

loving in the war years cherrie l moraga

****Exploring "Loving in the War Years" by Cherrie L. Moraga: A Deep Dive into Identity, Culture, and Resistance****

loving in the war years cherrie l moraga is a seminal work that challenges readers to confront the intersections of identity, sexuality, politics, and cultural heritage. This collection of essays, poetry, and personal narratives by Cherrie L. Moraga delves into the complexities of Chicana feminism and queer identity in the context of socio-political upheaval, making it not only a literary masterpiece but also a crucial text for understanding marginalized voices in America.

Understanding the Essence of Loving in the War Years Cherrie L. Moraga

At its core, **Loving in the War Years** is more than just a memoir or a poetry collection; it is an act of resistance and affirmation. Moraga, a Chicana lesbian writer, uses her work to explore the multifaceted nature of love—both personal and political—during times of conflict, whether internal or external. The “war years” in her title symbolize the struggles faced by those living at the margins of dominant culture: war against homophobia, racism, sexism, and cultural erasure.

The Historical and Cultural Context

Published in 1983, **Loving in the War Years** emerged during a period of intense political activism. The Chicano Movement was gaining momentum, feminist voices were demanding recognition, and the LGBTQ+ community was fighting for visibility and rights. Moraga’s writing reflects this charged atmosphere, offering insight into how these movements intersect and sometimes clash. Her work highlights the tensions between cultural loyalty and personal liberation, particularly within Mexican-American communities.

Themes Explored in Loving in the War Years Cherrie L. Moraga

Cherrie L. Moraga’s collection grapples with themes that remain deeply relevant today, making the work a timeless piece for readers interested in social justice, identity politics, and cultural studies.

Intersectionality of Identity

One of the most significant contributions of **Loving in the War Years** is its exploration of intersectionality long before the term became popularized. Moraga's essays and poems articulate the lived experiences of being Chicana, a woman, and a lesbian simultaneously. This intersectional perspective challenges monolithic representations of identity and demands a more nuanced understanding of oppression and empowerment.

The Politics of Language and Expression

Moraga's bilingualism and code-switching between English and Spanish reflect the cultural hybridity that defines many Chicano/a experiences. She uses language as a tool to reclaim heritage and resist assimilation, emphasizing the power of words in shaping identity and community. The fusion of poetic imagery with raw political commentary creates a unique narrative style that invites readers to engage emotionally and intellectually.

Love as Resistance

The title itself—**Loving in the War Years**—suggests that love is not just a personal emotion but a radical act of survival and defiance. Moraga writes about love in its many forms: romantic love, self-love, and love for one's community. In a world rife with violence and discrimination, choosing to love authentically becomes a political statement.

How *Loving in the War Years* Cherrie L. Moraga Influences Contemporary Literature and Activism

The impact of **Loving in the War Years** extends beyond literary circles into the realms of activism and education. Moraga's work has inspired countless writers, scholars, and activists who see in her narratives a blueprint for embracing complexity and fostering solidarity.

Inspiring Chicana and Queer Feminist Voices

Moraga's unapologetic exploration of her identity paved the way for future generations of Chicana and queer writers. Her work is frequently studied in gender studies and ethnic studies programs, where it serves as a foundational text for understanding the dynamics of marginalization and empowerment.

Writers like Gloria Anzaldúa and Ana Castillo have acknowledged the influence of Moraga's pioneering voice.

A Tool for Social and Political Education

Educators and activists use **Loving in the War Years** to facilitate discussions about intersectionality, cultural pride, and the resilience of marginalized communities. The work's candid portrayal of homophobia within ethnic communities challenges readers to confront uncomfortable truths and encourages dialogues that promote empathy and change.

Key Essays and Poems in *Loving in the War Years* Cherrie L. Moraga to Explore

For those new to Moraga's writing, several pieces within **Loving in the War Years** stand out as particularly impactful and illuminating.

"La Güera"

This essay delves into the complexities of colorism and identity within the Chicano community. Moraga reflects on her own experiences with skin color and how it affects perceptions and treatment within her cultural milieu. The piece highlights the nuanced struggles of belonging and the politics of appearance.

"Only Women Are Free"

In this powerful essay, Moraga discusses the liberation found through female sexuality and sisterhood. She critiques patriarchal structures and celebrates the strength of women who resist societal expectations.

Selected Poems

Moraga's poetry in this collection is deeply personal yet universal, blending themes of love, loss, and resilience. Her vivid imagery and emotional honesty invite readers to connect with the intimate struggles and triumphs of the poet's life.

Tips for Engaging with *Loving in the War Years* Cherrie L. Moraga as a Reader

Engaging with *Loving in the War Years* can be a transformative experience, but it also requires openness and reflection. Here are some tips to deepen your understanding and appreciation:

- **Read Slowly and Thoughtfully:** Moraga's language is layered and symbolic. Taking time to savor each essay or poem allows the themes to resonate fully.
- **Consider the Historical Context:** Researching the socio-political climate of the 1970s and 1980s can provide valuable background that enriches your reading.
- **Reflect on Intersectionality:** Think about how different aspects of identity interact in the text and in your own experiences.
- **Join Discussions or Reading Groups:** Sharing insights with others can deepen comprehension and reveal diverse interpretations.
- **Explore Complementary Works:** Reading other Chicana feminist and queer writers, such as Gloria Anzaldúa's *Borderlands/La Frontera*, can broaden your perspective on similar themes.

The Lasting Legacy of *Loving in the War Years* Cherrie L. Moraga

Decades after its publication, *Loving in the War Years* continues to resonate because it speaks to the enduring human quest for love and belonging amid adversity. Moraga's fearless examination of identity and culture encourages readers to embrace complexity rather than seek simple answers. Her work remains a beacon for those navigating the intersections of race, gender, sexuality, and social justice, reminding us that loving—especially in turbulent times—is a powerful form of resistance and hope.

Frequently Asked Questions

What is the central theme of Cherrie L. Moraga's *Loving in the War Years*?

The central theme of *Loving in the War Years* is the exploration of Chicana identity, feminism, and the intersectionality of race, gender, and sexuality within the context of political and personal struggles.

How does Cherrie L. Moraga address intersectionality in *Loving in the*

War Years'?

Moraga addresses intersectionality by highlighting the overlapping experiences of oppression faced by Chicana women, including racism, sexism, and homophobia, and emphasizes the importance of acknowledging these interconnected identities.

What literary styles are prominent in 'Loving in the War Years'?

The work incorporates a mix of poetry, essays, and autobiographical narratives, blending personal storytelling with political critique to engage readers emotionally and intellectually.

Why is 'Loving in the War Years' considered important in Chicana feminist literature?

It is considered important because it gives voice to Chicana lesbians and women often marginalized within both mainstream feminism and Chicano civil rights movements, challenging dominant narratives and advocating for inclusivity.

How does Moraga explore the concept of love in the context of struggle in 'Loving in the War Years'?

Moraga portrays love as a radical and transformative force that persists despite political violence and personal hardship, emphasizing the power of love in resistance and community building.

What role does sexuality play in 'Loving in the War Years'?

Sexuality is central to the work, as Moraga discusses her experiences as a lesbian Chicana woman, confronting heteronormativity and advocating for queer visibility within her cultural community.

How does 'Loving in the War Years' critique mainstream feminist movements?

Moraga critiques mainstream feminism for often excluding women of color and queer women, arguing for a more inclusive feminism that recognizes diverse experiences and challenges systemic inequalities.

In what ways does Cherrie L. Moraga incorporate cultural heritage in her writing?

She incorporates indigenous and Mexican cultural references, language, and traditions, grounding her personal and political narratives in a rich cultural context that honors her roots.

What impact has 'Loving in the War Years' had on contemporary discussions about identity and activism?

The book has influenced contemporary discourse by foregrounding intersectional identities and inspiring activists and scholars to address complex social issues through inclusive and multifaceted approaches.

Additional Resources

Loving in the War Years Cherrie L Moraga: A Critical Exploration of Identity and Resistance

loving in the war years cherrie l moraga stands as a pivotal work in the realm of Chicana literature and feminist discourse. Authored by Cherrie L. Moraga, this collection of essays and poems delves deeply into the intersections of race, gender, sexuality, and political activism during a turbulent era. The work not only chronicles personal and collective struggles but also serves as a manifesto for marginalized voices seeking empowerment amid societal conflict. This article undertakes a comprehensive analysis of *Loving in the War Years* Cherrie L Moraga, emphasizing its thematic depth, cultural relevance, and enduring impact on contemporary discussions surrounding identity politics.

Contextualizing *Loving in the War Years* Cherrie L Moraga

Published in 1983, *Loving in the War Years* emerged during a period marked by significant social upheaval in the United States. The post-Vietnam War era witnessed rising feminist movements, civil rights activism, and heightened awareness of LGBTQ+ issues. Moraga's work reflects this milieu, offering a candid exploration of her experiences as a Chicana lesbian feminist. The text is not merely autobiographical; it functions as a critical examination of systemic oppression within both dominant culture and minority communities.

The title itself, *Loving in the War Years*, metaphorically captures the tension between personal intimacy and political struggle. It suggests love as an act of resistance amid the figurative 'war' of societal marginalization. Moraga's writing challenges readers to reconsider conventional narratives of identity, urging a more nuanced understanding of intersectionality before the term gained widespread usage.

In-depth Analysis of Themes and Literary Style

Moraga's narrative voice in *Loving in the War Years* Cherrie L Moraga is at once intimate and confrontational, blending poetic lyricism with incisive critique. The work's thematic core revolves around the intersections of cultural identity, sexuality, and political activism.

Intersectionality and Identity

One of the most salient features of *Loving in the War Years* by Cherrie L. Moraga is its early articulation of intersectionality. Moraga interrogates her position as a Chicana woman navigating the patriarchal structures of both mainstream American society and her own ethnic community. The essays reveal how race, class, gender, and sexual orientation converge to shape experiences of discrimination and resilience.

Moraga's critique extends to the Chicano Movement of the 1960s and 1970s, highlighting its shortcomings in addressing gender and sexual diversity. She exposes the machismo and heteronormativity prevalent within activist circles, thereby advocating for inclusivity. This nuanced perspective enriches the discourse on minority activism and feminist solidarity.

Sexuality and Queer Feminism

The exploration of lesbian identity is central to Moraga's work. *Loving in the War Years* by Cherrie L. Moraga offers a pioneering voice in queer Chicana literature, foregrounding the complexity of lesbian existence within a culture often marked by machismo and conservative values. The text challenges stereotypes and homophobia, promoting visibility for queer women of color.

Moraga's poetic and essayistic forms intertwine to evoke emotional depth and political urgency, illustrating how personal narratives of love and desire intersect with broader struggles for social justice. This dual approach enhances the work's resonance across diverse audiences, affirming the legitimacy of queer identities.

Language and Cultural Expression

Language plays a crucial role in Moraga's work, where bilingualism and code-switching serve as tools of cultural affirmation and resistance. *Loving in the War Years* by Cherrie L. Moraga incorporates Spanish and English, reflecting the hybridity of Chicana identity. This linguistic strategy disrupts monolingual norms and asserts the validity of multicultural experiences.

Moreover, Moraga's lyrical prose and poetic interludes create a textured narrative rhythm that reinforces the emotional stakes of her arguments. This stylistic choice invites readers to engage on both intellectual and affective levels, deepening the impact of her critiques.

Comparative Perspectives and Contemporary Relevance

When compared to other feminist and queer writings of the same era, *Loving in the War Years* by Cherrie L. Moraga stands out for its intersectional approach and cultural specificity. While works by contemporaries such as Audre Lorde and Gloria Anzaldúa also address overlapping identities, Moraga's emphasis on Chicana lesbian experiences fills a critical gap in literary representation.

The text's relevance persists in contemporary discussions about the politics of identity, inclusion, and resistance. Its insights inform modern debates around intersectionality, emphasizing the necessity of addressing multiple axes of oppression to achieve genuine social transformation.

Pros and Cons of Moraga's Approach

- **Pros:**

- Offers a pioneering intersectional analysis before the term became mainstream.
- Integrates personal narrative with political critique effectively.
- Elevates marginalized voices within feminist and queer discourses.
- Employs bilingualism to enrich cultural authenticity.

- **Cons:**

- The dense, poetic style may challenge readers unfamiliar with literary analysis.
- Some critics argue that the focus on personal experience may limit broader applicability.
- The work's historical context may require supplementary knowledge for full appreciation by contemporary audiences.

Impact on Literature and Activism

Loving in the War Years by Cherrie L. Moraga has inspired generations of writers and activists by

foregrounding the voices of queer women of color. Its influence extends beyond literature into academic fields such as ethnic studies, gender studies, and queer theory. Moraga's work has also catalyzed community organizing, fostering spaces where intersectional identities are celebrated rather than marginalized.

The text's enduring legacy lies in its challenge to dominant paradigms and its call for inclusive, multifaceted understandings of identity. By articulating the complexities of loving and living amid systemic conflict, Moraga provides a framework for envisioning solidarity in struggle.

In examining *Loving in the War Years* by Cherrie L. Moraga, one recognizes the power of literature as both a mirror and a catalyst for social change. The work continues to resonate, inviting readers to confront uncomfortable truths and to embrace the transformative potential of love and resistance in the face of adversity.

Loving In The War Years Cherrie L Moraga

loving in the war years cherrie l moraga: The Un/Making of Latina/o Citizenship E. Hernández, E. Rodríguez y Gibson, Eliza Rodríguez y Gibson, 2014-08-20 Examining a wide range of source material including popular culture, literature, photography, television, and visual art, this collection of essays sheds light on the misrepresentations of Latina/os in the mass media.

loving in the war years cherrie l moraga: Narratives of Greater Mexico Héctor Calderón, 2004 Once relegated to the borders of literature—neither Mexican nor truly American—Chicana/o writers have always been in the vanguard of change, articulating the multicultural ethnicities, shifting identities, border realities, and even postmodern anxieties and hostilities that already characterize the twenty-first century. Indeed, it is Chicana/o writers' very in-between-ness that makes them authentic spokespersons for an America that is becoming increasingly Mexican/Latin American and for a Mexico that is ever more Americanized. In this pioneering study, Héctor Calderón looks at seven Chicana and Chicano writers whose narratives constitute what he terms an American Mexican literature. Drawing on the concept of Greater Mexican culture first articulated by Américo Paredes, Calderón explores how the works of Paredes, Rudolfo Anaya, Tomás Rivera, Oscar Zeta Acosta, Cherrie Moraga, Rolando Hinojosa, and Sandra Cisneros derive from Mexican literary traditions and genres that reach all the way back to the colonial era. His readings cover a wide span of time (1892-2001), from the invention of the Spanish Southwest in the nineteenth century to the América Mexicana that is currently emerging on both sides of the border. In addition to his own readings of the works, Calderón also includes the writers' perspectives on their place in American/Mexican literature through excerpts from their personal papers and interviews, correspondence, and e-mail exchanges he conducted with most of them.

loving in the war years cherrie l moraga: Loving in the War Years Cherrie Moraga, 2023-08-15 An updated edition combining two classic works of Chicana and queer literature, with a new introduction by renowned writer and luminary, Cherrie Moraga. In celebration of the 40th anniversary of its original publication, this updated edition of *Loving in the War Years* combines Moraga's classic memoir with *The Last Generation: Poetry and Prose*, resulting in a challenging, inspiring, and insightful touchstone for artists and activists—and for anyone striving to foster care and community. Cherrie Moraga's powerful memoir remains as urgent as ever. She explores the intersections of her Chicana and lesbian identities, moving gracefully between poetry and prose, Spanish and English, personal narratives and political theory. Moraga recounts navigating the world largely as an outsider, circling the interconnected societies around her from a distant yet observant

perspective. Ultimately, however, her writing serves as a bridge between her cultures, languages, family, and herself, enabling her to look inward to forge connections from otherwise inaccessible parts of her interior world, to show how deep self-awareness and compassionate engagement with one's surroundings are key to building global solidarity among people and political movements.

loving in the war years cherrie l moraga: *Decolonizing Epistemologies* Ada María Isasi-Díaz, Eduardo Mendieta, 2012 This anthology gathers the work of three generations of Latina/o theologians and philosopher who have taken up the task of decolonizing epistemology by transforming their respective disciplines from the standpoint liberation thought and of what has been called the decolonial turn in social theory, theology, and philosophy. At the heart of this collection is the unveiling of subjugated knowledge elaborated by Latina/o scholars who take seriously their social location and that of their communities of accountability and how these impact the development of a different episteme. Refusing to continue to allow to be made invisible by the dominant discourse, this group of scholars show the unsuspecting and original ways in which Latina/o social and historical loci in the US are generative places for the creation of new matrixes of knowledge. The book articulates a new point of departure for the self-understanding of Latina/os, for other marginalized and oppress groups, and for all those seeking to engage the move beyond coloniality as it continues to be present in this age of globalization.

loving in the war years cherrie l moraga: *No Alternative* Rosalynn A. Vega, 2018-11-14 Recent anthropological scholarship on "new midwifery" centers on how professional midwives in various countries are helping women reconnect with "nature," teaching them to trust in their bodies, respecting women's "choices," and fighting for women's right to birth as naturally as possible. In *No Alternative*, Rosalynn A. Vega uses ethnographic accounts of natural birth practices in Mexico to complicate these narratives about new midwifery and illuminate larger questions of female empowerment, citizenship, and the commodification of indigenous culture, by showing how alternative birth actually reinscribes traditional racial and gender hierarchies. Vega contrasts the vastly different birthing experiences of upper-class and indigenous Mexican women. Upper-class women often travel to birthing centers to be delivered by professional midwives whose methods are adopted from and represented as indigenous culture, while indigenous women from those same cultures are often forced by lack of resources to use government hospitals regardless of their preferred birthing method. Vega demonstrates that women's empowerment, having a "choice," is a privilege of those capable of paying for private medical services—albeit a dubious privilege, as it puts the burden of correctly producing future members of society on women's shoulders. Vega's research thus also reveals the limits of citizenship in a neoliberal world, as indigeneity becomes an object of consumption within a transnational racialized economy.

loving in the war years cherrie l moraga: *Dreamer Nation* Ana Milena Ribero, 2023-09-21 Contributing to rhetorical studies of social movements, immigration, and minoritized rhetorics, Ana Milena Ribero argues that even though Dreamer rhetorics were reflective of the discursive limits of the neoliberal milieu, they also worked to disrupt neoliberal constraints through activism that troubled the primacy of the nation-state and citizenship, refused to adhere to respectability politics, forwarded embodied identity and transnational belonging, and looked for liberation in community-not solely in legislative action. Both of and beyond neoliberalism, Dreamer rhetorics evidenced a rhetorical flexibility-a both/and sensibility-that allowed Dreamers to vacillate between neoliberal tropes and radical arguments. .

loving in the war years cherrie l moraga: *Written/Unwritten* Patricia A. Matthew, 2016-10-03 The academy may claim to seek and value diversity in its professoriate, but reports from faculty of color around the country make clear that departments and administrators discriminate in ways that range from unintentional to malignant. Stories abound of scholars — despite impressive records of publication, excellent teaching evaluations, and exemplary service to their universities — struggling on the tenure track. These stories, however, are rarely shared for public consumption. *Written/Unwritten* reveals that faculty of color often face two sets of rules when applying for reappointment, tenure, and promotion: those made explicit in handbooks and faculty orientations or

determined by union contracts and those that operate beneath the surface. It is this second, unwritten set of rules that disproportionally affects faculty who are hired to “diversify” academic departments and then expected to meet ever-shifting requirements set by tenured colleagues and administrators. Patricia A. Matthew and her contributors reveal how these implicit processes undermine the quality of research and teaching in American colleges and universities. They also show what is possible when universities persist in their efforts to create a diverse and more equitable professorate. These narratives hold the academy accountable while providing a pragmatic view about how it might improve itself and how that improvement can extend to academic culture at large. The contributors and interviewees are Ariana E. Alexander, Marlon M. Bailey, Houston A. Baker Jr., Dionne Bensonsmith, Leslie Bow, Angie Chabram, Andreana Clay, Jane Chin Davidson, April L. Few-Demo, Eric Anthony Grollman, Carmen V. Harris, Rashida L. Harrison, Ayanna Jackson-Fowler, Roshanak Kheshti, Patricia A. Matthew, Fred Piercy, Deepa S. Reddy, Lisa Sánchez González, Wilson Santos, Sarita Echavez See, Andrew J. Stremmel, Cheryl A. Wall, E. Frances White, Jennifer D. Williams, and Doctoral Candidate X.

loving in the war years cherrie l moraga: Speaking Face to Face Pedro J. DiPietro, 2019-06-01 The first in-depth analysis of the radical feminist theory and coalitional praxis of scholar-activist María Lugones. *Speaking Face to Face* provides an unprecedented, in-depth look at the feminist philosophy and practice of the renowned Argentinian-born scholar-activist María Lugones. Informed by her identification as “nondiasporic Latina” and US Woman of Color, as well as her long-term commitment to grassroots organizing in Chicana/o communities, Lugones’s work dovetails with, while remaining distinct from, that of other prominent transnational, decolonial, and women of color feminists. Her visionary philosophy motivates transformative modes of engaging cultural others, inviting us to create political intimacies rooted in a shared yearning for interdependence. Bringing together scholars and activists across fields, this volume charts her profound impact in and beyond the academy for the past thirty years. In so doing, it exemplifies a new method of coalitional theorizing—traversing racial, ethnic, sexual, national, gendered, political, and disciplinary borders in order to cultivate learning, embrace heterogeneity, and provide a unique framework for engaging contemporary debates about identity, oppression, and activism. Across thirteen original contributions, authors address issues of intersectionality, colonial and decolonial subjectivities, the multiplicity and the coloniality of gender, indigenous spiritualities and cosmologies, pluralist and women of color feminisms, radical multiculturalism, popular education, and resistance to multiple oppressions. The book also includes a rare interview with Lugones and an afterword by Paula Moya, ultimately offering both new critical resources for longstanding admirers of Lugones and a welcome introduction for newcomers to her groundbreaking work. “This is an important contribution to Latinx studies, Latina feminist philosophy, queer studies, and the burgeoning field of decolonial feminism, a field that Lugones almost single-handedly launched. It is interdisciplinary, but also a wonderful pedagogical resource. It provides readers who are both familiar and unfamiliar with her work a thorough and judicious point of entry.” — Eduardo Mendieta, author of *Global Fragments: Globalizations, Latinamericanisms, and Critical Theory*

loving in the war years cherrie l moraga: Fictions of Western American Domesticity Amanda J. Zink, 2018-06 This work provides a compelling explanation of something that has bedeviled a number of feminist scholars: Why did popular authors like Edna Ferber continue to write conventional fiction while living lives that were far from conventional? Amanda J. Zink argues that white writers like Ferber and Willa Cather avoided the subject of their own domestic labor by writing about the performance of domestic labor by others, showing that American print culture, both in novels and through advertisements, moved away from portraying women as angels in the house and instead sought to persuade other women to be angels in their houses. Zink further explores lesser-known works such as Mexican American cookbooks and essays in Indian boarding school magazines to show how women writers dialoging domesticity exemplify the cross-cultural encounters between colonial domesticity and sovereign domesticity. By situating these interpretations of literature within their historical contexts, Zink shows how these writers

championed and challenged the ideology of domesticity.

loving in the war years cherrie l moraga: *The Cambridge Companion to Latina/o American Literature* John Morán González, 2016-06-13 This Companion presents key texts, authors, themes, and contexts of Latina/o literature and highlights its increasing significance in world literature.

loving in the war years cherrie l moraga: Race Characters Swati Rana, 2020-10-06 A vexed figure inhabits U.S. literature and culture: the visibly racialized immigrant who disavows minority identity and embraces the American dream. Such figures are potent and controversial, for they promise to expiate racial violence and perpetuate an exceptionalist ideal of America. Swati Rana grapples with these figures, building on studies of literary character and racial form. Rana offers a new way to view characterization through racialization that creates a fuller social reading of race. Situated in a nascent period of ethnic identification from 1900 to 1960, this book focuses on immigrant writers who do not fit neatly into a resistance-based model of ethnic literature. Writings by Paule Marshall, Ameen Rihani, Dalip Singh Saund, José García Villa, and José Antonio Villarreal symbolize different aspects of the American dream, from individualism to imperialism, assimilation to upward mobility. The dynamics of characterization are also those of contestation, Rana argues. Analyzing the interrelation of persona and personhood, *Race Characters* presents an original method of comparison, revealing how the protagonist of the American dream is socially constrained and structurally driven.

loving in the war years cherrie l moraga: *Writing Secrecy in Caribbean Freemasonry* Jossianna Arroyo, 2013-04-24 Addressing the transnational relationships of Freemasonry, politics, and culture in the field of Latin American and Caribbean literatures and cultures, *Writing Secrecy* provides insight into Pan-Caribbean, transnational and diasporic formations of these Masonic lodges and their influences on political and cultural discourses in the Americas.

loving in the war years cherrie l moraga: A Companion to US Latino Literatures Carlota Caulfield, Darién J. Davis, 2007 A panorama of literature by Latinos, whether born or resident in the United States.

loving in the war years cherrie l moraga: *Nobody Cries When We Die* Patrick B. Reyes, 2016-12-13 When the screams of innocents dying engulf you, how do you hear God's voice? Will God and God's people call you to life when your breath is being strangled out of you? For people of color living each day surrounded by violence, for whom survival is not a given, vocational discernment is more than finding your purpose - it's a matter of life and death. Patrick Reyes shares his story of how the community around him - his grandmother, robed clergy, educators, friends, and neighbors - saved him from gang life, abuse, and the economic and racial oppression that threatened to kill him before he ever reached adulthood. A story balancing the tension between pain and healing, *Nobody Cries When We Die* takes you to the places that make American society flinch, redefines what you are called to do with your life, and gives you strength to save lives and lead in your own community. Part of the FTE (Forum for Theological Exploration) Series

loving in the war years cherrie l moraga: *The Weight of Whiteness* Alison Bailey, 2021-02-23 "Check your privilege" is not a request for a simple favor. It asks white people to consider the painful dimensions of what they have been socialized to ignore. Alison Bailey's *The Weight of Whiteness: A Feminist Engagement with Privilege, Race, and Ignorance* examines how whiteness misshapes our humanity, measuring the weight of whiteness in terms of its costs and losses to collective humanity. People of color feel the weight of whiteness daily. The resistant habits of whiteness and its attendant privileges, however, make it difficult for white people to feel the damage. White people are more comfortable thinking about white supremacy in terms of what privilege does for them, rather than feeling what it does to them. The first half of the book focuses on the overexposed side of white privilege, the side that works to make the invisible and intangible structures of power more visible and tangible. Bailey discusses the importance of understanding privileges intersectionally, the ignorance-preserving habits of "white talk," and how privilege and ignorance circulate in educational settings. The second part invites white readers to explore the underexposed side of white dominance, the weightless side that they would rather not feel. The final

chapters are powerfully autobiographical. Bailey engages readers with a deeply personal account of what it means to hold space with the painful weight of whiteness in her own life. She also offers a moving account of medicinal genealogies, which helps to engage the weight she inherits from her settler colonial ancestors. The book illustrates how the gravitational pull of white ignorance and comfort are stronger than the clean pain required for collective liberation. The stakes are high: Failure to hold the weight of whiteness ensures that white people will continue to blow the weight of historical trauma through communities of color.

loving in the war years cherrie l moraga: Brown Trans Figurations Francisco J. Galarte, 2021-01-28 One of the first books focused solely on the trans Latinx experience, *Brown Trans Figurations* describes how transness and brownness interact within queer, trans, and Latinx historical narratives and material contexts.

loving in the war years cherrie l moraga: Revelation in Aztlán Jacqueline M. Hidalgo, 2016-08-31 Bridging the fields of Religion and Latina/o Studies, this book fills a gap by examining the "spiritual" rhetoric and practices of the Chicano movement. Bringing new theoretical life to biblical studies and Chicana/o writings from the 1960s, such as *El Plan Espiritual de Aztlán* and *El Plan de Santa Barbara*, Jacqueline M. Hidalgo boldly makes the case that peoples, for whom historical memories of displacement loom large, engage scriptures in order to make and contest homes. Movement literature drew upon and defied the scriptural legacies of *Revelation*, a Christian scriptural text that also carries a displaced homing dream. Through the slipperiness of utopian imaginations, these texts become places of belonging for those whose belonging has otherwise been questioned. Hidalgo's elegant comparative study articulates as never before how *Aztlán* and the new Jerusalem's imaginative power rest in their ambiguities, their ambivalence, and the significance that people ascribe to them.

loving in the war years cherrie l moraga: Postcolonial Literature Pramod K. Nayar, 2008

loving in the war years cherrie l moraga: Contemporary Literary And Cultural Theory: From Structuralism To Ecocriticism Nayar, 2010-09

loving in the war years cherrie l moraga: CHICANA FEMINISM: Resistance, Identity and Marginalization (A Critical Study) Dr. Vineeta Diwan, Since decades women have been raising their voice against the injustice, discrimination and exploitation against them. The Revolutionary thought sparked and took its actual shape when feminine rights movements accelerated at global level with a realization Women do exist... The Mexican women were routed out in the Chicano movement of the Mexican Americans against injustice by the dominant Caucasians...their civil rights, right to equality and voices against discrimination were suppressed. They were like 'left out' morsels who were not counted as a part of the community and treated as lifeless showy objects good enough as decorative pieces of the house. The Chicana Feminism is a strong uproar of aggression by the Mexican American women, who once upon had been the legendary emblems of their historical tribes and who in no way are lesser than Man. The movement accomplished equal rights for women and promoted egalitarianism. The book is a compilation of the historical journey of the Chicana Feminism from its story of origin till the contemporary form. It critically analyzes the multiple perspectives of Chicana Feminism and its worthwhile contribution in providing it a global space....

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