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CALDERÓN, HÉCTOR. *Narratives of Greater Mexico: Essays on Chicano Literary History, Genre, and Borders.* Austin, TX: U of Texas P, 2004. 284 pp.

"There are multiple roads. Choose the one that takes you to the heart of Juchitán," says a proverb of the ancient Zapotecs. Chicano critic Héctor Calderón's latest book ends with this proverb and is a testimony to the multiple roads he travels as a scholar of Latin American, Mexican and Chicano literature. Among his publications is the co-edited groundbreaking anthology, *Criticism in the Borderlands: Studies in Chicano Literature, Culture and Ideology.* His ability to see the connections among writers and artists "set across their historical and cultural milieux"(xiii) is reflected in his writings on *Don Quixote* and José Donoso, Mexican rock artists Ely Guerra and Maldita Vecindad, and U.S. Third World feminism.

Calderón's interdisciplinary approach, or "personal and critical strategy," for the study of Chicano writers in *Narratives of Greater Mexico* invites the reader to consider an *América mexicana*, as Chicano folklorist Américo Paredes would call it. His study of Américo Paredes, Rudolfo A. Anaya, Tomás Rivera, Oscar Zeta Acosta, Cherríe L. Moraga, Rolando Hinojosa Smith, and Sandra Cisneros leads us back and forth across the Mexico-U.S. border with each writer. He demonstrates how their ties to Mexican culture make them unique contributors to American letters in the broadest sense; as such, each writer provides a unique vision of *mexicanidad.* With this book Calderón continues the project announced in *Criticism in the Borderlands*: to remap the borderlands and present an important cultural perspective absent from an international scholarly community as he draws attention to the historical and cultural interdependence of Latin America and the United States.

The book begins with the author's personal history and self-positioning as a *mestizo* and *rascuachi* from the border town Calexico. Subsequently, Calderón's interpolation of the various border region histories—Brownsville, Crystal City, El Paso and Río Grande, Texas; Río Abajo, New Mexico; San Francisco and San Gabriel Valley, California; Chicago, Illinois; and Mexico City, Mexico—elucidate the historical, geographical, literary, economic, and ideological structures that shaped each writer's text.

The first essay provides a foundation with an exposition of Américo Paredes's re-definition of the borderlands from an Anglo-American, romantic "Old Spain in our Southwest" to Greater Mexico, "a historically determined geopolitical zone of military, cultural, and linguistic conflict" (22). From this point forward, Calderón reveals how these writers have "displaced the myth of the Spanish presence in the Southwest [. . .] to both embrace and transform Mexican culture by offering in their work new versions of mujer y hombre, mestiza y mestizo, and mexicana y mexicano" (27).

Rudolfo Anaya's seven novels, for example, span his lifetime in New Mexico and usher the reader from the end of a "fantasy heritage" towards a more complex view of his native land and its Mexican and mestizo inhabitants. Specifically, Calderón situates *Bless Me, Ultima* (1972) as the initial transitional text in that process.

. . . y no se lo tragó la tierra /. . . And the Earth Did Not Part (1971), says Calderón, is a founding Chicano novel in both form and content. Its "short story cycle or novel as tales" has affinities with Cervantes's *Don Quixote*. However, as the reader puts the stories together, s/he encounters that the social, linguistic, and cultural realities of the migrant Texas-Mexican farmworker community in Crystal City during the forties and fifties are not only integral to the protagonist's identity formation, they also counter 1960's representations of Mexican Americans as inferior, fatalistic, and child-like. Chicano lawyer and activist, Oscar Zeta Acosta, also comes to terms with his Mexican male identity and personal experiences of racism during the tumultuous sixties in San Francisco and the Southwest as an innovative writer who, according to Calderón, employs his own version of Gonzo journalism.

Chicana writers Cherríe L. Moraga and Sandra Cisneros dialogue with Mexican literary authorities and revise popular cultural icons and forms as they portray another way for women to be human and free. Moraga's autobiography as a Chicana lesbian, *Loving in the War Years*, culminates with her powerful critique and subsequent revision of one of Mexico's most formidable female archetypes, la Malinche. Calderón brings to light Cisneros's skillful incorporation and subversion of Mexican and Chicano popular culture, which is effective as a means to explore women's roles on both sides of the border from a feminist perspective. Cisneros contemplates how women and men relate to each other as lovers after feminism and the