
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

rhythm. This rhythm finds its way throughout this group of poems, and indeed *Soon After Rain* has a central concern using poetic forms, prosody, repetition, and rhyme to evoke in the reader a sense of the majesty as well as the continuity of the natural world and the patterns of weather. Particularly notable in this collection is his use of the pantoum form and its repeating lines that provide a sort of swaying or rolling motion to his poetry. One such pantoum, “When Four Tornadoes Joined,” begins with the line “When four tornadoes joined and hit us hard” (64). By the time that line is repeated, with slight variation, at the end of the poem, the reader has been taken through death, destruction, and new hope, all through the steadily rolling momentum of the pantoum’s repeating lines.

Repetition in these poems serves to remind us how much and how little changes with-in passing time. In “Father-Son Talk,” each line ends with the word “afford”; moving through the various meanings of that word makes clear both how similar and how different the speaker is from his son (76). The repetition gives the poem’s message a gentility and thoughtfulness that keeps the poem from ever sounding pedantic or condescending, but also clearly expresses the speaker’s frustration at his inability to connect with his son. Other poems in this collection use repetition to evoke the slow chill of an overcast day, the churning drama of a flooded city, or the continuity between the Ninevah of the Bible and the Mosul of today. Hoggard, by using something as simple as ending all the lines of a poem with the same word, shows his mastery of the power of language to bring to mind an image or create a feeling of longing, fear, or loss.

Always in *Soon After Rain*, the poetic techniques and sound serve the meaning. His are definitely not esoteric poems that seek to hide their meaning. Instead, the reader is invited through these poems to enter a world where weather, language, meter, and sound come together to create oftentimes harrowing but always beautiful spaces. In the midst of this collection are five poems called “The Artemisia Suite,” paying homage to the artwork of 17th century artist Artemisia Gentileschi. One of a very few famous women painters of her time, Gentileschi used art to express her own frustration and rage. Hoggard’s poems both acknowledge that rage and attest to the stunning images that Gentileschi created from it, writing about Gentileschi’s painting *Judith Slaying Holofernes*, “See: a bit of blood has marked her breast / and the trim of the bodice on her dress -- / but stains, she knows, must be endured.” (52). His words are no less evocative of grim sadness and resignation than are the images described.

The author brings this same level of clarity of language and emotional sensitivity to all the poems in *Soon After Rain*, whether describing a hawk’s flight, Ulysses tilling a field with salt, or a boy pretending to be blind. Particularly notable in its evocative use of imagery is the poem “Sky Over Knossos,” which describes Knossos as “that femininely powerful place / whose huge amphoras and horned parapets / sang sweet worlds through labyrinthine rooms” (36). The rhythm of these lines interplays with the strong visual image they evoke, coming together in a clear yet concise multisensory experience for the reader. This collection as a whole deftly brings to life the feelings of anxiety, anticipation, and awe that come with changes in the weather, and it also hearkens to these same feelings that occur with the passage of time and changes in our own lives. Hoggard explores these different themes with abiding care, sensitivity, and oftentimes gentle words and rhythms that fill the senses not unlike the rain itself.