

Overall, *Musical ImagiNation* is a sensible, gratifying prelude. It incarnates the threshold of an effort in coming years, when more voices—and invisible nationalities—will surface in the academic world and account for greater complexity and diversity among Latinos.

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Raphael Dalleo and Elena Machado Sáez. *The Latino/a Canon and the Emergence of Post-Sixties Literature*. New York: Palgrave MacMillan, 2007. 205 pp.

The Latino/a Canon and the Emergence of Post-Sixties Literature presents an alternative viewpoint to the predication that U.S. Latino/a literature from the post-Sixties generations is apolitical, by proposing options to “reductive ways of reading the relationship of culture, politics, and the market” (Dalleo and Machado Sáez 9). Throughout their study, Dalleo and Machado Sáez examine multiculturalist and anticolonial theories, as they are applied to selected literary works and their authors (in or near New York City). The first two chapters consider several Nuyorican authors’ employment of *ghetto fiction*, as well as the “false consciousness” of the genre itself and the need to reconcile anti-colonial opposition to American capitalism with the gratification of the market. The third chapter addresses the works of Junot Díaz and Angie Cruz and serves as a bridge between the “mean streets” of the barrios of New York and the mobility of the works of Cristina García and Julia Alvarez (Dalleo and Machado Sáez 14), discussed in the final two chapters.

One of the primary stated goals of this project is to locate a position for Latino/a literature within the market, without eschewing the political legacy of the Sixties. Citing the early 20th century lector who read to factory workers, as well as the successful relationship among (salsa) music, politics, and market forces, the authors initiate a compelling discussion of art’s relationship to the market.

Much of the work’s strength is derived from a re-consideration of the relationship between reading and the production of meaning. It is demonstrated, for example, that, through his use of cultural and textual opacity, Junot Díaz eschews the overt employment of oppositional politics and nostalgic recuperation, thereby building a bridge between the Civil Rights and post-Sixties eras, with the implicit acknowledgement of the writer as consumer subject.

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At the conclusion of the study, the authors turn their attention to the post-Sixties Miami imaginary and Cuban-American writers whose recent works attempt to reconcile the dramatically opposing political poles of Cuban-Americans and locate a space for a progressive Cuban-American “writerly” voice (Dalleo and Machado Sáez 162). One noteworthy oversight, however, is a discussion of the marketing of the Cuban Revolution in a global context. This particular relationship between social protest and the market elucidates the connection between the two and re-affirms the fact that the polarized Cuban community in Miami would not exist *without* the Revolution.

The authors discuss very few works published in the Seventies and Eighties, essentially leaping from the Sixties to the Nineties and first decade of the new millennium. Though the decision to exclude Chicano works is justified with an explanation of their distinct publishing base (far from New York City) [irrespective of the fact that some of the most *overtly* political Latino/a (Chicano/a) literature was published in the Seventies and Eighties and therefore does not conform to claims that post-Sixties Latino/a literature is apolitical], the title of the project should more aptly reflect the U.S. Caribbean urban focus of the work. This begs the ironic question: Is this book more marketable by employing in the title “Latino/a Canon,” rather than “Latino/a-Caribbean Canon”? This query also leads us to consider the labels used to categorize and market trans-national identities under one rubric or one vision (*univisión*).

In sum, Raphael Dalleo and Elena Machado Sáez are to be commended on their compelling study of the complex relationship between the Civil Rights and post-Sixties eras of Latino/a-Caribbean literature, politics, and the market. Their consideration of the challenges that face Cuban-Americans in their literary and artistic production is particularly timely, as well as their conception of a space for politically engaged, marketable literature in the 21st century. For these reasons, among others, *The Latino/a Canon and the Emergence of Post-Sixties Literature* is worthy of attention and merits scholarly study.

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