

THE EVOLUTION OF HISPANIC-CANADIAN LITERATURE: WHAT'S IN (AND BEHIND) THE ANTHOLOGIES?¹

A EVOLUÇÃO DA LITERATURA HISPANO-CANADENSE: O QUE ESTÁ NAS (E POR TRÁS DAS) ANTOLOGIAS

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Submetido em 12 de junho e aprovado em 26 de agosto de 2013.

Resumo: Neste trabalho, as nove mais recentes antologias hispano-canadenses são analisadas em termos dos gêneros literários de seus respectivos trabalhos, características que aproximam essas obras entre si e os perfis das editoras e dos editores. Esta análise permite a reflexão crítica sobre a forma como a literatura hispano-canadense está evoluindo, bem como sobre o que está implícito nas e pelas antologias como uma prática discursiva.

Palavras-chave: Literatura hispano-canadense; antologias; paratextos; Canadá; América Latina; Espanha

Abstract: In this paper, the nine most recent Hispanic-Canadian anthologies are analyzed in terms of the literary genres of their respective works, the features that bring these works together, and the profiles of the publishers and editors. This analysis enables critical reflection on how Hispanic-Canadian literature is evolving as well as on what is implied in and by anthologies as a discursive practice.

Keywords: Hispanic-Canadian literature; anthologies; paratexts; Canada; Latin America; Spain

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Introduction

By virtue of comprising a number of selected texts and (in most cases) paratexts, literary anthologies are meta-cultural products and, in turn, “conspicuous forms of cultural planning” (6th Conference). In other words, as opposed to being accidental, arbitrary or descriptive, these collections are both deliberate and performative (Austin), effectively serving to map out – in invariably, and however (un)intentionally, partial ways – the literature to which they belong: to shape its nature, function and priorities, and to evaluate (accept, reject, rank, etc.) “its” authors, texts and genres. Anthologies thus constitute unique lenses through which to examine a given literature as well as the culture(s) it represents.

In this study, I am specifically interested in Hispanic-Canadian literature, which we will define here as consisting of works produced by hispanophones who migrated to Canada from South or Central America or from Spain. Having begun in earnest in the mid to late 1970s with the arrival of a number of primarily Uruguayan, Argentine and Chilean writers (HAZELTON, 2007, p. 6-7), this literature is now burgeoning, as signalled by the recent publication of *Latinocanáda: A Critical Study of Ten Latin American Writers of Canada* (2007). This book is the first and thus far only volume to provide an in-depth diachronic synthesis of more than 30 years of this literature’s artistic creation and collaboration, as well as a close examination of the trajectory and literary production of a substantial number of Hispanic writers who moved to Canada from South or Central America. In the introduction, Hugh Hazelton traces the evolution of this literature. In addition to describing the conditions that incited many of the writers to relocate to Canada from their countries of origin and identifying the recurring themes and stylistic preferences that characterize the literature, he discusses the publishing houses, associations, festivals, reading series, magazines and, indeed, anthologies that Hispanic-Canadian writers

initiated, produced or otherwise participated in.

As Hazelton notes, these anthologies “played a crucial role in bringing new Spanish-speaking authors to light and in shaping the direction of various groupings of writers” (HAZELTON, 2007, p. 12). Furthermore, given the relative youth of this literature, the collections point to its initial features and priorities – foundations that subsequent anthologies (among other publications) variously corroborate or challenge. Since *Latinocanáda*, as many as nine² Hispanic-Canadian anthologies have been published:

1. *Iguana: Escribir el exilio/Writing Exile* (2007)
2. *Retrato de una nube: Primera antología del cuento hispano canadiense* (2008)
3. *Las imposturas de Eros: Cuentos de amor en la postmodernidad* (2009)
4. *Cuentos de nuestra palabra en Canadá: Primera hornada* (2009)
5. *La voz y la memoria: Antología de la poesía chilena en Canadá* (2009)
6. *Dieciocho voces de la poesía hispano-canadiense* (2009)
7. *Otras Latitudes: Voces argentinas alrededor del Paralelo 49* (2010)
8. *Borealis: Antología Literaria de El Dorado* (2011)
9. *Chilean Poets: A New Anthology* (2011)

This number is significant, particularly when compared to the frequency with which anthologies had been published prior to Hazelton's book: 13 over the course of 25 years.³ The recent surge suggests that now is not too soon after *Latinocanáda* to review some of the current literary activities within the Hispanic-Canadian community. The following pages thus consist of a critical investigation into these nine new literary compila-

tions. However, rather than examining or evaluating the specific thematic or stylistic choices made by the contributing authors, I am interested in reflecting on some of the characteristics of and objectives associated with the anthologies themselves, while considering how such traits and aims coincide or vary among anthologies, old and new.

With a view to making this initial investigation both fruitful and feasible, I have defined the corpus for this analysis according to four criteria. First, only anthologies consisting of many different authors have been considered. Next, for practical reasons, I have limited the corpus to books.⁴ Thirdly, each of the retained anthologies features only literary works written by Hispanic Canadians—or virtually so, as in *Las imposturas de Eros: Cuentos de amor en la postmodernidad* (2009), of which up to 4 of the 24 writers live outside of Canada.⁵ In keeping with the fourth criterion, an anthology in which the vast majority of the writers are *not* Hispanic Canadians is included as long as the book is published and/or edited by members of this group. It is imperative that anthologies featuring Hispanic Canadians in a non-exclusive way not be discarded from our corpus, since one of the philosophies⁶ in this literature is that Hispanic-Canadian writing should be integrated into the larger literary community.⁷ *Compañeros: An Anthology of Writings About Latin America* (1990) eludes both of the last two criteria; however, it has been retained because the number of contributing Hispanic-Canadian authors is still substantial—accounting for some 40 of the 121 texts—and the unique focus of the anthology, i.e., writings about Latin America, is so relevant. (See Appendices A and B for the full list of corpus books.)

In this investigation, organized into three parts, I analyze the collections in terms of the literary genres of the anthologized works, the features that bring the works in each anthology together, and the profiles of the publishers and editors. As we will see, this analysis enables critical reflec-

tion not only on how Hispanic-Canadian literature is developing but also on what is implied in and by anthologies as a discursive practice.

Literary genres

Retrato de una nube: Primera antología de cuento hispano canadiense is the second of the recent anthologies and, as its subtitle indicates, the first anthology to focus on both Hispanic-Canadian writers, broadly speaking, and the short-story genre exclusively. Published one year later, *Cuentos de nuestra palabra en Canadá* – a compilation of winners and honourable mentions from the first five literary competitions (2004 to 2008) organized annually by Editorial Nuestra Palabra – and *Imposturas de Eros* are next to highlight this group of writers and this literary genre simultaneously.

In several previous anthologies, a variety of genres had been brought together. For instance, *Literatura hispano-canadiense/Hispano-Canadian Literature/Littérature hispano-canadienne* (1984) contains short stories, poetry and theatre; *Chilean Literature in Canada/Literatura chilena* (1982) features poetry, short stories and excerpts from novels; and *Compañeros* includes various kinds of poetry and prose, including journal excerpts and short stories. We also notice this blend of genres in one of the more recent anthologies: *Otras latitudes: Voces argentinas alrededor del paralelo 49* (2010) includes short stories, poems and a novel.

The short story is therefore hardly neglected. However, Hispanic-Canadian compilations that are organized according to a particular literary genre largely privilege poetry. This is the case in *Palabra de poeta* (1988); *Enjambres: Poesía latinoamericana en el Quebec* (1990); *Antología de la poesía femenina latinoamericana en Canadá* (1992) and its subsequent translation into French, *Anthologie de la poésie féminine latinoaméric-*

aine au Québec; *Symbiosis: An Intercultural Anthology of Poetry* (1992); and *Boréal: Antología de poesía latinoamericana en Canadá* (2002). As Hazelton writes, “[r]ecitation of poetry is a strong element in Spanish and Latin American letters, and the Hispanic community in several [Canadian] cities was already large enough by the early 1980s to provide an interested and surprisingly loyal audience” (HAZELTON, 2007, p. 10). Given the popularity of reciting poetry, and the omnipresence of poets in the Latin American literary collective consciousness – one need only think of Nobel Prize winners Gabriela Mistral (Chile), Pablo Neruda (Chile) or Octavio Paz (Mexico) – it seems logical that *publishing* this kind of literature is also common.

Nonetheless, it is surprising that it has taken so many years for exclusive attention to be paid to the Hispanic-Canadian short story, given that so many anthologies have been published, that the short story (or *cuento*) is a major genre in Latin American literature, and that, being compact, short stories – like poems and unlike novels – are relatively easy to anthologize. To be fair, two older anthologies defy the poetry trend by focusing on short stories: *Northern Cronopios: Chilean Novelists and Short Story Writers in Canada* (1993) and *Symbiosis in Prose: An Anthology of Short Fiction* (1995). However, the short-fiction focus of these anthologies and that of *Retrato*, *Cuentos* and *Imposturas* are decidedly different. The latter three focus almost exclusively on Hispanic-Canadian writers and feature writers from a number of countries of origin, thereby representing the presence of Hispanic writers in Canada in a broad sense. By contrast, *Cronopios* is restricted to writers who immigrated to Canada from Chile, while *Symbiosis in Prose* extends beyond the Hispanic-Canadian community in order to include a variety of Ottawa-based, Canadian authors “who belong to the ‘mainstream’” as well as those “who are part of the ‘minorities’” (DÍAZ, 1995, p. 11).

While *Retrato*, *Imposturas* and *Cuentos* signal a new kind of interest in the short story, five of the remaining six post-*Latinocaná* anthologies (the sixth being *Otras latitudes*, which, as already discussed, represents a number of genres) point to the continued concern with poetry in particular. This focus is explicit in the title of *Chilean Poets* and *Dieciocho voces de la poesía hispano-canadiense*, in the subtitle of *La voz y la memoria: Antología de la poesía chilena en Canadá*, and in the introduction to *Iguana*, “realizada por un grupo de poetas” (CARR, 2007, p. 12). *Borealis*, for its part, constitutes a compilation of writings presented at the Ottawa-based *El Dorado* reading series, which has been devoted to poetry since its inception in 1997.

Unifying threads

In almost all of the anthologies, works are brought together according to at least one of two chief characteristics. One, as we have just discussed, is the choice of literary genre. The other, not surprisingly, is the country of origin and/or place of residence associated with the writers. Evidence of the latter can be seen, for example, in *Literatura hispano-canadiense*, *La présence d'une autre Amérique: Anthologie des écrivains latino-américains du Québec* (1989) and *Chilean Poets*, whose titles highlight the primary concern with geography.

Compañeros, *Iguana*, *La voz y la memoria* and *Imposturas* stand in stark contrast to the other anthologies, however. Most follow the first of these trends insofar as they limit writings to either short stories or poetry. However, all four books move beyond familiar selection criteria by gathering writings predominantly according to a *thematic* thread: Latin America (i.e. as a topic), in the case of *Compañeros*; exile, in the case of *Iguana*; voice and memory, in the case of *La voz y la memoria*; and love in the postmodern age, in the case of *Imposturas*.

Hazelton observes that “exile and nostalgia are the rites of passage of immigration” (HAZELTON, 2007, p. 20), and Luciano Díaz, in his introduction to *La voz y la memoria*, refers to voice and memory as “dos grandes preocupaciones en la poesía chilena” (DÍAZ/TORRES, 2009, p. 17). Indeed, as is the case with so many immigrant writers, Hispanic-Canadian authors regularly draw inspiration from these themes. *Iguana* and *La voz y la memoria* are, however, significant in that they are the first, and only, anthologies designed explicitly to highlight these recurring core concerns.

In the preface to *Dieciocho voces*, Juan Pablo Ortiz Hernández states that, while “el exilio y la memoria inundaron las letras hispanas en Canadá” (ORTIZ HERNÁNDEZ/RÍO, 2009, p. 7), more recent writings feature a wider range of themes, such as “el sujeto y la gran urbe; la noción de una conciencia quebrantada; la búsqueda existencial y el nuevo espacio; la naturaleza, el mito y el deseo; la América alterna; como también, los nuevos mapas identitarios que son trazados en estas laderas del Norte” (ORTIZ HERNÁNDEZ/RÍO, 2009, p. 8). Be that as it may, anthologies are only in the very early stages of giving prominence to such thematic diversity. *Imposturas* is indeed unique in that its focal point is not in and of itself specific to Hispanicity (as in *Compañeros*) or to migration (as in the other two theme-based anthologies). In the introduction to this book, the editors acknowledge this shift in focus toward a particular theme and, therefore, the shift relative to the writers’ freedom: “Si para *Retrato de una nube*... los autores/as tuvieron la libertad de elegir los temas de sus historias, para *Las Imposturas de Eros*... les pedimos que sus cuentos giraran en torno al tema del amor en esta contemporaneidad” (MOLINA LORA/TORRES RECINOS, 2009, p. 8). Specifically, the editors are interested in considering how technological advances and postmodern concepts, such as “el cuestionamiento de los grandes relatos, la relatividad epistemológica, la fragmentación, el rescate de la cultura popular y otros” (MOLINA

LORA/TORRES RECINOS, 2009, p. 8), are aesthetically reflected in contemporary prose about love.

There is also an explicit interest in seeing this thematic thread combined with one of the unifying criteria already familiar to Hispanic-Canadian anthologies: i.e., in seeing postmodern love explored through the particular lens of this group of immigrants. Luis Molina Lora and Nohora Viviana Cardona, who originated the orientation of *Imposturas*, “se proponían averiguar cómo los escritores/as exploran el tema del amor en la narrativa de la postmodernidad y en un país de cultura y lengua diferentes” (MOLINA LORA/TORRES RECINOS, 2009, p. 8). In other words, an interest in the immigrant experience remains strong. It is not paramount, however; and this is key. Rather than turning in on itself – that is, towards immigrant Hispanicity – at the outset, *Imposturas* begins with a broader theme, and only subsequently considers the topic from the vantage point of Hispanic Canadians.

By drawing attention to Latin America, *Compañeros* contributed to placing this geocultural entity within and relative to the Canadian literary scene. Notably, however, this publication is alone among the pre-2007 anthologies in collecting works according to a theme. The thematic shift signalled by *Iguana* and *La voz y la memoria* may mark a kind of self-acknowledgement of the collective concerns with exile, voice and memory within the Hispanic-Canadian literary community. Moreover, the shift signalled by *Imposturas* may indicate that Hispanic-Canadian literature is now adequately established to support a greater variety of themes, rather than relying predominantly on the writers' shared (linguistic, national and/or geographical) backgrounds or a common genre as a means of grouping together texts.

Publishers and editors

A few of the individuals involved in Hispanic-Canadian publishing moved to Canada from Britain – namely, Richard Young, who co-edited *Antología de literatura hispano-canadiense* – or, more commonly, from the United States: *La présence d'une autre Amérique* was published by Ediciones de la Enana Blanca (Montreal), a press founded by U.S.-born Hugh Hazelton; *Symbiosis: An Intercultural Anthology of Poetry* was published by Girol Books, co-founded by United States native Peter Roster and Argentine-born Miguel Ángel Giella (HAZELTON, 2007, p. 263); *Compañeros*, which was published by Jan and Gary Geddes' Cormorant Books (Dunvegan, Ontario), was co-edited by G. Geddes and Hazelton; and one of the newer anthologies, *Iguana*, was published by Enana Blanca and edited by U.S.-born Paul Carr.

However, it is only since 2007 that anthologies have been produced by presses based outside of Canada: *La voz y la memoria* was published by RiL editores (Santiago, Chile), *Dieciocho voces* was published by Acento (Guadalajara, Mexico), and *Chilean Poets* – a collection of poems that were produced by writers in Chile as well as within the Chilean diaspora, including Canadians – was published by Marick Press (Michigan). This new development suggests that Hispanic-Canadian writing may now be seeking, if not also gaining, more international visibility and currency, notably within the Americas.

The remaining anthologies in our corpus (i.e. the vast majority) are edited or published either by Hispanic Canadians themselves or by organizations that embody them (HAZELTON, 2007, p. 12-13), such as the Alianza Cultural Hispano-Canadiense (which published *Literatura hispano-canadiense*), APEDECHE⁸ (*Antología de literatura hispano-canadiense*), and the Mexican Association of Canada (*Palabra de poeta*). More specifically, these collections are produced by *Latin-Hispanic-Canadians*,

that is, those who immigrated to Canada from South or Central America, versus from Spain.

Furthermore, a substantial number are produced by Chilean Canadians in particular. If we include *Symbiosis: An Intercultural Anthology of Poetry* and *Antología de literatura hispano-canadiense*, on account of the country of origin of their editors (Luciano Díaz and José Varela, respectively), then Chilean Canadians are responsible for nine of the thirteen pre-2007 Hispanic-Canadian anthologies. *Chilean Literature*, for instance, was edited by Naín Nómez and published by Ediciones Cordillera, a press that was founded in 1976 by Leandro Urbina (HAZELTON, 2007, p. 9), Naín Nómez and several other Chilean Canadians (ETCHEVERRY, 2008), and that “specialized in Chilean literature, particularly that of Chilean Canadian writers” (HAZELTON, 2007, p. 15). In collaboration with Enana Blanca and Gallo Rojo, Cordillera also published *Enjambres: Poesía latinoamericana en el Québec*. Other examples of such Chilean-Canadian efforts include *Antología de la poesía femenina latinoamericana en Canadá* and its French translation, published by Daniel Inostroza’s El Unicornio Verde; *Northern Cronopios* and *Symbiosis in Prose*, published by La Cita Trunca, which was founded by Paulette Turcotte and Chilean-Canadian Jorge Etcheverry in 1985; and *Boreal: Antología de poesía latinoamericana en Canadá*, co-published by La Cita Trunca and Luciano Díaz’s Verbum Veritas.

The early prominence of Chileans within the Hispanic-Canadian literary community stems from various factors, not the least of which is their relative size and concentration. Given the massive exile from Chile following Pinochet’s 1973 putsch, Chileans arrived in Canada in large numbers, and their dense concentrations – particularly in Ottawa (HAZELTON, 2007, p. 7), where key figures such as Etcheverry, Nómez and Urbina made their home – also promoted their literary productivity. Thus,

they have traditionally represented roughly half the population of Hispanic-Canadian authors (ETCHEVERRY, 1995, p. 117, citing HAZELTON, 1994). Moreover, perhaps more so than with most other massive immigrant groups, intellectuals and artists alike were well represented among the Chileans (WRIGHT/OÑATE, 2012, p. 150); this, combined with the Chilean diaspora's political activism in defending Chilean human rights from abroad also drove Chilean Canadians to "take the lead over other Latin American communities in cultural matters" (ETCHEVERRY, 1995, p. 118), including literature.

If the anthologies are any indication, however, this relative prominence appears to be waning somewhat. There is no denying that Chileans remain key players in more recent literary collections: Luciano Díaz and Luis A. Torres edited *La voz y la memoria*, Jorge Etcheverry edited *Chilean Poets*, and, like *Boreal: Antología de poesía latinoamericana en Canadá* before it, *Borealis* was co-published by La Cita Trunca/Verbum Veritas and co-edited by Etcheverry/Díaz. This presence can also be noted among those anthologies produced by non-Canadians (mentioned above), insofar as RiL editores (*La voz y la memoria*) is based in Santiago, and the founding publisher of Marick Press (*Chilean Poets*), Mariela Griffor, is also a Chilean exile of the Pinochet era. However, when these Chilean proportions (i.e. one third – or nearly half, if *La voz y la memoria* and *Chilean Poets* are taken into account) are compared with those associated with the pre-2007 anthologies discussed earlier (i.e. half – or two thirds, if *Symbiosis/Antología* are included), the Chilean presence, while still strong, proves decidedly less pronounced.

Meanwhile, the more recent anthologies reveal a new contingent of Hispanic-Canadian publishers. *Cuentos*, *Retrato* and *Imposturas* were published and edited by the only presses (at least among those producing anthologies) that are run exclusively by Hispanic Canadians who are not

also Chilean. Editorial Nuestra Palabra, which produced the first of these collections, is run by its founder, Peruvian-Canadian Guillermo Rose, and the book's editor, Alex Zisman, also came to Canada from Peru. The latter two anthologies are produced by Editorial Lugar Común, whose editors Luis Molina Lora and Julio Torres Recinos are from Colombia and El Salvador respectively. Similarly, non-Chilean Hispanic Canadians alone were responsible for editing – though not publishing – *Dieciocho voces* (Mexican-Canadian Pablo Ortiz Hernández and Argentine-Canadian Nela Río) and *Otras latitudes* (Argentine-Canadian Margarita Feliciano).

Also noteworthy is that Lugar Común, which was essentially launched with the publication of *Retrato*, represents the first new publisher of Hispanic-Canadian anthologies in many years, and that a number of other similarly new presses—Nuestra Palabra, RiL, Acento, Antares, Marick—followed on its heels. In fact, with the exception of Nuestra Palabra and Antares, these publishing houses were also new to Hispanic-Canadian literature itself, and even Nuestra Palabra, whose inaugural literary competition was held in 2004, had not published anything until *Cuentos*. The most recent of the anthologies published prior to *Latinocanadá* (i.e. *Boreal*) was produced by Verbum Veritas/La Cita Trunca in 2002 – i.e., six years before *Retrato* – at which time neither Verbum nor Cita was new to the Hispanic-Canadian publishing scene, with Cita having produced a number of anthologies beforehand, and Verbum having already been involved in publishing other types of texts (e.g. *Alter Vox* magazine).

Conclusions

By comparing Hispanic-Canadian anthologies produced before and after 2007, we have been able to observe some continuity relative to the literary genres they feature, the threads that unify the texts in each collection, and the publishers and editors who have organized the books. Namely, the

anthologies, considered as a whole, continue to betray a preference for poetry; most still contain texts that have been brought together according to the geographical background and residence of their authors; and the publications are still predominantly spearheaded by Hispanic Canadians – namely, Latin-Hispanic Canadians – themselves, with significant contributions from Chileans in particular.

Yet a number of important shifts between older and newer anthologies have also been observed. Newer publications point to increased interest in the short story, for the first time simultaneously valuing works by authors of various national origins. Also for the first time, the editors of more recent anthologies are explicitly opting for thematic cohesion and novelty among texts – at times even moving beyond familiar “immigrant” themes, such as exile – rather than exclusively uniting works under the umbrella of “Hispanic Canadianism.” Finally, there has been marked diversification in terms of who produces anthologies: many new Hispanic-Canadian publishing houses have been established, leadership in terms of editing and publishing has become less dominated by Chileans, and several presses located outside of Canada have recently become involved.

As the foregoing analysis indicates, 2007 is not merely the year that *Latinocaná* was published and that, by extension, Hispanic-Canadian anthologies were last (if not also first) catalogued. Rather, it seems to mark a legitimate turning point in the evolution of Hispanic-Canadian literature. And while the results of such an “anthological” analysis would undeniably benefit from not only the inclusion of the two most recent anthologies (see endnote 2) but also an examination of additional aspects (e.g. Which writers are featured? How were texts selected for inclusion? How is the issue of language dealt with? What role does translation play?), this preliminary study demonstrates that anthologies are indeed vehicles used for promoting certain priorities, preferences and groups of people, and, consequently,

for shaping the literature itself as well as – or by virtue of shaping – the perception of it.

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(Endnotes)

Notes

- 1 My sincere thanks go to Professors Hugh Hazelton and Rainier Grutman for their generous and insightful feedback on this article.
- 2 Since the completion of this study, two additional anthologies have been published: *Lumbre y relumbre: Antología selecta de la poesía hispano canadiense* (Lugar Común & Antares, 2013) and *Notas viajeras: Escritura de viajes y testimonio. Nuevos autores latino-canadienses* (Broken Jaw Press, 2013). They will not be addressed in this study but are included in appendix A.
- 3 This is the number of years between the first anthology in the corpus (*Chilean Literature/Literatura chilena* (1982)) and *Latinocanáda*.
- 4 Consequently, this article does not account for a number of magazine and journal publications that essentially behave as anthologies. Relevant issues include numbers 20 (1976), 36/37 (1980), and 61/62 (1987) of *Canadian Fiction Magazine*; issue 58 (1997) of *Ellipse*; and two issues of *Alter Vox* magazine: *Boreal I: Primer encuentro de literatura chilena* (2002) and *Boreal III: Literatura hispánica y el mosaico canadiense* (2005). (See the Introduction of HAZELTON, 2007.)
- 5 Claudia Aburto Guzmán and Aníbal Cornejo Manríquez live in the U.S.; Adela Guerrero Collazos shares her time between Canada and her native Colombia; and it is unclear where Paolo Grilli resides.
- 6 For instance, in order to resist a subsidiary or “de segunda clase” status (DÍAZ/ETCHEVERRY, 2011, p. 15), the editors of *Borealis* deliberately bring together not only Hispanic-Canadian writers but also Canadian writers who are not Hispanic and who do not necessarily speak Spanish.
- 7 Hence the inclusion of *Symbiosis: An Intercultural Anthology of Poetry* (1992) and *Symbiosis in Prose: Anthology of Short Fiction* (1995), in which, respectively, 3 of 38 and 5 of 21 writers are Hispanic Canadian.
- 8 Association for the Development of Hispanic Culture in *Edmonton*.

Appendix A: Corpus of Hispanic-Canadian Anthologies published in or after 2007

	Publication date	Title	Publisher	Editors
1	2007	Iguana: Escribir el exilio/Writing Exile	Enana Blanca	Carr, Paul
2	2008	Retrato de una nube: Primera antología del cuento hispano canadiense	Lugar Común	Molina Lora, Luis; Torres Recinos, Julio

3	2009	Cuentos de nuestra palabra en Canadá: Primera hornada	Nuestra palabra	Rose, Guillermo; Zisman, Alex
4	2009	La voz y la memoria: Antología de la poesía en Canadá	RiL editores	Torres, Luis A.; Díaz, Luciano
5	2009	Imposturas de Eros: Cuentos de amor en la postmodernidad	Lugar Común	Molina Lora, Luis; Torres Recinos, Julio
6	2009	Dieciocho voces de la poesía hispano-canadiense	Acento	Ortiz-Hernández, Juan Pablo; Rio, Nela
7	2010	Otras Latitudes: Voces argentinas alrededor del Paralelo 49	Antares	Feliciano, Margarita
8	2011	Borealis: Antología literaria de El Dorado	La Cita Trunca / Verbum Veritas	Díaz, Luciano; Etcheverry, Jorge
9	2011	Chilean Poets: A New Anthology	Marick Press	Etcheverry, Jorge
10*	2013	Lumbre y relumbre: Antología selecta de la poesía hispano canadiense	Lugar Común / Antares	Torres-Recinos, Julio; Feliciano, Margarita
11*	2013	Notas viajeras: Escritura de viajes y testimonio. Nuevos autores latino-canadienses	Broken Jaw Press	Arteaga, Andrés; Rozotto, David
12**	forthcoming	El Grito de la literatura mexicana en Canadá	UNAM-ESECA/ Ficticia	n/a

* These anthologies were published shortly after the completion of this article and are included here for reference purposes only.

**Having not yet been published, this anthology is listed here for reference purposes only.

Appendix B: Corpus of Hispanic-Canadian Anthologies published before 2007

	Publication date	Title	Publisher(s)	Editor(s)
1	1982	Chilean Literature/ Literatura chilena	Cordillera	Nómez, Naín
2	1984	Literatura hispano- -canadiense/ Hispano- -Canadian Literature / Littérature hispano- -canadienne	Alianza Cultural Hispano-Canadiense	Marín, Diego

3	1987	Antología de literatura hispano-canadiense/ An Anthology of His- pano-Canadian Writing	APEDECHE (Asociación para el Desarrollo de la Cultura Hispánica de Edmonton)	Varela, José R.; Young, Richard
4	1988	Palabra de poeta	Mexican Association of Canada	n/a
5	1989	La présence d'une autre Amérique: An- thologie des écrivains latino-américains du Québec	Enana Blanca	n/a
6	1990	Enjambres: Poesía latinoamericana en el Quebec	Cordillera; Enana Blan- ca; Gallo Rojo	Etcheverry, Jorge; Inostroza, Daniel
7	1990	Compañeros: An Anthology of Writings about Latin America	Cormorant Books	Geddes, Gary; Hazelton, Hugh
8	1992	Antología de la poesía feminina latinoameri- cana en Canadá	El Unicornio Verde	Inostroza, Daniel
9	1992	Anthologie de la poésie féminine latino-américaine au Canada	El Unicornio Verde	Inostroza, Daniel
10	1992	Symbiosis: An Inter- cultural Anthology of Poetry	Girol Books	Díaz, Luciano
11	1993	Northern Cronopios: Chilean novelists and Short Story Writers in Canada	La Cita Trunca	Etcheverry, Jorge
12	1995	Symbiosis in Prose: Anthology of Short Fiction	La Cita Trunca	Díaz, Luciano
13	2002	Boreal: Antología de poesía latinoamericana en Canadá	La Cita Trunca / Ver- bum Veritas	Díaz, Luciano; Etch- everry, Jorge