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Woman Hollering Creek and Other Stories First Edition CoverageAuthorSandra CisnerosCover by artistSudan Shapiro, Nivia GonzalezCountryUnited StatesLanguageEnglishSeriesteaGenreShort StoriesPublisherRandom HousePublication Date April 3, 1991Media typePrint (hardcover) Pages165 pages ISBN0-679-73856-8OCLC24374139 Woman Hollering Creek and Other Stories is a 1991 book of short stories published in 1991 by Mexican-American writer Sandra Cisneros. The collection reflects Cisneros's experience of being surrounded by American influence while at the same time family related to her Mexican heritage as she grew north of the Mexican-American border. These stories focus on the social role of women and their relationships with men and other women in their lives. Most of the characters stereotypes: men embody male chauvinism while women are naive and generally weak. Cisneros focuses on three female cliches: a passive virgin, a sinful seductress and a traitor. Not properly owned by Mexico or America, the main characters of Chicana sincerely seek their identity, only to discover abuse and shattered dreams. In addition to focusing on these issues of women's struggles, Cisneros simultaneously develops reader sensitivity to the lives of immigrants. Vignettes are quite short on average; the longest is 29 pages and the shortest is less than five paragraphs. Despite such limited space, Cisneros experiments with bold poetic prose in his narrative; for example, each story is a new character with a distinct literary voice and style. Such a letter earned her the title of accomplished poet Chikana, with additional powers of her published books *My Wicked Ways Wicked* (1987) and *Loose Woman* (1994). Von From the beginning, the bond ran throughout the Cisneros family as a result of the fact that they were separated from their homeland and had to live as Mexican Americans in Chicago. Cisneros was born into a family of seven and often stood out as the only daughter. Despite the abundance of siblings, Cisneros always felt lonely as a child, prompting her to start creating stories to change her daily life. After years of writing, Cisneros used *Woman Hollering Creek and Other Stories* to explore the failed relationships of female characters through their reactions to men in their lives. This female focus in the stories may reflect Cisneros's own views on relationships, as she does not seem to have a strong connection to any male figures in her life: For her, men seem to be a utility that a woman turns on and off as needed. Because the letter comes from the perspective of a Mexican-American immigrant, this feminism struggles not only with the stereotype of gender, but also with class and race. Cisneros creates stories, not explanations, analyses or arguments that describe her feminist views as more temporary, emotional and intuitive forms An example of her female attention is in the title story of *Woman Hollering Creek*, which focuses on a woman who physically abuses her husband and feels drawn to a nearby creek. She falls into depression and sits next to the water with her new baby, thinking about how a woman can go crazy. Cisneros develops this tale, which has also been found slightly altered in Aztec, Greek and Spanish cultures, from the legend of La Llorona (Spanish for crying women), a ghost story found in Mexico and Texas. In the myth, a beautiful young woman named Mary falls in love and marries a handsome, rich boy, and their union is blessed with two sons and a daughter. Soon after, the man loses affection for his wife. Mary, knowing that her husband no longer loves her, drowns three children in the river, and then herself. When Mary reaches heaven, they say she cannot enter until she has found her children. She goes back to Earth, where she cries sadly for her children. According to legend, any child who falls on her ghost, dragged into the river and drowned. The real woman of *Hollering Creek*, a body of water off Interstate 10 in Texas, is a river that Cisneros mentions in its history. The main character in *Woman Hollering Creek* is saved from her abusive husband by two strangers before she goes crazy. -- they plot sums up the collection of stories Cisneros divides into three sections. The first section, which focuses on the innocence of the characters as a child, is called *My Lucy Friend*, who smells like corn. The next section, called *One Holy Night*, includes two stories highlighting the troublesome teenage years of its characters. The final section, titled *There Was a Man*, there was a woman concentrating on the characters during their tumultuous adult life. Most of the stories in the collection are from one to fifteen pages long; *Eyes of Sapata*, the longest story, is 29 pages long, while *Salvador Late or Early* and *There Was a Man, There Was a Woman* occupy one page. The first and second story plot in this book shares the title, *My Lucy's Friend*, who smells like corn, with a corresponding section and a brief narration about an unnamed narrator and her best friend Lucy Anguiano, a Texas girl who smells like corn. This vignette offers a snapshot of life north of the U.S.-Mexico border for two girls of Mexican descent. Lucy's house is portrayed as a low-income, Mexican-American family. Her mother is overworked and busy with many children, while her father is rarely around. However, the story focuses on the freedom that girls have when none of the authorities are watching; for example, waving strangers, jumping on mattresses, scratching mosquito bites, collecting scabs, and flips in dresses. The second segment of the book, *One Holy Night*, contains two short narratives aimed at teenagers and how their self-esteem depends on the tension of staying true to Mexico while integrating into the American way of life. The title story *One Holy Night* introduces the reader to a young teenage girl *lxlchel*, who in search of true love meets a 37-year-old man named *Chato*. He lies to her about belonging to the ancient Mayan royalty, seduces her, and then dumps her, only to return in an attempt to kill her. In his youth and naivety, *lxlchel* wishes to be romanced by someone with supposed Mexican roots, only to be disappointed with the reality of falling in love with a Mexican-American serial killer. The final section, entitled *There Was a Man, There Was a Woman*, includes the title story of *Women Hollering Creek*, *The Eyes of Sapata*, and *Never Marry a Mexican*, these are three of the thirteen stories contained in this part of the book. The title story, *Woman Hollering Creek*, is about a Mexican woman named *Clefilas* who marries *Juan Pedro Martinez Sanchez*. After moving across the border to *Seguane*, Texas, her hopes for a happy marriage, as well as the characters she watches in *telenovelas*, are dashed. Throughout the marriage *Juan Pedro* cheats, insults and often leaves her in isolation. As her depression increases, so does her interest in the legendary figure, *la llorona*, and the brook named after her who runs behind her house. However, unlike this weeping woman who chooses death as a means to avoid her unloved husband, *Clefilas*, in a sense, chooses life. With the help of two independent women, *Felice* and *Graciela*, she can leave her life abused and flee back to Mexico. *Clemencia* is the main character of the story *Never marry a Mexican*, which feels rejected by her white lover. She takes revenge on this man, luring her naive son into the role of a lover, and lets know that in due time this young man will inevitably pay for the transgression of his father. *Eyes of Sapata* is a story that looks into the life of the main character, *Ina*, who offers reflections on her life in the context of her illicit relationship with Mexican revolutionary *Emiliano Sapata*. She struggles with the ever-abandoned lover who is from the country's revolution, and she describes her efforts to raise a family on her own despite difficulties such as hunger, disease and poverty. In the end, she talks about the murder of *zapata*, revealing his failure of the revolution, and *Ines* makes it obvious that essentially, *zapata*, her unfaithful lover, has let her down, and this hero is left clinging to dreams that can no longer exist. Characters like *Lucy* this book is a collection of short stories and contains many different characters, below is a selection of the book's main characters who most illustrate the qualities of the three sections of the book (youth, adolescence and adulthood), or who have the greatest influence on the use of Cisneros female archetypes: *Lucy Lucy A* childhood narrator's friend in *My Lucy's Friend*, who smells like corn, is a dark-skinned, Texas girl with eyes like a slit knife. She is from a family with nine children, an exhausted mother and a missing father. It affects the narrator's desire to share in the purest and simple pleasures that childhood can bring. *lxlchel*, the self-styled hero of *One Holy Night*, is a 13-year-old girl who lives in Chicago with her uncle and grandmother, who immigrated from Mexico. Hired by her uncle, every Saturday, this young teenager sells groceries from his trolley. *lxlchel*, being a stupid girl, ignorantly gives himself to one of his clients, a captivating but dangerous 37-year-old man. Over time, she realizes that she was seduced by a mass murderer, but still can not accept the fact that she is still in love with him. *Chuck Ushmal Palokun* is another self-styled character in *One Holy Night* nicknamed *Baby Boy*, but whose real name is *Chato*, which means a fat face. He was born on the street, along with numerous brothers and sisters, in a Mexican town called *Miseria*. In this story the grew up and is now a 37-year-old serial killer who seduces and then casts a young, naive hero, romanticizing her with a lie about being from the ancient line of Mayan kings. *Ina*, the main character in *The Eyes of Sapata*, whose mother was raped and killed for an illegal lifestyle, is the mistress of Mexican revolutionary *Emiliano Sapata*. *Ying* struggles with the definition of the different roles she has to play in her relationship with her lover. She is disillusioned with the power of male patriarchy, which pushes her to be not only a lover of *zapata*, but also the mother of his two children and his political sister in their common struggle for freedom. *Clefilas* is the protagonist of the title story *Woman Hollering Creek*, which recreates the image of *la llorona*. She is a traditional Mexican woman who naively lets her father marry her to a man who will become her abusive, unfaithful husband. However, through the difficulties of her marriage, she is empowered to fight for her rights. This solidifies when she meets *Felice* and *Graciela*, two independent, wage-earning women who act as new role models for *Clefilas*. After all, they help her avoid this abusive lifestyle. *Clemencia* is the protagonist of *Never Marry a Mexican* woman, whose life choices may be related to the election of the historic figure of *La Malinche*, an indigenous woman who befriended Spanish conquistadors in the 16th century. Both *La Malinche* and *Clemencia* were mistresses of men of a different ethnicity than their own, doomed to exist in a racial and class-cultural wasteland, uncoordinated by feelings ever belonging to either ethnic or natal homeland. *Clemencia's* final rematch in this vignette is not only a triumph in the memory of *La Malinche*, but also for who believe that their value is depreciated if they do not have a husband. *Rosario (Chayo) De Leon* is the character who writes the last prayer note in *Little Miracles, Promises*, a collection of letters in Cisneros's book, from Mexican-Americans to the Virgin of Guadalupe, the patron saint of Mexico, who symbolizes female virginity. *Chayo's* letter represents the contrast between the Virgin of Guadalupe and *La Malinche*. It illustrates the difficulties of living in modern Chicane with her beliefs in religion, race and gender. In an attempt to free herself from being caught between her modern Chicana lifestyle and her Mexican heritage she begins to rethink who she is as a woman. To do this, *Chayo* must admit that she is not exactly a *malin* or a virgin, and she does so by acknowledging the pacifism of the Virgin and *Malinche's* sexuality through knowledge of her own Indian heritage. Topics there are many topics found in this book; some of them are repeated roles in society, religion, relationships, and the hybrid nature of American and Mexican nationalities. In these stories, Cisneros focuses on the identities that women appropriate as a result of relationships and how they relate to their role in society. Critic *Mary Reichart* notes that in Cisneros's previous work, as well as in *Woman Hollering Creek* (1991), female characters break out of form, assigned to them by culture in search of new roles and new types of relationships. Cisneros portrays women who challenge stereotypes and break taboos, sometimes simply to shock the establishment, but more often because limited stereotypes prevent them from achieving their own identity. An example of this is *Clefilas*, who hoped for a better life after leaving his home in Mexico to live in the United States. The soap operas she saw made her believe that her life would be a fairy tale. Instead, with a failed marriage and another child on the way she sees that her life resembles only the saddest aspects of soap opera. Another example of this is contained in the final section of this book, entitled *There Was a Man, Was a Woman*, where Cisneros illustrates how women can use their bodies as a political tool in their attempts to fight against male domination. Two heroines in the films *Never Marry a Mexican* and *The Eyes of Sapata* use their body in an attempt to gain recognition and recognition from her husband and lover. In doing so, however, they face problems of objectification and oppression; two problems that ultimately negatively shape the identity of the characters. Ultimately, the illegal social role of these women affects their desire for female identity. For example, *Inos* in *The Eyes of the Sapata* talks about the role she plays as a lover, not a wife: You married her, this woman from *Villa de Ayala*, really. But you see, you came back to me. You'll always be there. Between the others and beyond. That's my magic. You'll come back to me. The main characters are seen not only as individuals, but also as they connect with people in their lives, for example, in conflicting love and failed relationships between man and woman; mother and daughter. For example, the critic *Elisabeth Brown-Gullory* notes the story *Never Marry a Mexican*: Cisneros portrays his mother as a destructive emotional force, alienating and condemning his daughter to the repetition of his own mother's destructive powers. This unfortunate relationship between daughter and mother also affects how women treat men, as the mother remains to blame for any problematic situations with the male daughter's companions. For example, *Clemencia's* daughter recalls: Never marry a Mexican, my mother said once and always. She said it because of my father. ... I'll never get married. Not any man. Cisneros also includes religion because it pays tribute to the faith of ordinary people who express their petitions and gratitude. This is especially evident in her story *Little Miracles, Saved Promises*, where people make petitions to Virgin Mary, such as: *Madreclia de Dios*, thank you. Our baby is born healthy! *Renee* and *Janie Garza*, *Hondo*, Texas. From the experience of growing up in two cultures, Cisneros was able to unite the two nationalities, and in her stories she develops the main theme of hybridity between American and Mexican cultures. She draws on her life experience because she represents the plight of a Mexican-American woman: usually between two cultures, she lives in a cultural border country. The themes of the stories range from the confusion of bicultural and bilingual childhood to the struggle of dark-skinned women to recognize their own beauty in the country of Barbie dolls and blond beauty queens. Because these issues are complex, Cisneros is not trying to solve all of them. Instead, she tries to find neutral ground where the characters can try to merge their Mexican heritage with the American way of life without feeling longing for a country that, in some cases, women have not even experienced. Although the book has recurring themes such as feminism (*Chicana*), Cisneros uses his power of observation to ensure that her stories and narratives are not overwhelmed by these themes. This feminism is portrayed as women who establish identity for themselves, but also develop independent, self-confident, even jubilant sexuality. Not only that, but they learn to love... men as they want them, and establish a sisterhood, mutually beneficial relationship with other women. Cisneros demonstrates an abundance of poetic prose that uses *candor* to captivate the audience. Reviewer *Susan Wood* suggests that the reader sees that Cisneros is a writer of strength and eloquence and great lyrical beauty. Critic *Deborah L. Madsen* said that the narrative methods of her fiction hold technical innovations, especially in her daring experiments with the literary voice and her development of a hybrid form that weaves poetry into prose to create a dense and memorable linguistic texture of symbolism and images that is both technically and aesthetically executed. *Madsen* emphasizes Cisneros's creative ability to combine both prose and poetry. It also changes its storytelling regime to meet the requirements of the story. For example, her narrative view is almost constantly changing, sometimes using the first person, as we see in the story *Little Miracles, Saved Promises*, and sometimes a third person, as in *La Fabulosa: Texas* opera. In addition, *Never Marry a Mexican* is characterized by a consistent use of an internal monologue. Cisneros used this style in her previous novel, *House on Mango Street*, where she mastered writing from *Esperanza's* perspective; but moving on meant experimenting with many voices. She achieved this at *Woman Hollering Creek*, where she uses a complex variety of voices and points of view. *Moore Campbell* argues that this is the flow of voices that Ms. Cisneros so faithfully taps into her work. She clearly loves her life in two worlds, and as a writer is grateful to have twice as many words to choose from... two ways to look at the world. Once a poet, Cisneros uses these words so precisely that many of her images stick in the mind of the reader. For example, of the two people kissing, she writes, It looked as if their bodies were stroking each other's clothes. *Sisneros* received several awards as a result of *Woman Hollering Creek* and other stories, including the *PEN Center West Award for Best Fiction*, the *Lannan Foundation Literary Award*, the *Book Club of New Voices Award* for paperback quality, and the *Anisfield-Wolf Book Award* in 1993. *K. Prescott* argues that after the book was published, *Woman Hollering Creek* and *Other Stories* were well received because women of many cultures could relate to stories: Cisneros examines a woman's condition, a condition that is both Latina and common to women around the world. Her characters include preadolescent girls, disillusioned brides, religious women, comforting partners and deeply cynical women who love to devour men. Without exception, they are strong girls, strong women. *Marcia Tager* again commented on the characters, saying that Cisneros writes with humor and love about the people she knows intimately. For the critic *Ilan Stavans*, these stories are not just words, but a mosaic of voices of Mexican-Americans who joke, love, hate and comment on fame and sexuality... These are verbal photos, memorabilia, memories of growing up in Spanish American Library Magazine and *The New York Times* paid tribute to the woman of *Hollering Creek* and others as a remarkable book of the year. *The New York Times* reviewer *Bebe Moore Campbell* wrote in 1991 that these stories about women trying to take control of their lives cross geographical, historical and emotional boundaries and invite us into the souls of characters as unforgettable as the first kiss. Aside from the praise, one criticism is that Cisneros stereotypes Hispanic men and women in her story. *Stavans* claims that males are always offensive, alcoholic and selfish, while women are naive and like dolls. *Susan Wood* commented on the publication *Woman Hollering Creek* by Random House: Despite the growing number and influence of Latinos in the U.S., the only names of identifiable Latinos, with a few exceptions, such as *Oscar Hijuelos* - on books published by large houses are translations of Latin American novels. Notes : b c *Fitts* 2002, page 11 - *Estill* 2002, p. 25 and *Ganz* 1994, r. 19 - b *Madsen* 2000, page 106 - b s *Moore Campbell* 1991, p. 6 - b c *Prescott* 1991, p. 60 - b *Madsen* 2000, p. 109 - b *Van Ostrend* 2009 - *Woman's* name *Halle-Scay* explains. *San Antonio Express-News*, 2012-10-25. Received may 28, 2015. a b c *Rojas* 1999, p. 136 - b c *Stavans* 1991, p. 524 - *Cisneros* 1991, p. 3 - *Cisneros* 1991, p. 5 - b *Steinberg* 1991, p. 76 - *Keavane* 2003, p. 64. 13 - *Rojas* 1999, page 148 - *Keavane* 2003, page 66 - *Cisneros* 1991, p. 113 - *Cisneros* 19 91, p. 3-5 - *Cisneros* 1991, p. 28 - b *Sisneros* 1991, p. 27-35 - *Sneisos* 1991, p. 33 - *Cisneros* 1991, page 105 - *Rojas* 1999, page 138 - *Fitts* 2002, page 19 - *Keavan* 2003, page 65 - *Stoneham* 2003, p. 244 - *Madsen* 2000, p. 112, 2002, page 17 - b c *Reichardt* 2001, page 59 - *Fitts* 2002, page 19 - *Cisneros* 1991, page 99 - *Brown-Gillroy* 1996, page 164 - *Cisneros* 1991, page 99 - *Brown-Gillroy* 1996, page 164 - *Cisneros* 1991 91, p. 68 p. 124 - *Madsen* 2000, page 105 - b *Fallon* 2001, page 107 - b *Wood* 1991, p. 3 - *Madsen* 2003, page 5 - *Cisneros* 1991, p.?? a b *Ganz* 1994, p. 25 - *Madsen* 2000, p. 107 - *Sandra Cisneros: Woman Hollering Creek and Other Stories*, *The Anisfield-Wolf Book Awards*, received in 2008-11-14. *Tager* 1991, p. 149 - *About Sandra Cisneros*, *Sandra Cisneros*, received in 2008-11-16 references *Brady*, *Mary Pat* (March 1999), *Counterpointed Women's Geography Hollering Creek and Other Stories*, *American Literature*, 71 (1): 117-150, *JSTOR* 2902591. 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