ana María Fuster Lavín, Janette Becerra, Manolo Núñez Negrón, Tere Dávila, Edmaris Carazo, Alejandro Álvarez Nieves, Charlie Vázquez, and Manuel A. Meléndez. Translated by Will Vanderhyden. From the introduction by Mayra Santos-Febres: "Puerto Rico is often portrayed as sandy beaches, casinos, luxury hotels, relaxation, and never-ending pleasure--a place that satisfies all senses and appetites. Yet the city of San Juan is much more than that. The capital of the Commonwealth of Puerto Rico is the oldest Spanish settlement in all the territories and colonies of the United States. Since Puerto Rico is economically dependent on the US, the financial downturn of 2008 hit us hard. Many Puerto Ricans have left the island, looking for a better life. Crime has risen and the black market has thrived. As in many crises, art, music, and literature have also flourished. Never before has there been so much literary production. We have responded to our crisis with many stories to tell. And, especially in these times, many of those stories are noir... I hope these stories spark your imagination, and reveal a side of Puerto Rico otherwise obscured by the tourist trade and preconceptions. Maybe it will also pique your curiosity, and you will come visit our 'pearl of the Caribbean.'" Discovered by Martha Divine in the backstreets of San Juan, picking over garbage, drugged out of his mind and singing boleros that transfix the listener, a fifteen year old hustler is transformed into Sirena Selena, a diva whose uncanny beauty and irresistible voice will be their ticket to fame and fortune. Auditioning for one of the luxury hotels in the Dominican Republic, Selena casts her spell over Hugo Graubel, one of the hotel's rich investors. Graubel is a powerful man in the Republic, married with children. Selena, determined to escape the poverty and abuse s/he suffered as a child, engages Graubel in a long seduction in this mordant, intensely lyrical tragi-comedy - part masque, part cabaret - about identity (class, race, gender) and "the hunger and desire to be other things." *Fe Verdejo*, museógrafa venezolana que está realizando un estudio en Chicago, encuentra un documento de valor incalculable relativo a esclavas negras latinoamericanas del siglo XVIII. Con ánimo de continuar la investigación, viaja a Brasil y busca el lujoso vestido que utilizó la famosa esclava Xica da Silva para integrarse en la poderosa sociedad blanca de la época. En *Xica*, Fe encuentra ecos de su propia historia como mujer negra y siente una profunda fascinación por conocer todos los recovecos de su vida. Se ve envuelta así en un asombroso viaje al pasado para descubrir no sólo el destino de la popular brasileña, sino el de otras muchas esclavas que lucharon por su libertad a pesar de todas las adversidades. *Fe en disfraz* es una novela de amor, un testimonio de mujeres valientes, un manifiesto contra la esclavitud pero, sobre todo, la historia de la redención de Fe, que logra aceptar finalmente su condición y el legado de sus antepasados. Mayra Santos-Febres se consolida una vez más como la voz literaria que reivindica la diferencia racial en el Caribe y en el

mundo. Photographs and narratives of artists on the island of Puerto Rico regarding the effect of the hurricanes Irma and Maria on their lives and work. Catalog of the exhibit Artists After Maria. \$5 from the sale of each book will be donated to organizations in Puerto Rico that support artists and the arts in poor communities. "1935. La llegada de Gardel a Puerto Rico causa un sorprendente revuelo. El Zorzal Criollo enamora a los isleños con su caalida y melancaolica voz hasta que su exitosa gira se ve interrumpida por un intempestivo problema de salud. El azar caprichoso elige a Micaela Thornae, una mujer negra descendiente de una estirpe milenaria de curanderas, como la encargada de velar amorosamente por sus cuidados. Durante los veintisiete daías que quedan recluidos en la habitacion de hotel, viviraan un intenso y fogoso romance. Micaela quedaraa rendida ante los encantos de un hombre que le cuenta sobre mundos que ella desconoce: le habla con la misma pasiaon que vuelca en sus tangos sobre la verdad de sus oraigenes, su vida en Nueva York, sus ascensos y descensos en la consolidacion de su fama. Dos vidas dispares unidas por la pasiaon, dos mundos que se entrecruzan siguiendo razones inexplicables." -- Examines the life of Arturo Alfonso Schomburg through the lens of both Blackness and latinidad. A Black Puerto Rican–born scholar, Arturo Alfonso Schomburg (1874–1938) was a well-known collector and archivist whose personal library was the basis of the Schomburg Center for Research in Black Culture at the New York Public Library. He was an autodidact who matched wits with university-educated men and women, as well as a prominent Freemason, a writer, and an institution-builder. While he spent much of his life in New York City, Schomburg was intimately involved in the cause of Cuban and Puerto Rican independence. In the aftermath of the Spanish-Cuban-American War of 1898, he would go on to cofound the Negro Society for Historical Research and lead the American Negro Academy, all the while collecting and assembling books, prints, pamphlets, articles, and other ephemera produced by Black men and women from across the Americas and Europe. His curated library collection at the New York Public Library emphasized the presence of African peoples and their descendants throughout the Americas and would serve as an indispensable resource for the luminaries of the Harlem Renaissance, including Langston Hughes and Zora Neale Hurston. By offering a sustained look at the life of one of the most important figures of early twentieth-century New York City, this first book-length examination of Schomburg’s life suggests new ways of understanding the intersections of both Blackness and latinidad. *Translocas* focuses on drag and transgender performance and activism in Puerto Rico and its diaspora. Arguing for its political potential, Lawrence La Fountain-Stokes explores the social and cultural disruptions caused by Latin American and Latinx “locas” (effeminate men, drag queens, transgender performers, and unruly women) and the various forms of violence to which queer individuals in Puerto Rico and the U.S. are subjected. This interdisciplinary, auto-ethnographic, queer-of-color performance studies book explores the lives and work of contemporary performers and activists including Sylvia Rivera, Nina Flowers, Freddie Mercado, Javier Cardona, Jorge Merced, Erika Lopez, Holly Woodlawn, Monica Beverly Hillz, Lady Catiria, and Barbra Herr; television programs such as RuPaul’s Drag Race; films such as *Paris Is Burning*, *The Salt Mines*, and *Mala Mala*; and literary works by authors such as Mayra Santos-Febres and Manuel Ramos Otero. Lawrence La Fountain-Stokes, a drag performer himself, demonstrates how each destabilizes (and sometimes reifies) dominant notions of gender and sexuality through drag and their embodied transgender expression. These performances provide a means to explore and critique issues of race, class, poverty, national identity, and migratory displacement while they posit a relationship between audiences and performers that has a ritual-like, communal dimension. The book also analyzes the murders of Jorge Steven López Mercado and Kevin Fret in Puerto Rico, and invites readers to challenge, question, and expand their knowledge about queer life, drag, trans performance, and Puerto Rican identity in the Caribbean and the diaspora. The author also pays careful attention to transgender experience, highlighting how trans activists and performers mold their bodies, promote social change, and create community in a context that oscillates between glamour and abjection. Uniting critical writing on novels, poetry, painting, and ritual, this volume takes a regional approach to the cultures of the Caribbean Basin. Ranging across the linguistic spectrum of the area, it examines cultural production from the Anglophone, Francophone, and Hispanophone islands,

Suriname and the Guyanas, and 'Latin' and Central America. The interdisciplinary nature of the collection and the challenge it poses to the balkanization of the region within academic discourse will make it of especial interest to students and scholars of the Caribbean. Inspired by the category of the 'Other America' as developed by Édouard Glissant, the book offers a series of original and stimulating engagements with topics that include nationalism, migration and exile, landscape and the environment, gender and sexuality, and Postcolonial Studies and 'world literature'. In addition to contributions by leading scholars such as Peter Hulme, Theo D'haen, and Lizabeth Paravisini-Gebert, it contains interviews with two renowned novelists from the region, Lawrence Scott and Mayra Santos-Febres. Underpinning the collection is an interrogation of received ideas of the nation-state and a suggestion that regionalism might provide a better optic through which to view the circum-Caribbean – that national consciousness, in other words, must always also be a regional consciousness. Poetry.

Caribbean Studies. Ida Faubert (1882--1969) is a 20th-century Haitian-French poet considered a Caribbean--and especially Haitian--literary foremother. An English-language volume of Faubert's makes her work more widely accessible to students, scholars, and readers of Latin-American, African-diasporic, Caribbean and Haitian letters; and more generally available to readers of poetry and the poetry of women. Born in Port-au-Prince and reared in Paris, Faubert neither easily fit socially-prescribed categories for women of color in France or Haiti, nor conformed to them--living and burning through France's Belle Époque, world wars, and Haiti's Indigenist revolt in art. Bicultural, biracial, privileged, and complex, Faubert was a deft writer and socialite who promoted and participated in the movements of Haitian writers and literature in Haiti and France. While her work is garnering growing critical attention, she is seen as one of Haiti's great women poets. Collection of stories that draws us into a world pulsing with desires. In *Latinx Art* Arlene Dávila draws on numerous interviews with artists, dealers, and curators to explore the problem of visualizing Latinx art and artists. Providing an inside and critical look of the global contemporary art market, Dávila's book is at once an introduction to contemporary Latinx art and a call to decolonize the art worlds and practices that erase and whitewash Latinx artists. Dávila shows the importance of race, class, and nationalism in shaping contemporary art markets while providing a path for scrutinizing art and culture institutions and for diversifying the art world. Julián Castrodad, ex-reporter and aspiring novelist, takes a job working the night shift at the Motel Tulán. The guest go largely unnoticed until the morning one is found dead and two are gone missing. Poetry. African & African American Studies. *Latinx Studies*. Translated by Vanessa Pérez-Rosario. Mayra Santos-Febres is one of our most powerful writers, and *BOAT PEOPLE* has long been a part of the poetic counter-tradition that shaped generations of Puerto Rican poets. Thanks to Vanessa Pérez-Rosario, English-language readers are now plunged into the depths of a text that, to echo Patrick Chamoiseau, is composed of 'that strange conference of poets and great beings, ' lost at sea, tossed on shores, or caught in a world without return address or safe passage. Written like a border drawn on water, this oceanic book is both a source of life and a record of death. It remains as devastatingly urgent as the day it was written.--Raquel Salas Rivera The ocean in *BOAT PEOPLE* is haunted and the book is the heartbreaking journey from sea to horizon. Melancholy and songlike, Santos-Febres documents the nameless, the chum: bodies set adrift by commerce. Like M. NourBese Philips's *Zong!*, this phenomenal translation in which I become 'a drop of fish sweat, ' my body dancing to the poetry's music but also lamenting the violences that underlie it.--Carmen Giménez Smith *A Poetics of Relation* fosters a dialogue across islands and languages between established and lesser-known authors, bringing together archipelagic and diasporic voices from the Francophone and Hispanic Antilles. In this pan-diasporic study, Ferly shows that a comparative analysis of female narratives is often most pertinent across linguistic zones. 2014 Best Writer Eisner Award nominee KELLY SUE DeCONNICK (*PRETTY DEADLY*, *Captain Marvel*) and VALENTINE DE LANDRO (*X-Factor*) team up for the very third time to bring you the premiere issue of *BITCH PLANET*, their highly-anticipated women-in-prison sci-fi exploitation riff. Think Margaret Atwood meets *Inglourious Basterds*. These stories range from tales told to the author as a child, to fictional accounts interweaving erotica, fantasy, and suspense elements in the rural and urban Gothic; part homage to the ancestors

who lurk immortal in family folklore, part stories of imagination where specters emerge from the darkness to taunt and torment. From the terrors of the Great Depression to the devastation following Hurricane María, these tales chronicle the resistance and spirit of the Puerto Rican people; a testament to survival and perseverance in the face of disaster and the phantoms awaiting us when we turn off the lights. "Charlie Vázquez revisits the history of Puerto Rico and its diasporas, telling the stories of our dead. Using a textual tonality that brings Edgar Allan Poe and Horacio Quiroga to mind, Vázquez creates wonderfully crafted stories about souls who perish in the Great Depression, young widows drowned in hurricanes, soldiers recruited for medical experiments, and ladies of the night succumbing to vice. With an all-encompassing eye, Vázquez digs deep into various moments in Puerto Rican history to tell the stories of our terror, stories that endure in the realm of phantasms, trapping the living in a limbo that also turns them into transparent, yet present, traces of collective trauma. Finally, a book about our persisting ghosts written with a clarity that can help us conjure collective memory so we can move forward." Mayra Santos-Febres, author and founder of Festival de la Palabra de Puerto Rico Poetry. Translated by Zachary Rockwell Ludington. In *PIXEL FLESH*, superbly translated by Zachary Rockwell Ludington, Agustín Fernández Mallo posits and then destabilizes hypotheses, unifying apparent opposites by revealing them as the poles of a single surface. With inexhaustible curiosity, bracing inversions of logic, and a refusal to hierarchize forms of knowledge, Fernández Mallo zooms in until what appears concrete is returned to abstraction, creating a self-reconfiguring system wherein a map is also an emptiness; algebra, a flame; heat from a circuit board, sweat; and the world, a form of disappearance. *PIXEL FLESH* may begin as a project of postpoetic enumeration, but its poems are permeated with irrepressible feeling and lyricism, suggesting the inseparability of logic and intuition and drawing us to the place where 'a human being is something more than a bit of saliva.'--Lizzie Davis Fernández Mallo's verse captures our 21st-century pixelated lives--full of brusque kaleidoscopic juxtaposition--and yet remains remarkably moving, poignant, even timeless. *PIXEL FLESH* is a deep dive into love, loneliness, space, and time. In Ludington's beautiful English translation, Fernández Mallo's slim collection crackles with urgency. This is poetry for lovers, poetry for mathematicians and astronomers, poetry for your grandmother. Read it now.--Lisa Dillman Fernández Mallo occupies something of a similar position in the Spanish literary sphere as David Foster Wallace in terms of their shared insistence on the naturalization of the screen as an interface for the reception of reality.--Jorge Carrión A privileged teenager in Santiago, Chile, Matias seems oblivious to the benefits of being a member of the wealthy class, but underneath Matias's apathy lies an emotional turmoil that comes out as he grows up and becomes father to a child. Born out of an engagement with anti-racist feminist struggles as women of color from the Global South, Feminist Freedom Warriors (FFW) is a project showcasing cross-generational histories of feminist activism addressing economic, anti-racist, social justice, and anti-capitalist issues across national borders. This feminist reader is a companion to the FFW video archive project that is currently available online. Using text and images, the book presents short narratives from the women featured in the FFW project and illustrates the intersecting struggles for justice in the fight against oppression. These are stories of sister-comrades, whose ideas, words, actions, and visions of economic and social justice continue to inspire a new generation of women activists. First English/Spanish language Anthology of Latina and Latino Poets of Washington D.C.. Luis Negrón's debut collection reveals the intimate world of a small community in Puerto Rico joined together by its transgressive sexuality. The writing straddles the shifting line between pure, unadorned storytelling and satire, exploring the sometimes hilarious and sometimes heartbreaking nature of survival in a decidedly cruel world. La abuela Petronila demuestra todo el amor que siente por su nieta, al contarle historias familiares. También brinda lecciones sobre la defensa del cabello natural. Este es un cuento que resalta las raíces de la afropuertorriqueñidad y que infunde orgullo para que crezca la autoestima en nuestros nietos y nietas, hijos e hijas. *Daughters of the Diaspora* features the creative writing of 20 Hispanophone women of African descent, as well as the interpretive essays of 15 literary critics. The collection is unique in its combination of genres, including poetry, short stories, essays, excerpts from novels and personal narratives, many of which are being translated into English for the

first time. They address issues of ethnicity, sexuality, social class and self-representation and in so doing shape a revolutionary discourse that questions and subverts historical assumptions and literary conventions. Miriam DeCosta-Willis's comprehensive Introduction, biographical sketches of the authors and their chronological arrangement within the text, provide an accessible history of the evolution of an Afro-Hispanic literary tradition in the Caribbean, Africa and Latin America. The book will be useful as textbook in courses in Africana Studies, Women's Studies, Caribbean, Latina and Latin American Studies as well as courses in literature and the humanities. Poetry. LGBTQIA Studies. Written in response to the PROMESA bill (Puerto Rico Oversight, Management, and Economic Stability Act) Bill, *LO TERCARIO / THE TERTIARY* offers a decolonial queer critique and reconsideration of Marx. The book's title comes from Pedro Scaron's, *El Capital*, the 1976 translation of Karl Marx's classic. Published by Siglo Veintiuno Editores, this translation was commonly used by the Puerto Rican left as part of political formation programs. *LO TERCARIO / THE TERTIARY* places this text in relation to the Puerto Rican debt crisis, forcing readers to reconsider old questions when facing colonialism's newest horrors. This re-release of *LO TERCARIO / THE TERTIARY* features a new introduction by Urayoán Noel and images by José Ortiz Pagán. A bracingly immediate memoir by a young man coming of age during the Syrian war, an intimate lens on the century's bloodiest conflict, and a profound meditation on kinship, home, and freedom. A *NEW YORK TIMES* NOTABLE BOOK • *LONGLISTED FOR THE NATIONAL BOOK AWARD* • "This powerful memoir, illuminated with Molly Crabapple's extraordinary art, provides a rare lens through which we can see a region in deadly conflict."—Bryan Stevenson, author of *Just Mercy* In 2011, Marwan Hisham and his two friends—fellow working-class college students Nael and Tareq—joined the first protests of the Arab Spring in Syria, in response to a recent massacre. Arm-in-arm they marched, poured Coca-Cola into one another's eyes to blunt the effects of tear gas, ran from the security forces, and cursed the country's president, Bashar al-Assad. It was ecstasy. A long-bottled revolution was finally erupting, and freedom from a brutal dictator seemed, at last, imminent. Five years later, the three young friends were scattered: one now an Islamist revolutionary, another dead at the hands of government soldiers, and the last, Marwan, now a journalist in Turkish exile, trying to find a way back to a homeland reduced to rubble. Marwan was there to witness and document firsthand the Syrian war, from its inception to the present. He watched from the rooftops as regime warplanes bombed soldiers; as revolutionary activist groups, for a few dreamy days, spray-painted hope on Raqqa; as his friends died or threw in their lot with Islamist fighters. He became a journalist by courageously tweeting out news from a city under siege by ISIS, the Russians, and the Americans all at once. He saw the country that ran through his veins—the country that held his hopes, dreams, and fears—be destroyed in front of him, and eventually joined the relentless stream of refugees risking their lives to escape. Illustrated with more than eighty ink drawings by Molly Crabapple that bring to life the beauty and chaos, *Brothers of the Gun* offers a ground-level reflection on the Syrian revolution—and how it bled into international catastrophe and global war. This is a story of pragmatism and idealism, impossible violence and repression, and, even in the midst of war, profound acts of courage, creativity, and hope. "A book of startling emotional power and intellectual depth."—Pankaj Mishra, author of *Age of Anger* and *From the Ruins of Empire* "A revelatory and necessary read on one of the most destructive wars of our time."—Angela Davis Studies of sexuality in Caribbean culture are on the rise, focusing mainly on homosexuality and homophobia or on regional manifestations of normative and nonnormative sexualities. *The Cross-Dressed Caribbean* extends this exploration by using the trope of transvestism not only to analyze texts and contexts from anglophone, francophone, Spanish, Dutch, and diasporic Caribbean literature and film but also to highlight reinventions of sexuality and resistance to different forms of exploitation and oppression. Contributors: Roberto del Valle Alcalá, University of Alcalá * Lee Easton, Sheridan College Institute of Technology and Advanced Learning * Odile Ferly, Clark University * Kelly Hewson, Mount Royal University * Isabel Hoving, Leiden University * Wendy Knepper, Brunel University * Carine Mardorossian, University at Buffalo, SUNY * Shani Mootoo * Michael Niblett, University of Warwick * Kerstin Oloff, Durham University * Lizabeth Paravisini,

Vassar College * Mayra Santos-Febres, University of Puerto Rico, Río Piedras * Paula Sato, Kent State University * Lawrence Scott * Karina Smith, Victoria University * Roberto Strongman, University of California, Santa Barbara * Chantal Zabus, University of Paris 13 Doña Isabel Luberza

Oppenheimer es una de las mujeres más poderosas, respetadas y temidas de su ciudad. Pero no siempre ha sido así. Isabel La Negra, Isabelita, fue una niña abandonada por su madre, que trabajaba de lavandera, y a los ocho años ya servía como criada en una casa noble de la ciudad hasta que, en su pubertad, el señor quiso meterse en su cama y se vio obligada a trabajar como costurera primero y vendedora de licor ilegal después. La historia de Isabel es la historia de una lucha descarnada por ascender socialmente, sobreponerse a la desgracia y obtener el respeto de los suyos y la independencia y libertad que da el dinero. Ambientada en el Puerto Rico de los años treinta, es también la historia de su renuncia al amor de un hombre de ojos verdes de muy diferente clase social a la suya.

Ecofictions, Ecorealities and Slow Violence in Latin America and the Latinx World brings together critical studies of Latin American and Latinx writing, film, visual, and performing arts to offer new perspectives on ecological violence. Building on Rob Nixon's concept of "slow violence," the contributions to the volume explore processes of environmental destruction that are not immediately visible yet expand in time and space and transcend the limits of our experience. Authors consider these forms of destruction in relation to new material contexts of artistic creation, practices of activism, and cultural production in Latin American and Latinx worlds. Their critical contributions investigate how writers, cultural activists, filmmakers, and visual and performance artists across the region conceptualize, visualize, and document this invisible but far-reaching realm of violence that so tenaciously resists representation. The volume highlights the dense web of material relations in which all is enmeshed, and calls attention to a notion of agency that transcends the anthropocentric, engaging a cognition envisioned as embodied, collective, and relational. *Ecofictions, Ecorealities and Slow Violence* measures the breadth of creative imaginings and critical strategies from Latin America and Latinx contexts to enrich contemporary ecocritical studies in an era of heightened environmental vulnerability.

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