

enfrentamientos entre mujeres queden relegados principalmente al espacio doméstico, lo cual no las limita en su capacidad agresiva, sino que, por el contrario, contribuye a que adopten otras técnicas subrepticias de violencia.

Resulta necesario mencionar que en *(In)Subordinadas*, para poder complementar el análisis crítico de los textos principales utilizados, Barraza dedica específicamente unos apartados en cada capítulo para efectuar una reflexión sobre varios conceptos críticos y teóricos, tales como el origen etimológico de la ironía, la mitología griega, los argumentos que giran en torno a la subalternidad, algunas de las teorías feministas o el debate sobre la existencia de la escritura femenina, lo cual ofrece al lector un marco teórico complementario.

En suma, Barraza combina en un interesante estudio la narrativa de Rosario Castellanos, Rosario Ferré, Eduarda Mansilla, Lucía Guerra-Cunningham y Andrea Maturana, utilizando unos textos que exploran la aproximación irónica a los enfrentamientos y divisiones entre mujeres por su etnia o clase social, al igual que la violencia velada y la reproducción de la hegemonía patriarcal que ejercen sus protagonistas femeninas para subordinarse o insubordinarse ante el legado del patriarcado.

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Borges Accardi, Millicent. *Injuring Eternity*. Torrance, CA: Mischievous Muse P, 2010. ISBN-13: 9780982886540. 108 pp.

Injuring Eternity is the first book of poetry by Millicent Borges Accardi, a Portuguese-American living in California who has received several fellowships, including one from the National Endowment for the Arts. Borges Accardi is a storyteller. She presents her world view without being preachy. She uses metaphors as a critical element and the postmodern concept of free verse in a masterful way. Her poems build up to a revealing ending that impels us to think. Borges Accardi's *Injuring Eternity* is an authentic gallery of moments created by sharp observations. The book is well structured in three parts, and each part is

equally well packaged as a poetic memoir of a very strong feminine poetic voice.

"Morning" is the first part, where Borges Accardi explores the ups and downs of a young life dealing with change and easing "out of all of the old and the ancient and the dusty." She contemplates the little details of the bliss before major changes in a person's life, "the calm / before the storm." We see her studying her breath, knowing herself, and we read how she becomes more and more aware of who she is. She also deals with the tragedies that give us perspective and make us focus on the present and on our relationships.

One of the major themes is her relationships with men; some create comfortable relationships, others give her insights on different aspects of life, rooted in everyday activities. Her poetic voice talks about the first awakenings of a young love, but also the trappings of a relationship with a married man. Borges Accardi skillfully takes the reader through the scaled down routine of a man disappointed with a failed relationship who decides to move to familiar ground. On another page we can almost see her apprehension at a man's admiration for guns and gun culture. It is in these moments that she comes to realize the complexity of people and their life choices. We also find her sewing irises, a sign of death, but also of renewal or the restart of another cycle. In the end, a young girl plays with makeup with her mother without even noticing the marks of time on her mother's face. This is a voice "running in her dreams."

In the second part, "Noon," is about memory. We find a young woman standing her ground, literally and figuratively as she struggles against the pains of growing up. She says: "I am certain I am not the first one to want / A circle, continuous rather than a line." She also writes of the pushes and pulls of life, in love, in school, in relationships and in chance encounters. Family is the central element in this search for the self. In the first poem, "Photograph of My Mother as a Young Woman," the poetic voice realizes how the years have passed for her mother. Her parents are the core, and they have modeled a loving relationship for her. Her father is particularly present, but he arrives through the voice of the mother who complains, "It's always 'The Portuguese!'" She explores cultural aspects about the origin of the family, questioning, "I should have been." She looks for the whys and because of family choices, in particular about coming to the United States, and the family stories and idiosyncrasies. We see her coming to

terms with her first experience with death and discovering “that death catches you completely,” leaving you powerless. In “Daughter’s weakness,” a daughter tries to comfort her speechless father who is struggling with the death of the mother. On the other hand, a letter in “The last letter to my mother” brings back memories of problematic choices made in youth in the midst of her mother’s health crisis. This part closes with two very strong poems. The first is for her grandmother and it is an acknowledgement of the strength of that incredible woman, who forged ahead during the Great Depression. The second concludes that something is watching over her, “Like a promise made as a child, whatever that is / I am paying attention, and I am listening.”

“Evening” is the third part. Here, we find a female voice that is centered, thinking, “Just listen. Be quiet / And see what your body comes up with.” She looks back at her experiences and different facets and roles that we have in our lives. Evening is a celebration of the past: “Lucky some days, not so lucky other days.” She looks back at her relationships, some developed in secret. She gives particular attention to the women that have crossed paths with her; they are like surrogates for a mother who is no longer present. Jules is an old roommate with whom she shared incredible times, but it is also clear that time changes people and now they are in different places. Mom-Tana receives an old picture that brings back memories. Aunt Flossie dazzles with her magic tricks, while the hand that is missing three fingers marks a hard life, and horrifies. Victory, or Vicky, tries to fit in. There are also several poems that stem from a trip Borges Accardi made to Prague and the experiences that she had there, from moments of inspiration to arguments. Finally, several of the poems are directly connected to music: Miles Davis, Chopin—these are the soundtrack of a very particular life.

Borges Accardi takes life’s superb moments and shares them in every poem. She is candid and loving, bright, and funny. She writes a life that is not always pleasant, that gives us agony and grief as much as it gives us happiness, but in Borges Accardi’s work what is most important is making our way through, even if bruised, but always unbroken and better.

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Dovalpage, Teresa. *The Astral Plane: Stories of Cuba, the Southwest and Beyond*. New Orleans, LA: UNO Press, 2011. ISBN:978-1-60801-076-9. 230 pp.

In her collection of stories *The Astral Plane: Stories of Cuba, the Southwest and Beyond*, Cuban author Teresa Dovalpage presents a series of characters that attempt to transcend their existence to improve their lives. Some, like the members of the Cosmic Brotherhood in the title story “*The Astral Plane*,” employ séances and the occult to give relief to their otherwise mundane lives in Castro’s Cuba. Others try to physically attempt to transcend their existence by immigration to the United States. In all cases, the characters are seeking something other than their here and now. Some are more successful than others.

“*The Astral Plane*” and “*Menina and the Chupacabras*,” the two longest stories, share some of the same characters. “*The Astral Plane*” set in Habana centers around a group named the Cosmic Brotherhood led by Maestro, a mentally disabled guru. He leads the group through exercises in meditation, séances and telepathy in order to transcend the physical plane of food shortages, unemployment and physical struggle suffered in their Cuban community. Although dedicated to their leader as demonstrated by their willingness to physically care for him when his family is less than interested, they are ultimately disappointed with Maestro’s leadership and the results of their efforts under his direction. Immigration to the United States does not provide the anticipated escape in “*Menina and the Chupacabras*.” Menina, a member of the Cosmic Brotherhood whose father forces her to leave Cuba with him to join her mother in California, misses her friends and has difficulty integrating into her new society. Dovalpage uses telepathic communication between Menina and her best friend Tanya to foreshadow the problems faced by Menina and her father in the United States and to carry the reader along to the frightening end of the story.

In “*La Llorona’s Son*,” Brenda’s son appears after being missing for thirteen years. Although not overtly related to “*Menina and the Chupacabras*,” the stories are eerily connected by locations (the son is living in San Diego), art constructed by “non traditional materials . . . inspired by the *chupacabras*” (136), and the son’s secretiveness about where he’s been for so many years and why he is going to Miami. “*Goodbye, Santero*,” set in New Mexico as well, is the most tied to Southwest folklore. It is also a coming of age story with young men