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ABSTRACT

Six Chicano anthologies, five novels, and one poem written between 1959 and 1979, selected for their usefulness as texts for a Chicano literature course, were investigated for occourrence of folk beliefs and legends. The 1959 novel "Pocho" contained one reference to a belief. In the 1967 poem "I Am Joaquin" were references which suggested the influence of legend. Two folk beliefs appeared in the novel "Chicano" (1970). One selection in the anthology "The Chicanos" (1971) featured four folk beliefs. The 1972 novel "Bless Me, Ultima" presented the reader with the greatest number and most skillful use of folkloric motifs, as well as witchcraft, curses and a legend from the Indian heritage of New Mexico. The anthology "Aztlan" (1972) contained references to legends about Joaquin Murrieta and la Llorona, a ghost. Another anthology, "Mexican-American Authors" (1972), contained only two examples of legends. Two legends appeared in another anthology, "Songs & Dreams" (1972). Three beliefs and legends were found in "Yearnings," a companion anthology. Some excellent beliefs and legends appeared in the anthology "We Are Chicanos" (1973). The novel "Heart of Aztlan" (1976) was an excellent source of New Mexican folklore. The novel "Tortuga" (1979) contained several beliefs and mentioned la Llorona. (Author/CM)

The Occurance of Beliefs and Legends in Selected Chicano Literature from 1959-1979

by

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Chicano literature has roots dating back to the mid-nineteenth century and there has been a steady literary activity carried on in the United States by Mexican-Americans ever since. When we speak of Chicano literature, however, we normally refer to works published since 1959.

At first reading, Chicano literature seems to be a by-product of the civil rights struggle of the Chicano Movement. That fact cannot be denied, but there is a wealth of folk literature present in Chicano works that has been greatly overshadowed by the socio-political theme. It is that folk literature, specifically the belief and the legend, upon which this paper is based.

Twelve works, all written or edited by Chicanos, were selected for their usefulness as text material for a Chicano literature course and not for their abundance of beliefs and legends. The beliefs and legends discussed in this paper surely were not the primary purposes of the authors who wrote the works. The beliefs and legends found within the literature, nevertheless, can provide the reader with knowledge of folklore without compromising the other objectives of the course.

Six anthologies, five novels and one poem were investigated for the occurance of folk beliefs and legends. The twelve works used were: Pocho, I Am Joaquín, Chicano, The Chicanos, Bless Me, Última, Aztlán, Mexican-American Authors, Yearnings, Songs & Dreams, We Are Chicanos, Heart of Aztlán, and Tortuga.

The earliest novel that is generally listed with Chicano

literature is Pocho by José Antonio Villareal. Published in 1959, Pocho prefigured the major works of Chicano literature that were to appear almost ten to fifteen years later.[1]

The only reference to a belief in Pocho is one related to the reader by Richard Rubio, the novel's central figure. An older man, don Tomás, died of peritonitus and was buried by the county as he had no money. After the funeral, the county hearse returned to the cemetery and the men dug up the body and filled in the hole.

That night, don Tomás returned to his back yard and appeared to several people. One to whom he appeared was Richard. The boy tells us that he knew that don Tomás wanted him to put him back into his grave.[2] Although no explanation is given for this occurance in the book and Richard relates the appearance of don Tomás in a very matter-of-fact way, clearly we have a case of the walking dead of one of a revenant seeking his final resting place.

In 1967, Rodolfo "Corky" Gonzales wrote a poem in both English and Spanish called I Am Joaquín. Still the best-known Chicano poem, it begins with Joaquín lost in the chaos of the Anglo society from which he retreats to contemplate his history.[3] It is within that retreat into history that we find references which suggest the influence of the legend.

Assuming that much of what is known about the Aztec emperor Cuauhtémoc, we read:

I am Cuauhtémoc,

Proud and Noble

Leader of men,
King of an empire,
civilized beyond the dreams
of the Cachupín Cortéz....[4]

We also see another familiar legend when Gonzales writes:

I am the Eagle and Serpent of
the Aztec civilization.[5]

Continuing with another familiar legendary figure,

I am faithful,
humble,
Juan Diego.[6]

Gonzales's final legendary reference is to Joaquín Murrietta, not the Joaquín of the poem's title. He writes:

I rode the mountains of San Joaquín.
I rode as far East and North
as the Rocky Mountains
and
all men feared the guns of
Joaquín Murrietta.
I killed those men who dared
to steal my mine,
who raped and killed
my Love
my Wife[7]

Two folk beliefs appear in the 1970 novel Chicano, by Richard Vásquez. Both of the beliefs are found in the earlier part of the book and relate to the time period of the 1920's

and 1930's

Neftalí, the novel's first major character, is talking to Alicia, his girlfriend, when she notices that he has a head cold. She offers to fix him a cure and quickly runs home. Soon she returns with a necklace made of string threaded through cloves of fresh garlic. "Here, put this around your neck and under your shirt and the cold will be gone in a few days," she orders.[8]

In another scene following the marriage of Neftalí and Alicia and the birth of several children, Alicia is found giving the reader the following cure for athelete's foot. She gathered all the children together. She had a large washtub, big enough to bathe in and had all the infected children stand naked in the tub together. "Now, urinate," she ordered. Soon a dozen little feet were drenched in urine. From that day forward, cr :s between the toes of the Sandoval children dried up and healed. The itching disappeared and never returned.[9]

In 1971, Ed Ludwig and James Santibañez edited an anthology called The Chicanos. Although the work is an excellent introduction to Chicano literature, it is rather stark when one looks for beliefs and legends. In one section of the anthology, Antonio Gomez writes a piece called the "Barriology Exam" in which one notes four folk beliefs.

Gomez asks the reader about barrio baby care practice and what the procedure is when the child's mollera falls. He answews by telling the reader that the child should be picked up by his feet and hung head down. This procedure is in order to restore

the shape of the head.[10]

He also asks the reader to guess what barrio belief has to say about a person who eats a good deal of salt and responds that that person will turn into a burro with long ears.[11]

The next belief deals with a child who would accidentally drop a piece of candy or food and the ritual he had to perform in order to pick it up and eat it. The child was to pick it up, dust it off and kiss it towards Heaven. This act would cleanse the candy or food from contamination of the devil.[12]

Finally, Gómez tells the reader that the accidental dropping of a piece of silverware in a barrio household, according to popular belief, predicts the arrival of guests.[13]

New Mexico is the location of one of the most impressive of of the Chicano novels, Bless Me, Última by Rudolfo Anaya. There has been an established Hispanic settlement in New Mexico for four centuries, long enough to develop a deeply rooted folk culture. Written in 1972, Bless Me, Última presents the reader with the greatest number and the most skillful use of folkloric motifs.[14]

The novel begins with the birth of Antonio Márez, the novel's first person narrator. The family of Antonio's mother are farmers from the llanos and to show their hope that the child become a farmer they rubbed the dark earth of the river valley on the baby's forehead. They also surrounded the bed with the fruits of their harvest so the room smelled of fresh green chile and corn, ripe apples and peaches, pumpkins and green beans.

His father's family members are vaqueros and when they entered

the room they smashed the fruits and vegetables that surrounded the bed and replaced them with a saddle, horse blankets, bottles of whiskey, a new rope, bridles, chapas and an old guitar. They then rubbed the stain of earth from the baby's forehead because man was not to be tied to the earth, but free upon it.

Before the two groups departed, each presents a belief about the afterbirth. The farmers wanted to take it with them and bury it in the fields to renew the fertility and to assure that the baby would follow their ways. The vaqueros, however, protested that the afterbirth was to be burned and the ashes scattered by the winds of the llano.[15]

When Última, the curandera, comes to live at Antonio's house, she does not come alone. With her comes an owl. Antonio says:

> I heard it that night for the first time in the juniper tree outside of Última's window. I knew it was her owl, because the other owls of the llano did not come that near the house.[16]

Antonio tells the reader that he had heard that the owl was one of the disguises a bruja took. Última's owl gave the warning that the time of peace on Antonio's land was drawing to an end. That night Antonio hears the owl cry its warning. Antonio learns the following morning that the sheriff had been shot dead.[17]

A familiar legendary figure also appears in the novel, the figure of la Llorona. Along the river the tormented cry of a

lonely goddess filled the valley. The windy wail made the blood of men run cold. Antonio and his brothers believed that la Llorona was an old witch who cries along the river banks and seeks the blood of boys and men to drink. When Lupito, accused of killing the sheriff, was killed, he sunk into the river. Antonio refers to him as the bloody mate for la Llorona.[18]

Antonio followed Última on her herb gathering expeditions. Of all the herbs they gathered none was endowed with so much magic as the yerba del manso. The herb could cure burns, sores, piles, colic in babies, bleeding dysentary and even rheumatism.

They also found some orégano and gathered plenty because it was not only a cure for coughs and fever, but a spice Antonio's mother used for beans and meat. They were also lucky to find some oshá. It is like the yerba del manso, a cure for everything. It cures coughs or colds, cuts and bruises, rheumatism and stomach troubles, and Antonio's father once said that the old sheepherders used it to keep poisonous snakes away from their bedrolls by sprinkling them with oshá powder.

On their return from the fields, they found some manzanilla. Última tells Antonio that when his brother León was born that his mollera was sunken in and that she had cured him with manzanilla.[19]

In the summer the dust devils of the llano are numerous. Antonio relates that they come from nowhere, made by the heat of hell they carry with them the evil spirit of a devil. It is bad luck to let one of these small whirlwinds strike you. It is, however, easy to ward off the dust devil and to make it change

its path and skirt around you. All one has to do is to lift up your right hand and cross your right thumb over your first finger in the form of a cross. No evil can challenge that cross and the swirling dust with the devil inside will turn away.[20]

We learn something about curses in Bless Me, Ultima. It was in the power of a father to curse his sons and the curse laid on a disobedient son or daughter was irrevocable. Antonio tells us he knew of many bad sons and daughters who had argued their parents to the point of the disowning curse. The poor children had met the very devil himself or the earth had opened in their path and swallowed them. The cursed children were never heard of again.[21]

In the novel the reader encounters a legend that comes from the Indian heritage of New Mexico. Antonio learns that it is bad luck to catch carp from the rivers. The legend says that a long time ago a lost group of people settled in the area where there was plenty of meat, fruit, and water. The carp, however, were sacred to the gods. After forty years of drought, the people were hungry. To stay alive, they finally caught the carp and ate them. The gods, rather than killing the people, turned them into carp to live in the river forever. If you catch and eat one, you might be punished like they were punished.

One of the gods chose to be turned into a carp and swim in the river where he could take care of his people. They made him big and colored him gold and made him lord of the valley.[22]

The subject of brujas occupies a great part of

Bless Me, Última, Antonio's uncle Lucas was sick because a bruja had put a curse on him. Uncle Lucas had seen a group of witches do their evil dance for el Diablo and that is why he had been cursed. The family decided to hire a curandera, Última, to cure him.

When Antonio's mother heard the news of her brother, she crossed herself. It was not wise to mention the names of witches without warding off their evil with the sign of the holy cross.

The talk of witches spread through the community. People told stories of bright balls of fire which they had seen. These fireballs were brujas on their way to their meeting places. There were also many other forms which witches took. Sometimes they traveled as coyotes or owls. A rancher had shot a coyote and he and his sons had followed the trail of blood to the house of an old woman of the village. There they found the old woman dead of a gunshot wound. Luckily, the rancher had etched a cross on his bullet and therefore, suffered no penalty.

Before Lucas's bad luck, he had confronted three witches performing a black mass. He protected himself with a cross made of two dead branches. The three witches fell to the ground like wounded animals until he lowered the cross.

It was also known that the brujas' mother was known to make clay dolls and prick them with needles. She made many people of the valley sick and some even died from her curses.

Última begins to investigate the reason for Lucas's curse. She finds out that Lucas had visited the barber shop of Tenorio, the father of the brujas. Última knew that the daughters had

gathered the cut hair and with that they worked their evil.[23]

Other bruja information appears on the pages of the novel. One learns that it is believed that a witch cannot walk through a door marked by the sign of Christ. A bruja cannot be buried in a casket made of pine, piñón or cedar wood.

Última succeeds in bringing Lucas back from the edge of death. She counterattacks by using cloth dolls and pins against the three brujas. When the three get sick and die, Tenorio, their father, comes after Última with a gun. He does not succeed in shooting her but does kill Última's guardian owl, which turns out to be her soul.

> The owl was the protective spirit of Ultima, the spirit of the night and the moon, the spirit of the llano! The owl was her soul![24]

In 1972, an anthology of Chicano literature, edited by Luis Valdez and Stan Steiner, appeared. It was called Aztlán. There are a few references to legends about Joaquín Murrieta and la Llorona.

Arnold Rojas in a story called "Joaquín Murrieta" relates to the reader the full legend of Joaquín and his revenge of his wife Rosita's death at the hands of thirteen California men. One by one, Joaquín found them all and killed them. He returned to Sonora, Mexico to live out his life with bitter memories. The Californians, however, never were sure that the man who died in Sonora was Murrieta.[25]

Once again la Llorona is mentioned as the one who haunts

the night of love. In a poem, "A Trip Through the Mind Jail" by Raúl Salinas, reference is made to la Llorona as follows:

> Neighborhood of Zaragoza Park
> where scary stories interspersed with
> inherited superstitions were exchanged
> waiting for midnight and the haunting
> lament of la Llorona--the weeping lady
> of our myths & folklore--the who wept nightly,
> along the banks of Boggy Creek,
> for the children she'd lost or drowned
> in some river (depending on the version).
> i think I heard her once
> and cried
> out of sadness and fear
> running all the way home nape hairs at attention
> swallow a pinch of table salt and
> make a sign of the cross
> sure cure for frightened Mexican boys.[26]

Mexican-American Authors is an anthology which appeared in 1972 and was written by Américo Paredes and Raymund Paredes. It is interesting, considering that Américo Paredes is co-author of the book, that only two examples of legends appear.

In a story by Jovita González called "Shelling Corn by Moonlight", stories are told for entertainment while the corn is shelled. The legend is told of a visitor who comes on a dark, gloomy night. When the stranger is asked to remove his cape and hat, he removes his head, a skull, and places it on a

nearby table.[27]

The only other legend mentioned is a summary as told to Américo Paredes of the legend of Gregorio Cortéz. The section relates the ten day pursuit of Cortéz by Anglo-Texans in the early 1900's.[28]

Two beautiful legends appear in a 1972 anthology edited by Joseph Flores called Songs & Dreams. Carlos Larralde writes the "Legend of the Green Cross". The legend relates the story of don Alvarado and doña María Aldarafuerte. After a period of courting, don Alvarado asks doña María to marry him. She does not answer him but tells him she will give him a sign which will indicate her decision. After several days of total frustration, don Alvarado realizes that doña María loves him when she hangs a green cross of palm leaves on the front of her house. Following their marriage, don Alvarado had a green cross of stone carved beneath the balcony where he once saw the palm leaves and the street has been called la Calle de la Cruz Verde ever since.[29]

Carlos Larralde also writes "A Rich Uncle's Revenge", an amusing legend about Paz, the niece of a rich Mexican marquez. Paz was a disagreeable child, and when the marquez died, he left his property and money to Paz on one condition. In order to get the money, Paz was to turn three somersaults on a high platform located in the center of the plaza. She was to do this in her most beautiful dress and in front of the whole town. Paz was so nasty that she did it and inherited one million pesos. The street where Paz performed her act is called La Calle de la

Machincuepa or the Street of the Somersault.[30]

A companion anthology to Songs & Dreams called Yearnings also appeared in 1972, edited by Albert Chávez. Three beliefs and legends are found on its pages, beginning with another legend by Carlos Larralde called "How China Poblana Got Its Name". A Chinese princess, disguised as a coolie, stows away on a ship bound for Acapulco. She is discovered on board the ship during the trip and is required to wash the dishes and swab the deck. On arriving in Acapulco, she is sold as a slave, after fierce bidding, to a kindly couple who make her their daughter and take her to live in Puebla, Mexico. Soon May Ling learns Spanish and begins to dress like the native girls. Still remembering her home in China, she embroiders lovely Oriental designs of flowers, birds, dragons, and butterflies of sequins on her dresses. The Puebla women copied her dresses and today the native costume of Mexico is the China Poblana.[31]

Manuel Rico writes a short story called "Vincente" which deals with the widow's curse. Vincente is in a bar and is sitting with his long legs stretched across the narrow aisle. The beer vendor enters carrying a case of beer and he lightly steps over the man's outstretched legs, thus putting on Vicente the widow's curse. Vicente's wife would soon become a widow if the vendor did not remove the curse by crossing back over his legs. Palo, the vendor, refuses to recross Vicente's legs because then the curse would fall on him. Palo, rather than undoing the curse, broke a bottle of beer over Vicente's head and ran out of the bar.[32]

In "A Rosary for Santos" by Daniel Garza a mention is made of the belief that the epilepsy that Santos had was because someone cursed him with the Evil Eye. Even the curandera, doña Panchita, had tried her remedies to remove the devil from him but gave up because there was "too much devil in him".[33]

Some excellent beliefs and legends appear in We Are Chicanos, an anthology edited by Philip Ortego in 1973. Almost twenty pages are devoted to folk literature, something many times forgotten in Chicano literature anthologies.

Nina Otero in her "Count La Cerda's Treasure" relates the account of a Brazilian who came to the Southwestern United States in search of the treasure of Gran Quivira (New Mexico). Of course, he was unsuccessful and the hidden treasure remains only to be found by the seventh son of a seventh son born on a Friday, a day obscured by the sun.[34]

Josefina Escajeda presents the reader with five short legends. In "The Witch of Cenecú", Eutiquio was healthy until he was bewitched and required to lay in bed as helpless as a babe. One night the bruja came again to visit him and he grabbed and almost caught her. After that episode, his strength returned. Eutiquio decided to go to the witch's house and punish her. Only the witch's daughter was home when he arrived at the house. Eutiquio forced his way into the house and burned the witch's mono collection. The monos were rag dolls of every size. Some had a thorn in the head, others in an eye, the stomach, an arm or a leg. Each mono represented a victim of the bruja's evil powers. Eutiquio threw the monos into the fire as the witch came running into her

house. Seeing her calamity, she fell to the floor never again to be a bruja.

Doña Carolina of "Doña Carolina Learns a Lesson" wonders where her husband is and contracts with a brujo to find him. The brujo makes her promise to never invoke God or the saints and he would help her find her husband. Doña Carolina enters a cave where she is charged by a goat and a snake but she keeps her promise. She is then approached by a terrible creature which winds itself around her until she can stand no more. She invokes the saints and the cave explodes throwing her into the monte. From that day on, doña Carolina was no longer a haughty, arrogant woman.

"La Casa de la Labor" tells of doña Fidencia Ortega who managed the Casa de la Labor and was feared and hated. The year had been a dry one and the grapes were few. The priest, Father Pedro, needed wine to celebrate the mass. He decided to go to doña Fidencia's ranch and get some from her. Doña Fidencia refused to share her wine and the next day only smoldering ruins remained of the Casa de la Labor. Doña Fidencia was last seen riding a fire-snorting bull and screaming "Hasta el infierno".

In "Agapito Brings a Treat", a group of men and their mules stop for the night, and grumbling, make ready to cook their meal. Agapito promises them carne, chile and tortillas and the rest of the men laugh at him. Agapito leaves the group and removes his clothes He was followed, however, by one man, Clemente, who saw Agapito disappear before his eyes. Agapito returns with a

complete meal for the group. Many of the men eat the food but some refuse because it was the work of a brujo.

In her last legend Escajeda writes of Bartolo Mendoza in "A Hanged Man Sends Rain". Mendoza, convicted of the murder of his stepdaughter, spends his last days in prayer and communion. One day a guard enters and asks Bartolo to ask God to send rain to end the drought. Hardly had Bartolo been pronounced dead when the rain began. Everyone believed that Bartolo's soul went straight to Heaven, where he asked God for rain.[35]

Jovita González writes about "Don Tomás", a patriarchal figure who lived with his entire family and their families on a ranch. After a quarrel, one daughter-in-law swears that the rest will be sorry for the insult she and her child suffered. In the stillness of the twilight, an owl, the bird of ill-omen, the messenger of the witches, screeches.

Don Tomás's wife goes insane, a daughter goes raving mad, one of the sons imagines himself a cat, another imagines himself a general, another daughter was possessed by the Evil Spirit, the food for the stricken turned to worms, peaches became stone, exotic flowers were found in vases about the house and the dog went blind.

A curandera said that the solution depended upon the death of the sorceress. One of don Tomás's sons goes to his sister-in-law's house and stabs her seven times with a machete. The ill regained their health.[36]

The final belief presented in this work is found in a drama called "The Day of the Swallows" by Estela Portillo.

There is a belief that on the day of San Lorenzo at eleven o'clock in the morning all the young women gather around the lake to wash their hair and bathe in promise of a future husband.[37]

Rudolfo Anaya's 1976 novel Heart of Aztlán, while not as rich in folk beliefs as Bless me, Última, is still an excellent source of New Mexican folklore.

Once again we find references to la Llorona. The night was full of strange sounds. Somewhere a siren wailed, and for a moment they heard the cry of la Llorona as she ran along the dark river valley, crying for her demon-lover, mourning the death of her sons. But no, it was a new Llorona. It was the siren of a police car crying through the streets of the barrio, searching out the young men who possessed the magic plant, marijuana.[38]

A reference to the five o'clock whistle which releases the men from work at the factory fills the air with dread. Mothers hushed their little children and told them to be good or else la Llorona would come to take them away. For a brief moment every day time stood still as the women prayed the day had ended well and that the whistle was not signaling death.[39]

The final reference to la Llorona occurs as a group of young boys discusses whether to go and pay a visit to Las Golondrinas, the local house of prostitution. One boy says, "I was just thinking. It's getting dark and I was thinking about the old witch who lives near Las Golondrinas. Some say she's la Llorona!" Another boy responds, "Come on! There ain't no such thing as la Llorona!

Can you imagine la Llorona in the barrio. The real crazy vatos on the street say there's only one Llorona now and that's the siren of a cop's car. It's funny how things aren't like they used to be. It used to be la Llorona was a ghost, a shadow, a cry one heard in the brush of the river or near la 'cequia. Now it's becoming more and more real, now it's the cop's siren, now we can see it, we actually see it eating up the men of the barrio."[40]

Clemente, the father in the story, tells his two daughters a story that was handed down to him for many generations. The two daughters had been arguing about who would wear the one new dress to a wedding dance that night. Clemente, however, was more concerned that the girls were going to the dance without his permission. He proceeds to tell them about a young girl who went to a dance against the wishes of her mother. At the dance the girl met a very handsome man who was wearing gloves. The girl asked the man to remove his gloves, and he told her he would but not until midnight. At the stroke of twelve, the man removed his gloves revealing a pair of hooves. The girl had danced with the devil!

Much to Clemente's chagrin, his daughter, Juanita, responds that things like that don't happen anymore.[41]

"No le vayan a hacer mal ojo" was a line used by the madrina of a new born Chávez child on the day of his baptism. The madrina immediately gave the child to an elder woman who shielded the baby from the admiring and piercing glances which could set the evil eye. The cause of the evil eye was not done with intention or with

malice, it was only that admiring eyes looked too closely at the baby's soul and drew it out. When the child did catch the mal de ojo, it was from the one who admired him most. Only that person could cure it and had to do it before a Friday passed.

The baby was cured by having the guilty person fill her mouth with holy water and then, pressing her lips to the baby's, made him drink. She also spit forcefully on the baby's forehead. Then to insure a double remedy she rubbed the baby with the cold water of the church. She broke an egg and rubbed the baby's back and stomach with the white of the egg.[42]

The final work to be examined, Tortuga by Rudolfo Anaya, is also one of the most recent works of Chicano literature available, with its publication date of 1979. Several beliefs and, once again, la Llorona appear in this novel.

One mother, admiring the dark, wavy hair of a child, remembers that the hair should be burned so the witches don't get hold of it. It is said that they like to build nests in it. A barber with only four fingers was born that way because his mother was cursed by a witch when he was still in her stomach.[43]

Two beliefs related to turtles are found in the novel. Turtle urine is so strong that it can give you warts. It is also believed that turtle urine can be used by a curandera to cure paralysis.[44]

A frightening version of la Llorona appears in Tortuga when the fourteen year old protagonist, "Tortuga" says, "la Llorona, the old and demented woman of childhood stories who searches the

river for her drowned sons...sons she herself has cut into pieces and fed to the fish.

She appears unexpectedly, dressed in rags, eyes streaked red from crying, fingers raw from tearing at her hair." [45]

The twelve works examined in this paper are all very useful in the teaching of a course on Chicano literature. As one can see, there is other material in Chicano literature that is not solely related to the Chicano Movement. Whether one chooses to examine beliefs and legends as was done here, or to look at the role of women, the influences of the church and religion, the value of education or even machismo, all can be found in the twelve publications explored in this paper.

A study of the beliefs and legends found in Chicano literature can lead to some very interesting class discussions, as well as give the student a sampling of a folklore genre often overlooked in Chicano literature.

Notes

1. Juan D. Bruce-Novoa, Chicano Authors: Inquiry by Interview (Austin: University of Texas Press, 1980), p. 37.
2. José Antonio Villarreal, Pocho (Garden City: Doubleday, 1959), p. 45.
3. Juan D. Bruce-Novoa, Chicano Authors: Inquiry by Interview (Austin: University of Texas Press, 1980), p. 16.
4. Rodolfo Gonzales, I Am Joaquín (Denver: Crusade for Justice, 1967), p. 3.
5. _____, p. 4.
6. _____, p. 11.
7. _____, p. 11.
8. Richard Vásquez, Chicano (Garden City: Doubleday, 1970), p. 65.
9. _____, pp. 68-69.
10. Ed Ludwig and James Santibáñez, eds., The Chicanos (Baltimore: Penguin Books, 1971), p. 150.
11. _____, p. 151.
12. _____, p. 151.
13. _____, p. 151.
14. Cecil Robinson, Mexico and the Hispanic Southwest in American Literature (Tucson: The University of Arizona Press, 1977), pp. 325-326.
15. Rudolfo Anaya, Bless Me, Última (Berkeley: Quinto Sol Publications, 1972), p. 5.
16. _____, p. 11.
17. _____, p. 14.
18. _____, pp. 23-26.

19. _____, pp. 37-39.

20. _____, pp. 51-52.

21. _____, p. 67.

22. _____, pp. 72-74.

23. _____, pp. 76-87.

24. _____, pp. 126-132.

25. Luis Valdez and Stan Steiner, eds., Aztlán (New York: Random House, Vintage Books, 1972), p. 107.

26. _____, pp. 31-34.

27. Américo Paredes and Raymund Paredes, eds., Mexican-American Authors (Boston: Houghton Mifflin Co., 1972), pp. 9-10.

28. _____, pp. 35-50.

29. Joseph Flores, ed., Songs & Dreams (West Haven: Pendulum Press Inc., 1972), pp. 103-104.

30. _____, pp. 105-107.

31. Albert Chávez, ed., Yearnings (West Haven: Pendulum Press Inc., 1972), pp. 12-14.

32. _____, pp. 74-77.

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