



*International Journal of Humanities & Social Science Studies (IJHSSS)*  
*A Peer-Reviewed Bi-monthly Bi-lingual Research Journal*  
ISSN: 2349-6959 (Online), ISSN: 2349-6711 (Print)  
Volume-III, Issue-I, July 2016, Page No. 117-126  
Published by Scholar Publications, Karimganj, Assam, India, 788711  
Website: <http://www.ijhsss.com>

---

## **To undermine the Feminist Telenovela: Unveiling and redefining Gender in Cisneros's "Woman Hollering Creek"**

**Dr. Thamarai Selvi**

*Lecturer, Language and Literature, University of Goroka, Papua New Guinea*

### **Abstract**

*The telenovela was a genre that most were familiar with regardless of cultural background; it had been the outcome of Mexican popular culture for many decades. In fact, telenovela had become popular outside Mexico and Latin America in Europe, Asia, and Africa. The Mexican telenovela reproduced the values of Mexican society: the nuclear family was presented as a social model, while Catholicism and the worship of La Virgen de Guadalupe were emphasized. Ann Uribe stated that telenovelas contributed to the formation of Mexico as an imagined community. Furthermore, in Mexican telenovelas the love affair was always central, with the family used as a model of an ideal society. She also emphasized the sexual conservatism in the genre and the stereotypical, "machista" representation of women, who were either virgins or already married, and who were completely faithful and devoid of sexual desire; they were devoted to and identify with the La Virgen de Guadalupe." Characters were Manichean with female roles constantly replicating the puta/virgen dichotomy, while male characters were very masculine in appearance but often weak in character and easy to manipulate. Often the plots revolved around a love triangle. This triangle featured either two male suitors competing for a woman or two women competing for the love of a man. In the latter triangle, the women were represented either as the 'good' virginal maid or the 'bad' femme fatale . . . In the end, the 'good' and 'love' triumphed over evil and the good woman always got the man.*

**Key Words:** *La Virgen de Guadalupe, a puta/virgen dichotomy, Manichean, femme fatale.*

---

**Introduction:** *Woman Hollering Creek and Other Stories* is a book of short stories published in 1991 by San Antonio-based Mexican-American writer Sandra Cisneros. The collection reflected Cisneros's experience of being surrounded by American influences while still being familiarly bound to her Mexican heritage as she grew-up north of the Mexico-US border. These tales focus on the social role of women, and their relationships with the men and other women in their lives. The majority of the characters were stereotypes: men embodied machismo while women were naïve and generally weak. Cisneros focused on three feminine clichés: the passive virgin, sinful seductress, and

traitorous mother. Not properly belonging to either Mexico or America, the Chicana protagonists earnestly searched for their identity, only to discover abuse and shattered dreams. Apart from focusing on these issues of struggling females, Cisneros simultaneously developed the readers' sensitivity towards the lives of immigrants.

In this article, aspects of the Mexican telenovela were presented in the writings of Chicanos/as, who had utilized and reformed the genre. It was found that "Woman Hollering Creek" by Cisneros incorporated elements of the telenovela, and that she employed the genre in order to challenge gender ideology embedded in Mexican popular culture. As a result; "Woman Hollering Creek" served to reform the structure of the telenovela, giving the genre a feminist approach.

Cisneros's short story "Woman Hollering Creek" had been analysed by many critics as a feminist transformation of the legend of La Llorona, the weeping woman. Cisneros reclaimed the figure of La Llorona for women by transforming the icon from a weeping woman to a hollering woman. In this way, she reconfigured Mexican American mythology in order to counteract the patriarchal discourse inherent in it. Cisneros's story altered the image of the passive wailing woman who was supposed to be the embodiment of failed motherhood into a hollering, vibrant woman, who was not afraid to break conventions and took charge of her life without a man. In "Woman Hollering Creek" the reader was presented with a pitiful character found in a miserable situation, which she could not escape, and the reader was called to empathize with her. The protagonist, Cleófilas, was a Mexican woman who was tricked into marrying a man who lived on the other side of the border, who was believed to have a good job and a considerable amount of money, and who promised her a life like what she saw on television. A nice sterling ring, the tinkle of money, get to wear outfits like the women on the tele, have a lovely house, and believed that her man would be in a very important position in Seguin . . . New paint and new furniture. Why not? He could afford it. However, when Cleófilas goes to Texas with her new husband, she realized that life was not as ideal as she had expected, as her husband does not have a nice job or a nice house. Instead, the protagonist was placed in a poor house with "doorways without doors" and with a husband who beats her. Cleófilas contemplates the hopelessness of her situation and she rejects the idea of going back to her father's house because of the shame her return would bring.

The protagonist fell under the category of the poor girl in need to be saved, and her passivity along with the dramatic aspect was elements of the telenovela that the story used. "Woman Hollering Creek" expressed the ideals Ana Uribe associated with the Mexican telenovela, namely, the centrality of the patriarchal family and the obedience of the female protagonist. Cleófilas was the stereotype of the good wife; she was passive and faithful, and did not react or strike back when Juan Pedro hit her. She submitted to male authority, and continued to tend to her wifely duties: cleaning the house, cooking, and "changing the baby's Pampers". She became a kind of martyr who endured male domination while fulfilling the role, society had assigned to her. Richard T. Rodriguez claimed that "the archetypal Chicana would actually provide a feminine spirit of maternal consolation (in

spite of her suffering) while she ensured the procreation..." Cleófilas complied with the idea of passive domesticity and with the image of the suffering mother who satisfied everybody's needs except her own. At the same time, in the context of the melodrama, she was a kind of Cinderella awaiting the prince who would save her from the villain. In the story, Cleófilas' doctor also exclaimed her surprise at Cleófilas' life which resembled "a regular soap opera" and added, "Qué vida, comadre".

**Literature review:** There were a number of additional aspects of "Woman Hollering Creek" that facilitated the association of the short story with a telenovela. First, the connection was created in the mind of the reader as the protagonist often drew a parallel between her life and the lives of the women in the telenovelas. There was frequent reference to telenovelas and the major role they played in Cleófilas' life. In the short story, the reader could see the importance of the telenovela in the life of the women of Mexican descent, especially those of the working class. When Cleófilas lived in Mexico, one of her few sources of entertainment was the telenovela, which also contributed to the formation of her social identity and raised her expectations about passion and romantic love. When Cleófilas went to the U.S. her wish to watch her telenovelas to remind herself of home and to escape from her bleak everyday life was not granted as her husband did not own a TV set. Cleófilas could only visit her neighbour Soledad to catch a few glimpses of the telenovelas. Cleófilas herself associated her life with a telenovela: "Cleófilas thought her life would be like that, like a telenovela, only now the episodes got sadder and sadder". Besides, the only women who served as role models that she could identify with were those she saw in the telenovelas. In this way, her life mirrored a telenovela, and the reader of the short story became the anxious TV viewer who longed for a better life for Cleófilas.

A second aspect that linked the story with the telenovela was the protagonist's name. When Cleófilas compared her life to a telenovela, she was disappointed with her unpoetic name, and she thought that if she were to be a protagonist of a telenovela she had to change her name to Topazio, or Yesenia, Cristal ...something more poetic than Cleófilas". However, her unique name prevented her from being lost in the crowd, and separated her as an individual. The name Cleófilas had a Greek origin and it meant "he who loves glory." In fact, names in "Woman Hollering Creek" were not without significance. Cleófilas' neighbours were named Dolores and Soledad, and these characters were indeed alone and suffering. On the other hand, the name of Cleófilas' doctor, Graciela, and of Felice denoted happiness, as their bearers were independent women, who had escaped the traditional repressive role of women. This led us to believe that Cleófilas was not an ordinary girl; her name gave poor Cleófilas heroic dimensions that made her a woman with potential and not one of the many. Cleófilas was the kind of woman of whom stories were written. The fact that a male name was used for the protagonist could be seen as an attempt to redefine gender through a feminist interpretation of heroism.

Thirdly, "Woman Hollering Creek" was a short story that was meant to be easily read and understood and spoken to hearts of the readers, much like a telenovela. Sandra Cisneros in her introduction to *The House on Mango Street* claimed that she had not meant for her

writing to be difficult to be read; she talked about herself as a writer, “she didn't want to write a book that a reader wouldn't understand and would feel ashamed for not understanding”. She also dedicated her writings to women. The short story was then mostly directed towards women much like telenovelas were. Nevertheless, Cisneros reconfigured the genre by offering an unconventional ending to her “telenovela.” Instead of the customary happy ending with a wedding, the short story offered a more realistic resolution in which Cleófilas was “saved” not by a man but by another woman: Felice took Cleófilas in her pick-up truck and drove her to San Antonio so she could leave her abusive husband and return to her family in Mexico. In this way, the text replaced masculine power with female solidarity; it stressed the independence of women and their ability to save themselves without the assistance of a man. Uribe pointed to the existence of moral justice in the Mexican telenovela, in which good triumphs over evil. In this case the evil villain—Cleófilas' husband—was “defeated” by women working together for each other. It was significant that the plan to save Cleófilas was not conceived or realized by a man, but by two women. Furthermore, Sonia Saldívar-Hull mentioned that Felice “could even be figured as a Chicana lesbian”. This idea was reinforced by the fact that Felice had no husband, drove a pickup truck, and cursed, while Cleófilas said she was “like no woman she'd ever met”. Felice played the role of the prince and substituted man in the “happy ending” of the story, so her view as a lesbian was plausible; however, I did not think that there was a need to specify Felice's sexuality. Maylei Blackwell told us of how women who participated in the Chicano movement of the 1960s were branded as lesbians if they challenged gender stereotypes. Even though I did not suggest that Saldívar-Hull intended this, it could be implied that all independent women who can afford to buy their own cars and were not married were lesbians or that women could have power only when identified with men and assumed male roles. Felice was a feminist in practice and crossed gender boundaries, whether she was a lesbian or not.

It was found that Cisneros's text had not only transformed Mexican folklore which promoted oppressive ideals and models of conduct for women, such as the legend of La Llorona, but also feminized Mexican popular culture by offsetting the patriarchal elements that were present in the telenovela. Fernández de Pinedo recognized that in the story “telenovelas were posited as one of many narratives that complied with the dominant ideology”. In addition, Sonia Saldívar-Hull observed how popular culture along with mythology united in order to dominate Mexican women: “in the cuento, ideological manipulation through mass media- the romance novel, the fotonovela (photo novel) and the telenovela (soap opera) –as well as through the male construction of woman in the folk figure of La Llorona colluded to keep women submissive”. Cisneros in her story worked to undermine both these agents of subordination. Many critics that were mentioned had elaborated on the ways La Llorona was viewed from a feminist angle, and the model of a passive, wailing woman was transformed into an active, hollering woman that took charge of her life. Barbara Simerka claimed that Sandra Cisneros along with other Chicana writers “offered a compelling vision of the rites of passage which Chicanas underwent as they sought to gain control of the cultural imagery that played a critical role in defining and

determining their lives and the lives of all marginalized groups". The telenovela was –as mentioned above –an essential part of Mexican culture, and was yet another aspect of the cultural imagery that Chicanas sought to take over. "Woman Hollering Creek" was a type of feminist telenovela that overthrew the conventions found in the genre and challenged the view that women's sole purpose was getting married and having children and that was the only "happy ending" they could expect. Cisneros's writings attempted to counteract the sexist discourse located in the whole array of cultural production and feminized the means of identity construction and, among them, the telenovela, which was one of the factors that helped to shape Mexican and Mexican American identity. Finally, Saldívar-Hull pointed out that the ending of the story "offered . . . the possibility of social change through communal female solidarity". By using a genre the reader was familiar with and wrote in a style that was easily comprehensible, the short story had a social role of speaking to women–Chicanas, Mexicanas, and all women in general and gave them an alternative to the story they were used to hear. The story urged them to alter their way of thinking about themselves and about their roles as women.

James Phelan claimed that Cisneros's "high art" counteracted the discourse of mass-production of television serials. Phelan explained that Cisneros's writings differed from the telenovelas in different ways; for example in the short story Cleófilas performed a circle and "ended where she had begun." This stasis was juxtaposed to the constant change in telenovelas. He concluded that "In this way, Cisneros fought fictions of the mass media with her own, high cultural narrative". She created a feminist telenovela, which, for the same reasons, functioned as an anti-telenovela, i.e. an example of high art that invalidated the patriarchal narratives of popular culture.

**Background:** For a critic, if external historical and social considerations when interpreting Sandra Cisneros's "Woman Hollering Creek," were taken into account his initial natural prejudice might be to view the modern United States as a likelier place for a woman to find liberation from oppressive masculinity than Mexico. However, on reading "Woman Hollering Creek" reveals that, in this story at least, just the opposite was true. The United States town to which Cleófilas moved with her new husband actually depicts a distorted mirror image of the town from where she came. This juxtaposition in the setting, as well as the characters, symbols, and point of view, all combine to one conclusion: life in the United States was less liberating for the Mexican woman than life in Mexico.

That the United States town was steeped in masculinity to the exclusion of femininity was evidenced by the symbolism of the setting as well as by the characters. The town was North of Cleófilas home town; it was upward, implying masculinity. The primary character that took an active part in Cleófilas life, her husband, was masculine. Across the street was Maximiliano, so macho that he "was said to have killed his wife in an ice-house brawl" (51). There was no feminine identity for Cleófilas to relate to in her neighbours; Dolores was no longer a mother and Soledad was no longer a wife. Dolores's garden, rather than being tranquil and feminine, served to reinforce masculine dominance; the "red red cockscombs, fringed and bleeding a thick menstrual color" (47) foreshadowed the abuse

that would soon leave Cleófilas lip split open so that it "bled an orchid of blood" (47). The town had a city hall, an image of masculine rule, outside of which rested a large bronze pecan. In effect, it was a brass nut, an obviously masculine symbol for which the town possessed a "silly pride" (50).

Each of these components of setting and character had their feminine mirror in the Mexican town, which was therefore more hospitable to women. The town was south, suggesting the nether regions and therefore femininity. The primary character who took a part in Cleófilas life there was her father, who was more feminine than masculine, who seemed to have taken over the mothering role of Cleófilas deceased mother, making what sounded like a mother's promise: "I am your father, I would never abandon you" (43). All her neighbours were women, and all had a sense of identity. There were "aunts," and an aunt was someone with both a sibling and a niece or nephew; there were "godmothers," and a godmother was both someone's friend and someone's protector; and there was Chela, a "girlfriend," a woman whose identity was based upon a friendship with Cleófilas, a friendship in which they could relate to one another (44). Instead of a city hall, the town had a town center, which implied not masculine competition and rule but feminine cooperation. Instead of a bronze pecan outside of the city hall, there was a "leafy zócalo in the center of town" (50), suggesting fertility and therefore femininity.

In addition to providing a contrast between the feminine and the masculine, the relative settings of the towns also created a contrast between independence and dependence, "because the towns [in the U.S.] were built so that you had to depend on husbands" (50-51). Whereas in Mexico Cleófilas was within walking distance of the cinema, her friend's house, the church, the town center, and her family, in the United States, there is "nothing, nothing of interest. Nothing one could walk to, at any rate" (50). Cleófilas only social outings are with her husband. In the church in Mexico she could meet with other women and engage in "huddled whispering. TV and cinema were both readily available to Cleófilas in the southern town, but in the northern town she had no TV, and could only glimpse a "few episodes" of her telenovela at Soledad's house.

Not only does the Mexican town provide more opportunities for independent action than the U.S. town, but it also provided alternatives (other than a mere husband) for dependency. In Mexico, Cleófilas can depend on her father, brothers, aunts, and godmothers. In the United States, however, she had no such option; as the doctor said, "her family's all in Mexico" (54). In the Mexican town, she could depend on God; but in the U.S. town, the ice house had taken the place of the church, and so men had taken the place of God, and finally, in Mexico she could depend on community. The town center implied a network of support. The city hall in the U.S., however, implied indifference or at least distance.

Finally, the narrator's point of view became clear as Cleófilas crosses Woman Hollering Creek on her way home to Mexico. Again, initially, the narrator's point of view was negative. When moving to her new home with her husband, Cleófilas wanted to know whether "the woman had hollered from anger or pain" (46). As a result, crossing that river

to her new home was like crossing into a world of both anger and pain. But leaving that world, and crossing the river in order to ultimately return to Mexico, gave Cleófilas a new perspective. Her companion hollered when they crossed the river, but not in either anger or pain. She hollers "like Tarzan" (55). Cleófilas, the narrator tells us, had expected "pain or rage, perhaps, but not a hoot like the one Felice had just let go" (56). Thus, "Woman Hollering Creek," when crossing it means returning to Mexico, becomes not angry or painful, but liberating.

Evidence in "Woman Hollering Creek" points out that Cleófilas final return to Mexico was liberating. In the masculine town of the United States, she had no option but to submit to the male domineering of her husband. In the feminine town of Mexico, however, she could have a variety of dependency options as well as opportunities for independence. These facts are confirmed by a shift in the narrator's point of view, which clarified the positive aspects of the Mexican town.

**Plot summary:** The title story, "Woman Hollering Creek", was about a Mexican woman, named Cleófilas, who married Juan Pedro Martínez Sánchez. After moving across the border to Seguin, Texas, her hopes of having a happy marriage, like the characters she watched in the telenovelas, was dashed. Throughout their marriage, Juan Pedro was unfaithful, abusive and often left her in isolation. As her depression increased, so did her interest in the legendary figure, la Llorona, and the creek named after her that ran behind her house. However, unlike this "weeping woman", who chose death as a means to escape her unloving husband, Cleófilas, in a sense, chose life. With the aid of two independent women, Felice and Graciela, she was able to leave her life of abuse and escape back to Mexico.

**Theme:** There were many themes found in this book; some that were recurring roles in society, religion, relationships, and also hybrid nature of American and Mexican ethnicities. Within these short stories Cisneros concentrated on the identities which women appropriate as a result of relationships, and how these were connected with their roles in society. Critic Mary Reichart observed that in Cisneros's work in *Woman Hollering Creek* (1991), the female characters broke out of their molds assigned to them by their culture in search of new roles and new kinds of relationships. Cisneros portrayed women who challenged stereotypes and broke taboos; sometimes simply for the sake of shocking the establishment, but more often because the confined stereotypes prevented them from achieving their own identity." An example of this was Cleófilas, who had hoped for a better life after leaving her home in Mexico to live in the United States. The soap operas she had seen had led her to believe that her life was going to be a fairy tale. Instead, with a failing marriage and another child on the way she saw that her life resembled only the saddest aspects of a soap opera.

**Conclusion:** From the experience of growing up within two cultures Cisneros was able to combine both ethnicities, and in her stories she developed a major theme of hybridity between the American and Mexican cultures. She drew upon her life experiences as she depicted the situation of the Mexican-American woman: typically caught between two

cultures, she resided in a cultural borderland. The topics of the stories ranged from the confusions of a bicultural and bilingual childhood to the struggles of a dark-skinned woman to recognize her own beauty in the land of Barbie dolls and blond beauty queens. Because these issues were complex, Cisneros did not try to resolve all of them. Instead, she attempted to find neutral ground where the characters could try to mend their Mexican heritage with an American lifestyle, without feeling homesick for a country which, in some cases, the women had not even experienced.

Although the book had recurring themes such as, (Chicana) feminism, Cisneros used her power of observation so her stories and narrative were not overwhelmed by these themes. This feminism was portrayed as "women who established identities for themselves, but also developed an independent, confident, even exultant sexuality". Not only this, but they learned to "love... [men] as they wish, and established sisterhood, mutually supportive relationships with other women."

Cisneros intertwined the American and Mexican cultures linguistically, as her "stories were full of Spanish words and phrases. She clearly loved her life in two worlds, and as a writer was grateful to have 'twice as many words to pick from ... two ways of looking at the world.' A sometime poet, Cisneros used those words so precisely that many of her images stuck in a reader's mind. Of two people kissing, for instance, she wrote: 'It looked as if their bodies were ironing each other's clothes.'"

## References:

1. Brady, Mary Pat (March 1999), "The Contrapuntal Geographies of Woman Hollering Creek and Other Stories", *American Literature* **71** (1): 117–150, JSTOR 2902591. (JSTOR subscription required for online access.)
2. Brown-Guillory, Elizabeth (1996), *Women of Color: Mother-daughter Relationships in 20th-century Literature*, Austin, TX: University of Texas Press, ISBN 978-0-292-70847-1.
3. Cisneros, Sandra (1991), *Woman Hollering Creek and Other Stories*, New York: Random House, ISBN 978-0-394-57654-1.
4. Estill, Adriana (May 1994), "Building the Chicana Body in Sandra Cisneros' "My Wicked Wicked Ways"", *Rocky Mountain Review of Language and Literature* **56** (2): 25–43, doi:10.2307/1348367, JSTOR 467785 Check date values in: `|year= / |date= mismatch (help)`. (JSTOR subscription required for online access.)
5. Fallon, Erin (2001), *A Reader's Companion to the Short Story in English*, New York: Society for the Study of the Short Story, ISBN 0-313-29104-7.
6. Fitts, Alexandra (January 2002), "Sandra Cisneros's Modern Malinche: A Reconsideration of Feminine Archetypes in *Woman Hollering Creek*", *The International Fiction Review* **29** (1–2): 11–22, retrieved 2008-10-05.

7. Ganz, Robin (May 1994), "Sandra Cisneros: Border Crossings and Beyond", *MELUS* **19** (1): 19–29, doi:10.2307/467785, JSTOR 467785. (JSTOR subscription required for online access.)
8. Gunst, Elise (May 5, 1991), "Taste deeply of Hispanic culture with Sandra Cisneros as guide", *Houston Chronicle* (Houston Chronicle Publishing Company Division), p. 23, retrieved 2008-10-12.
9. Hart, Patricia (May 6, 1991), "Babes in Boyland", *The Nation* **252** (17): 597–598, retrieved 2008-09-21. (EBSCO subscription required for online access.)
10. Kevane, Bridget (2003), *Latino Literature in America*, Connecticut: Greenwood Press, ISBN 0-313-31793-3.
11. Madsen, Deborah L. (2000), *Understanding Contemporary Chicano Literature*, Columbia, SC: University of South Carolina Press, ISBN 978-1-57003-379-7.
12. Madsen, Deborah L. (2003), "Introduction: American Literature and Post-colonial Theory", in Madsen, Deborah L., *Beyond the Borders: American Literature and Post-Colonial Theory*, London: Pluto, pp. 1–5, ISBN 978-0-7453-2045-8.
13. McCracken, Ellen (1999), *New Latina Narrative: the feminine space of postmodern ethnicity*, Tucson, AZ: The University of Arizona Press, ISBN 978-0-8165-1941-5.
14. Moore Campbell, Bebe (May 26, 1991), "Crossing Borders. Review of Woman Hollering Creek and Other Stories", *The New York Times*, pp. BR6, retrieved 2008-09-27.
15. Prescott, K. (June 3, 1991), "Seven for Summer", *Newsweek* **117** (22): 60, retrieved 2008-09-26. (EBSCO subscription required for online access.)
16. Reichardt, Mary (2001), *Catholic Women Writers: A Bio-Bibliographical Sourcebook*, Westport, CT: Greenwood, ISBN 978-0-313-31147-5.
17. Rojas, Maythee G. (1999), "Cisneros's "Terrible" Women: Recuperating the Erotic as a Feminist Source in "Never Marry a Mexican" and "Eyes of Zapata"", *Frontiers: A Journal of Women Studies* **20** (3): 125–157, doi:10.2307/3347227, JSTOR 3347227. (JSTOR subscription required for online access.)
18. Stavans, Ilan (September 13, 1991), "Una nueva voz", *Commonweal* **118** (15): 524, retrieved 2008-09-21. (EBSCO subscription required for online access.)
19. Steinberg, Sybil (February 15, 1991), "Woman Hollering Creek: And Other Stories", *Publishers Weekly* **238** (9): 76, retrieved 2008-09-27.
20. Stoneham, Geraldine (2003), "U.S. and US: American Literatures of Immigration and Assimilation", in Madsen, Deborah L., *Beyond the Borders: American Literature and Post-Colonial Theory*, London: Pluto, pp. 238–244, ISBN 978-0-7453-2045-8.
21. Tager, Marcia (April 1, 1991), "Review of Woman Hollering Creek and Other Stories", *Library Journal* **116** (6): 149, retrieved 2008-09-21. (EBSCO subscription required for online access.)
22. Van Ostrand, Maggie (2008), "La Llorona: Does She Seek Your Children?", *Texas Escapes*, retrieved 2008-09-21.

23. Wyatt, Jean (November 1995), "On Not Being La Malinche: Border Negotiations of Gender in Sandra Cisneros's "Never Marry a Mexican" and "Woman Hollering Creek"", *Tulsa Studies in Women's Literature* **14** (2): 243–271, doi:10.2307/463899, JSTOR 463899. (JSTOR subscription required for online access.)
24. Wood, Susan (June 9, 1991), "The Voice of Esperanza. Review of *Woman Hollering Creek and Other Stories*", *The Washington Post*: 3. (JSTOR subscription required for online access.)
25. Abad -Izquierdo, Melixa. "The Cultural and Political Economy of the Mexican Telenovela, 1950-1970." *Soap Operas and Telenovelas in the Digital Age: Global Industries and New Audiences*. Ed. Diana I. Rios and Mari Castañeda. New York: Lang, 2011. 93-110. Print.
26. Allatson, Paul. *Key Terms in Latino/a Cultural and Literary Study*. Malden: Blackwell, 2007. Print.
27. Anzaldúa, Gloria. *Borderlands/La Frontera: The New Mestiza*. 3rd ed. San Francisco: Aunt Lute, 2007. Print.
28. Blackwell, Maylei. *Chicana Power: Contested Histories of Feminism in the Chicano Movement*. Austin: U of Texas P, 2011. Print.
29. Cisneros, Sandra. *The House on Mango Street*. 1984. New York: Vintage, 2009. Print.---"Woman Hollering Creek." *Woman Hollering Creek and Other Stories*. New York: Vintage, 1991. 43 -56. Print.
30. Cutler, John Alba. "Prosthesis, Surrogation, and Relation in Arturo Islas's *The Rain God*." *Aztlán: A Journal of Chicano Studies* 33.1 (2008): 7-32. Web. 8 Dec. 2012.
31. Doyle, Jacqueline. "Haunting the Borderlands: La Llorona in Sandra Cisneros's 'Woman Hollering Creek.'" *Frontiers: A Journal of Women Studies* 16.1 (1996): 53-70. JSTOR. Web. 5 Nov. 2012.
32. Fernández de Pinedo Echevarría, Eva. "Telenovelas in Chicano Writing: A Multidimensional Perspective." *Culture, Language, and Representation/Cultura, Language y Representación: Cultural Studies Journal of Universitat Jaume I/Revista de Estudios Culturales de la Universitat Jaume I* 4 (2007): 125-39. RACO. Web. 5 Nov. 2012.