

Rudolfo Anaya Annotated Source Reference Bibliography

Sophie Ell

Critical Readers

1. Fernández Olmos, Margarite. *Rudolfo A. Anaya: A Critical Companion*. Westport: Greenwood Press, 1999.

In this volume, published in 1999, Margarite Fernández Olmos provides an overview and analysis of several novels by Rudolfo Anaya, including *Bless Me Ultima* (1972), *Heart of Aztlán* (1976), *Tortuga* (1979), *Albuquerque* (1992), *Zia summer* (1995), *Rio Grande Fall* (1996), and *Jalamanta* (1996). Each chapter begins with a brief contextualization of the novel's writing, publication, and reception. The overview then covers the plot development, setting, narrative strategies, and characterization in each novel, proceeding to offer critical readings of the particular style and notable themes of the various works. Furthermore, Fernández Olmos suggests alternative reading perspectives, such as a postcolonial view of *Albuquerque*, a feminist analysis of *Rio Grande Fall*, or a critical examination of archetypal myth in *Bless Me, Ultima*. While each chapter can stand alone, when put together they offer important insights into the author's overall literary trajectory. This larger perspective highlights Anaya's prolific career as one marked by experimentation with different genres, forms, and styles, while maintaining thematic threads that can be traced through most of his prose fiction, as well as his poetry, essays, and plays.

2. González-T., César A. *Rudolfo A. Anaya: Focus on Criticism*. La Jolla, CA: Lalo Press, 1990.

Published in 1990, *Focus on Criticism* was the first critical anthology dedicated to a Chicano author. A range of scholars and literary critics have contributed their studies of Anaya's work to create a varied and rich collection that examines Chicano literature, for the first time, according to the conventions and standards of general literary criticism in the U.S. The bulk of the essays concentrate on Anaya's trilogy: *Bless Me, Ultima, Heart of Aztlán*, and *Tortuga*. These novels, as well as a few of Anaya's shorter works, are often examined in a political or social context, and emphasize Anaya's unique use of magical realism and spiritual mysticism as literary devices that allow him to develop not only his own style as a writer, but a voice associated with the whole Chicano community. In addition to the critical essays, the volume also contains an autobiography, written by Anaya himself, and an extensive bibliography created by Teresa Márquez. The collection is not only a valuable resource for readers seeking to understand and contextualize Anaya's work on a deeper level, but it is an important historic document as well, one that established Chicano literature as a valid segment in U.S. culture.

3. González-T., César A. and Phyllis S. Morgan. *A Sense of Place: Rudolfo A. Anaya: An Annotated Bio-Bibliography*. Berkeley: Ethnic Studies Library Publications Unit, University of California, Berkeley, 2000.

This is a comprehensive annotated bibliography, published in 2000. Here, César González-T and Phyllis Morgan compiled extensive lists of all the works published by Rudolfo Anaya to date, as well as works about him and his writing. The section dedicated to Anaya's publications contains summary descriptions of his novels, short story collections, poetry, plays, essays, children's books, reviews, lectures, etc. The second section includes books about the author and his work, as well as reviews, critical essays, newspaper articles, and study guides. In addition to the detailed bibliography, the volume features maps of New Mexico, Albuquerque, and Santa Rosa, and an introductory essay by César González-T, titled "The Ritual and Myth of Experience in the Works of Rudolfo A. Anaya."

4. Vassallo, Paul. *The Magic of Words: Rudolfo A. Anaya and His Writings*. Albuquerque: University of New Mexico Press, 1982.

This small book contains a transcript of a speech given by Rudolfo Anaya in 1981, at a formal ceremony celebrating the one millionth acquisition of the University of New Mexico General Library. The speech, titled "In Commemoration: One Million Volumes," appears here in the original English as well as a Spanish translation. In addition, the book contains short essays by prominent New Mexico scholars and authors such as Frank Waters, Antonio Márquez, and Teresa Márquez. The personal essays are dedicated to Anaya as a writer and public figure, and express appreciation of and gratitude to his work, generosity, and literary legacy.

Collected Interviews

5. Dick, Bruce, and Silvio Sirias. *Conversations with Rudolfo Anaya*. Jackson: University Press of Mississippi, 1998.

A collection of interviews with Rudolfo Anaya, conducted over the course of over 20 years, from 1976-1998. The interviewers are literary critics, scholars, and fellow writers, thus the conversations offer opportunities for Anaya to discuss his childhood, upbringing, and cultural heritage, as well as his creative processes, political views, and social involvement. Many of the interviews focus, naturally, on *Bless Me, Ultima*, Anaya's most well-known 1972 novel, but this is often only a launching point from which to discuss other novels, short stories, essays, plays, and poetry. Anaya's warm, intelligent, genuine personality shines as he considers his career from different angles that bring together the personal, the literary, and the political. The role literature played in the emergence of the Chicano movement of the early 1970s, for example, is illuminated as an important key to understanding Anaya's contribution not only to Southwest area studies, but to American culture as a whole. Similarly, autobiographical anecdotes emphasize the intimate connections between the author's personal experiences, the writing process, and the eventual published work. The collection is a rich resource of face-to-face encounters with Anaya, presenting a range of topics that are essential to any reader interested in the author's life, work, career, and relevance.

Biography

6. Baeza, Abelardo. *Man of Aztlan: A Biography of Rudolfo Anaya*. Austin: Eakin Press, 2001.

In this 2001 biography, Abelardo Baeza creates a detailed sketch of Rudolfo Anaya's life from his early childhood in rural New Mexico, through his connection, as a young man, to the rising Chicano movement of the 1960s and 1970s, to his becoming an established, renowned author. The book contains ten chapters and follows Anaya's various life changes: the move to the big city, his years as a university student, a teacher, and a writer, his family life, community involvement, and generous contributions to the promotion of education and literature.

Scholarly Articles and Chapters

7. Beekman Taylor, Paul. "Chicano Secrecy in the Fiction of Rudolfo A. Anaya." *Journal of the Southwest*, no. 2, 1997, p. 239-265.

In this scholarly article, Paul Beekman Taylor, a renowned literary scholar and English professor at the University of Geneva, examines bilingualism in the works of Rudolfo Anaya as a source of creative power. To write masterfully in two languages, Beekman Taylor argues, is to be able to create a sense of mystery for the reader, something Anaya's fiction is well known for. Secrets that the characters must unravel, mysteries of physical and the spiritual nature, are enhanced by the use of both English and Spanish, by the author's ability to navigate between two worlds, when the average reader is likely to have access to only one. Beekman Taylor focuses on four novels by Anaya: *Bless Me*, *Ultima* (1972), *Heart of Aztlán* (1976), *Tortuga* (1979), and *Albuquerque* (1992), demonstrating how underneath the surface of English there lies a hidden layer of the New Mexico Spanish dialect, manifesting in casual dialogues and a variety of cultural references that in fact hold the pivotal keys to fully comprehending the protagonist's quest for knowledge, conflict resolution, or self-realization.

8. Davis-Undiano, Robert Con. "Mestizos Critique the New World: Vasconcelos, Anzaldúa, and Anaya." *Lit: Literature Interpretation Theory*, vol. 11, no. 2, Aug. 2000, pp. 117-142.

A scholarly article that examines the concepts of "mestizo," or hybrid identity, and Aztlan, the mythological Chicano homeland, as they function in Chicano literature. The author, Robert Con Davis-Undiano, an English professor at the University of Oklahoma, focuses on Rudolfo Anaya's novel *Shaman Winter*, utilizing theory and criticism from major Chicano thinkers and activists. In particular, Davis-Undiano draws on José Vasconcelos' analysis of the political aspects of the hybrid Mexican identity, as well as on Gloria Anzaldúa's feminist interventions in Chicano/a studies. Anaya's *Shaman Winter*, Davis-Undiano argues, demonstrates how both the Mexican-American hybrid existence and the Chicano understanding of Aztlan as the place of origin and belonging challenge and disrupt the founding narratives of U.S. national identity, offering an important political and social questioning of what it means to be an "American."

9. Junquera Carmen Flys. "Rudolfo Anaya's Shifting Sense of Place." In: Martín-Junquera Imelda, ed. *Landscapes of Writing in Chicano Literature*. New York: Palgrave Macmillan, 2013.

This chapter is part of a collection of scholarly studies of place and landscape in Chicano literature. Carmen Flys Junquera, a professor of writing and American literature at the Universidad de Alcalá in Madrid, analyzes the function of place in Rudolfo Anaya's literature, arguing that the epiphanies and personal transformations experienced by Anaya's various fictional protagonists can be seen as a direct result of establishing a spiritual connection with the land. The New Mexico eastern prairies, the fertile farmlands along the rivers, and the vast open deserts surrounding the villages and cities come to life in Anaya's work in a way that emphasizes regional particularities as well as the universal human need for roots. The American Southwest and especially New Mexico, Junquera demonstrates, are configured in Anaya's fiction as an inseparable feature of Chicano identity, a deep emotional and spiritual bond with the earth that can be traced back to the Chicano indigenous heritage. Native traditions, beliefs, healing practices, and mythology, which are all central to Anaya's writing, all have their origins in the land, in the reciprocity, tensions, and conflicts between Man and his natural surroundings. The connection with the land, as Junquera shows, becomes important on several levels: it establishes the Chicano identity as unquestioningly belonging to the Southwest, confirms the community's political presence, and reaches beyond the local to highlight Man's mythical relationship with nature anywhere in the world.

10. Tatum, Charles M. *Chicano and Chicana Literature*. Tucson: University of Arizona Press, 2006.

This is a critical reference guide which traces the development of Chicana/o literature, explores its connections with the Chicano movement, and explains central themes and trends that have characterized Chicano literary productions over the years. The volume contains short overviews of the works and contributions of various Chicana/o fiction and prose writers, poets, and playwrights. Rudolfo Anaya features here as a prominent author, as his 1972 novel *Bless Me, Ultima*, has paved the way for many writers to follow, and is considered the most well-known as well as best-selling Chicano book to this day. Anaya's mystery novels get an honorary mentioning here as well, demonstrating the wide range of genres, styles, and audiences of Chicano literature.