
that is enabled by collage techniques. Later, she describes the “hallucinatory, multifarious, patchworked metropolis of 1960s New York City” as intensely influential in Bob Dylan’s music (187). Such a claim seems inherently tied to ecocritical understandings of urban space, a theoretical framework that is conspicuously absent in the project, but one which would allow Cran’s claim that “collage is a chiefly urban art form” to take on a more prominent role in her argument (30). Her connection between collage and the struggle of representation versus embodiment is apt, but it becomes less prominent beyond the book’s introduction, and some of the book’s close readings would benefit from the insights of the ecocritical sentiments coded in the opening discussion.

Despite the potential critique of dodging its ecocritical connections, *Collage in Twentieth-Century Art, Literature, and Culture* demonstrates compelling readings of the figures in the study. The book’s greatest strength is its nuanced discussion of Bob Dylan, a figure that connects what might be seen as the high art of the other figures in the study to American popular culture. Cran outlines Dylan’s specific collage techniques and his self-perceived roots in visual art in order to demonstrate how his music attempts to capture lived experience. In identifying how Dylan “builds his songs less from the imagination than from collated snapshots of real life,” Cran gestures back to her important recognition that collage techniques can bring on embodied experiences of material space. By following her discussion of Dylan with a conclusion that addresses John Ashbery and Allen Ginsberg, Cran exposes her roots in literary studies but also identifies the prevalence of collage techniques across twentieth-century artistic, literary, and cultural expression.

Cristina Herrera. *Contemporary Chicana Literature: (Re)Writing the Maternal Script*. Amherst, New York: Cambria, 2014. 235p.

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In the field of mothering and motherhood studies, there is a lack of literature which specifically focuses on the mother-daughter relationship in Chicana Studies. Cristina Herrera’s *Contemporary Chicana Literature: (Re)Writing the Maternal Script* fills this void in literary scholarship by examining a diverse array of Chicana writers that push the boundaries of maternal relationships. The text is a welcome addition to the canon, especially since it goes beyond the limited interpretations of Chicana mother-daughter relationships, motherhood, and mothering and recognizes the intersectionality of race, gender, sexuality, socioeconomics, and religion in shaping the relationship between Chicana mothers and daughters. With its widely interdisciplinary literary, cultural, religious, and historical sources, *Contemporary Chicana Literature: (Re)Writing the Maternal Script* gives readers some much-needed critical perspectives and Herrera should be commended for her notable effort.

Contemporary Chicana Literature: (Re)Writing the Maternal Script focuses on the analysis of certain literary works about the Chicana mother-daughter relationships which experience empowerment, conflict, and/or identity differences. While such factors are not unique to Chicanas nor provide a universal discourse about Chicana motherhood, Herrera’s complex analysis

of the protagonists in novels by Denise Chávez, Ana Castillo, Sandra Cisneros, Carla Trujillo, and Melinda Palacio reconstructs the Chicana mother-daughter relationship and situates them in a newly written framework. This includes, as Herrera attests, the “insistence on defining motherhood and daughterhood on their own terms, rather than as culturally ascribed” (30) and the emergence beyond the static binaries appropriated by the three Chicana archetypal figures, Malinches, Lloronas, and Guadalupanas, that define women and mothers as either “good” or “bad.”

As a part of redefining Chicana motherhood and daughterhood, Herrera explores a daughter’s burgeoning sense of agency in Palacio’s novel *Octotillo Dreams*. In this text, the protagonist Isola channels her mother’s community activist spirit to help documented and undocumented Mexicans in Arizona. However, Isola only discovers her empowerment after her mother’s death. Likewise, the protagonist Regina feels self-empowerment after her mother’s death in Castillo’s novel *The Guardians*. She renegotiates her mother’s oppressive influence upon her life when her mother dies and dismantles the binary of virgin/mother by embracing both roles when she adopts a child and maintains her virginity into middle-age. Herrera also extends this complex model of motherhood to Chávez’s *Face of an Angel*. In this novel, the protagonist Soveida chooses to become a single mother and reject the legacy of motherhood as associated with maternal sacrifice, emotional suffering, and physical pain.

Another significant theme of the literary Chicana maternal relationship that Herrera addresses is the rejected mother and daughter. Cisneros’s novel *Caramelo* describes the contentious relationship between a daughter and mother when the daughter rejects her mother as she tries to create her own identity. This tension between mothers and daughters is also prominent in Trujillo’s edited anthology on Chicana lesbian relationships, *The Girls Our Mothers Warned Us About*. Instead of focusing on the entire complication, Herrera explores Cherrie Moraga’s essay, “A Long Line of Vendidas” and Trujillo’s novel *What Night Brings*. Both texts demonstrate how the mother’s rejection of her daughter is caused by the daughter’s lesbianism. Yet, in Moraga’s text, the daughter essentially comes to love her mother because she loves Chicana women. On the other hand, the daughter in Trujillo’s text is never able to have a positive relationship with her mother and must seek an alternative maternal figure in her grandmother. By challenging the limited models of Chicana mother-daughter relationships that frequently dictate the analysis of Chicana literature, Herrera presents a fresh paradigm to the ensuing discussion of Chicana literary scholarship. She recognizes that Chicana mothering, like society, is changing and that it is time the academy understands this broad scope. In doing so, she succeeds in rewriting Chicana mother-daughter relationships and forming a new space of reexamining representations of Chicana mothers and daughters.

James Hoggard. *Soon After Rain*. San Antonio: Wings, 2015. 84p

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In his collection of poetry *Soon After Rain*, James Hoggard explores the power of weather to create and destroy, to incite fear, surely, but also to bring about a peaceful and abiding