

At the Mall: Women, Specters and Spectators in José Luis Figueroa's *Te besaré toda la vida*

Nancy Bird-Soto¹

ABSTRACT

The 2004 play *Te besaré toda la vida*, by Puerto Rican playwright José Luis Figueroa, is a text that illustrates the sociocultural exchanges that take place at a mall. In particular, the setting is Plaza Las Américas in San Juan, Puerto Rico, where four characters gather — and thanks to mediators or *intermediarios*— are able to communicate and understand each other. Along with the topic of communication, the play explores issues such as social roles of the elderly, mother-daughter relationships, and the way art is valued in daily modern life. With the shopping center as its setting, this two-act play examines sociocultural exchanges between generations, subverting capitalistic notions of what is considered socially and culturally indispensable or worthy. Highlighting the art of communication and honoring the values of old age, this play provides apt reading and discussion material in an introductory course in genre and literary analysis for students of Spanish as a second language.

Keywords: shopping center, communication, mothers and daughters, old age, sociocultural values

En el *mall*: Mujeres, espectros y espectadores en *Te besaré toda la vida* de José Luis Figueroa

RESUMEN

La obra teatral *Te besaré toda la vida* (2004), del dramaturgo puertorriqueño José Luis Figueroa, es un texto que ilustra intercambios socioculturales en el espacio del centro comercial. En particular, se trata de la Plaza las Américas en San Juan, Puerto Rico, donde cuatro personajes se encuentran y —gracias a intermediarios— se comunican y se entienden. Junto al tema general de la comunicación, se resaltan asuntos relacionados, como el papel social de las personas de edad avanzada, la relación entre madres e hijas y la manera en que se valora el arte en la vida cotidiana moderna. Al tomar lugar en un *mall*, esta obra en dos actos examina los intercambios socioculturales entre generaciones, subvirtiendo nociones capitalistas sobre lo que se considera social y culturalmente indispensable. Ensalzando el arte de la comunicación y honrando los valores de la vejez, la obra provee un material apto para la lectura y discusión en un curso introductorio de géneros literarios y análisis para estudiantes de español como segundo idioma.

Palabras clave: centro comercial, comunicación, madres e hijas, vejez, valores socioculturales

¹ Ph.D., Associate Professor of Latin American Literature, Department of Spanish and Portuguese de The University of Wisconsin-Milwaukee, U.S.A. birdsoto@uwm.edu, <https://uwm.edu/spanish-portuguese/people/bird-soto-nancy/>

Recibido: 13 de noviembre de 2018

Aceptado: 07 de abril de 2019

INTRODUCTION

Any attempt to communicate among individuals invariably carries a set of contextual sociocultural undercurrents. At the commercial and gathering space of the mall, those exchanges are nuanced by the enclosed space where they occur, a space that, as Beatriz Sarlo points out, “must expulse all reminders of the outside world and transform itself into an abstract and universal space” (1998). In José Luis Figueroa’s 2004 play, *Te besaré toda la vida*, the action takes place at the Plaza las Américas shopping center in San Juan, Puerto Rico, and it relies heavily on the dialogues between two characters at a time. They express themselves to each other in very intimate conversations while at the shopping center; first the character of the mother, Rosa, to Salvador Joven, and then the character of the daughter, Iris Rosa, to the character of Salvador Viejo. No one buys anything at any point during this two-act play, but their interactions prove to be valuable exchanges that resist and subvert notions of what is socially and culturally dispensable. Better yet, their dialogue illuminates that which transcends fleeting monetary value.

Te besaré toda la vida is, therefore, an apt contemporary work to include in a course such as the one I have taught at the intermediate-advanced 300-level for college students of Spanish: Introduction to Literary Analysis. Because of the relatability of the setting and the generational differences explored in Figueroa’s play, the pre and post-reading activities include in-class conversations about places of gathering, mother-daughter relationships, the place and value of the elderly in contemporary times, and the valorization of artistic productions in a neoliberal capitalistic economy. Thus, students can practice and expand on their vocabulary, while being able to visualize themselves in similar circumstances as those of the characters. There is a sense of immediacy in a two-act, four-character play set in a mall that elicits a sense of familiarity when discussing it with students at a level in which they can often comprehend more than what they can produce in the target language. As the audience of the play and active participants within related class discussions, students become engaged spectators of what happens to these characters and their attempts at communicating and understanding.

1. For literary analysis

When it comes to literary analysis, Figueroa's play allows for the study of several intersecting topics, among them: mother-daughter relationships, generational values, the commodification of objects and people, the sociocultural significance of places like the mall, and communication as an overarching theme. The communication between mother and daughter alongside the issue of what is of worth and of value in modern society come to the fore in the setting of the shopping mall, a site often loaded with problematic stereotypes about women as hyper consumers and with unsettling revelations about the role and place of the elderly in post/modern societies. In so doing, the text offers an alternative view regarding mother-daughter relationships, focusing more on these women's hopes and fears, rather than on idealized versions of womanhood put forth by the media within the patriarchal and capitalistic dominant paradigm. Moreover, Figueroa's play also subverts the commodification of everyday exchanges at the shopping center. Thus, *Te besaré toda la vida* enacts an unveiling of social and artistic treasures that resist said commodification in the Puerto Rico of the early twenty-first century. Rosa and Iris Rosa, as mother and daughter, are core agents in that unveiling.

The interrelation between the topics of analysis also allow for a contextual approach to Puerto Rican culture and the challenges of contemporary socioeconomic trends. The migration from the countryside —with its public town plazas— to the city —with its enclosed shopping centers— is a possible topic of inquiry. So is the trajectory of a subversive practice like *espiritismo* and its continued presence and/or practice in the sociocultural imaginary. These topics may be more suited for a more advanced course, or for a term paper. In any case, this two-act play lends itself to a range of pedagogical approaches, from an average intermediate level to a transition into a more advanced or in-depth analysis. The following sections focus on the topics and themes generally addressed when assigning *Te besaré toda la vida* in the course: Introduction to Literary Analysis.

2. Mother-daughter communication

To introduce the play and its discussion, the instructor can begin with a pre-activity geared toward conversing about communication in general, its challenges and the settings that may foster or hinder it. Once the importance of communication in general is

established, a related gateway topic of analysis is that of mother-daughter exchanges. In Figueroa's play, Rosa and Iris Rosa's relationship as mother and daughter is emblematic of generational tensions and cultural values in flux. It also poses a social treasure for these two characters to unearth while they find the space to communicate their thoughts and vulnerabilities without judgment. Queries such as why is communication often so hard to achieve, and why is it especially complex when it comes to gendered aspects in mother-daughter dynamics, allow for students to elicit important vocabulary and ease their way into more advanced possibilities when analyzing the play.

Regarding the general mother-daughter relationship literary trope, and following Adrienne Rich, Marianne Hirsch posits that it "constitutes the hidden subtext of many texts" (1981: 214). In the case of *Te besaré toda la vida*, that relationship is what drives the action, thus leading to reappraising the value of what modern, fast-paced life tends to discard. Furthermore, the play not only places this mother-daughter relationship at the center of the stage, but also makes it an integral factor with hints of one of Puerto Rican literature's most subversive currents: the incorporation of spiritist ideas, or *espiritismo*. As scholars of Puerto Rican *espiritismo* have noted —Nancy Herzig Shannon more prominently— this practice was of special significance for not only religious and sociocultural dissidents in nineteenth century Puerto Rico, but for women as a tool to resist the status quo (Herzig Shannon, 2001). In my experience with this play, post-reading discussions —depending on the level of the group— often explore the theme of resistance against commodification.

Connected to the fight against commodification, a significant incident in the play is the curious finding of a thrown-away literary manuscript as the character of Salvador Viejo sweeps the floors of the mall. Salvador —the specter of Rosa's deceased husband and the father Iris Rosa never got to meet— becomes a mediator between Rosa and Iris Rosa. Figueroa's play incorporates the father-mediator in a manner that places the spotlight on the women characters and what they long to express. That is, it does not take away from the focus on the exchange between the women. Moreover, the character of Salvador in two very different life stages is as well the link between past and present, as he speaks with each of them separately: Salvador Joven to Rosa in Act I and Salvador Viejo to Iris Rosa in Act II. As if what transpires is a modern day, at the mall, séance, the deceased

Salvador functions as the mediator and facilitator for communication and understanding between mother and daughter.

About the topic of communication between women, from the perspective of the 1970s, Adrienne Rich notes that: “One of the most powerful social and political catalysts of the past decade has been the speaking of women with other women, the comparing of wounds, and the sharing of words” (1979: 259-260). Interestingly —and recognizing that Rich is not talking per se about the context of the shopping mall— the 1970s is also the time of the initial boom of said commercial centers. In terms of *Te besaré toda la vida*, the significance of the mall as a trope and the distinct “sharing of words” that occur among the characters are inextricably linked to the metaphorical meaning of the discarded manuscript, which is generally the last piece of the analytical puzzle for post-reading in-class discussions.

3. The mall and the rootlessness

The mall provides a setting that many students can relate to, or at least, have a memory or opinion about. This allows for more vocabulary expansion and for an easy-access visualization of the space where the action of the play takes place. For contextualization, students may research the emergence of the shopping mall in the twentieth century, while the instructor may focus on what said emergence represents in the socioeconomic context of Puerto Rico. What follows is the interrelation between context and theory for discussions connecting the experience of the mall with the experience of theater.

Providing background pertaining to the history of the shopping center, Natasha Gelling Esri asserts that: “In its truly modern iteration, the mall was the brainchild of Victor Gruen,” a Viennese man who arrived “in the United States shortly before the outbreak of World War II” (2014). Coincidentally, Salvador Joven in the first act of the play keeps referring to the same date: September 14, 1944, when he served in the military as a Puerto Rican in the US Armed Forces during World War II. Curious also is the fact that “Gruen spent his first few years in America as part of a theatrical group” (Esri, 2014). If we ponder about what do malls and theater have in common, the notion of playing a role,

engaging in a scene (even if as a spectator), and interacting within an enclosed space are several elements that come to mind.

Theater can subvert and complicate any role from actor/agent to spectator/consumer. To that effect, the young Salvador offers his own version of theatrical, artistic, and literary theory: “el escritor no es lo importante, sino el lector. Para quien se escribe. El lector es el que hace que las historias sean buenas o malas” (Figuroa, 2004: 20). That is, the story is inter-dependent on its audience or readership. We could extrapolate this to wonder if, within the capitalistic and consumerist mindset, the product is not as important as the consumer: Is the consumer the one who makes the product good or bad? Is the consumer the one in charge of the expectation of high quality and popularity of the product? Can and does the consumer have any agency within the set of choices available?

If the mall has become a place to shop for the sake of shopping or to disengage from what is outside of it, it may easily enshrine a generalized conformation to consumerist culture, while representing a site of rootlessness.² Such a place is, after all, a spectacle of capitalistic values with their problematic attitudes toward money and consumption. However, the plethora of interactions and exchanges, monetary or otherwise, generate too their own stage dynamics, also prone to subversion. As Esri describes, the mall has become the “new town square: a place to shop, eat, gather and meander. Envisioned as perfectly pristine, cast against the gritty danger of urban centers” (2014). Beatriz Sarlo has captured part of the appeal of the mall, highlighting how “[!]like a spaceship, the shopping-mall anticipates all the needs of its crew members” (1998). *Te besaré toda la vida* demonstrates how, in the midst of the capitalistic spectacle, the mall as an intermediate or non-place could also be a space where thoughtful and non-monetary exchanges can occur.

² According to Héctor José Huyke Souffront: “Los moles, los servicarros, las carreteras, los aeropuertos, los servicios automatizados de compra y venta por internet, todos estos haciéndose cada vez más amplios, más cómodos y más necesarios, son espacios cada vez más desarraigados.”

When, in the first act, Rosa arrives at Plaza las Américas shopping center on an August 2002 morning, the ghost of young Salvador tells her that they do not have to worry about time because they have all the time in the world: “aquí tenemos todo el tiempo del mundo” (Figueroa 2004: 18). This is one of the initial hints that there is something odd occurring in such a setting. At the mall, time appears to be irrelevant, while an artificial sense of security is anchored in that very site. The mall becomes its own type of ecosystem in contrast to what lies outside, thus providing an aura of insularity.

In the case of Plaza las Américas —the first and biggest shopping mall of its kind in Puerto Rico and in the Caribbean— cultural critics have linked its preeminence to the colonial status of Puerto Rico and related socioeconomic practices.³ As it has been well studied and researched, the rapid growth and modernization and industrialization of Puerto Rico from Operation Bootstrap onwards since the mid-twentieth century have changed daily life dynamics dramatically. In terms of the Latin American context, Arlene Dávila argues that coinciding with “a growing regional boosterism,” malls “anchor significant debates about modernity, democracy, and the very future of Latin American societies (2016: viii). If assigned in a more cultural-focused course, this contextualization may facilitate varied in-class conversations, especially about Puerto Rican history as a Latin American and Caribbean nation and its colonialist sociopolitical dynamics.

Javier Santiago Lucerna notes that Plaza las Américas in fact emerged during the collapse of said Operation. In his words: “nació en medio del colapso de ‘Operación Manos a la Obra,’ y enfiló sus rimbombantes cañones mediáticos a capitalizar sobre una nueva cepa de la clase profesional/gerencial y su poder adquisitivo [...] y, de a poco, se convirtió en ícono de modernidad y *modernización*.”⁴ This refocus on a new generation of consumers exacerbates the contrast with older and rural generations as well as the one between mothers and daughters, as women’s social roles quickly diversified in throughout the twentieth century. The interrelation between context and theory adds depth to the main

³ When discussing the role and charge of the Instituto de Cultura Puertorriqueña, Aline Frambes Buxeda ponders: “¿Habla acaso de la cultura actual puertorriqueña cuya máxima expresión quizás lo sea el centro comercial Plaza las Américas”? (124).

⁴ No year given.

topics of Figueroa's play, and reinforces the importance of opening the discussion with the issue of communication and its challenges.

4. Staging subversion

A discussion topic that eventually allows for more in-class conversations is the ability of the characters to subvert paradigms, biases, and scripted ideas about ageing and intergenerational differences. It is useful to allow students to practice and act a selection of scenes, thus allowing them to get into character and "stage subversion" as they visualize, enact, and in so doing, create a space for communication and understanding. During her interaction with the specter of Salvador at Plaza las Américas, Rosa contrasts the fast pace of life outside the mall with the virtues of old age. In her own words, "[n]adie cree en la lentitud. Por eso estamos aquí. La vejez es lentitud. [...] La vejez es reflexión, consideración, respeto, sabiduría. La lentitud no es enfermedad. La rapidez sí lo es" (Figueroa 2004: 29). In this utterance, Rosa brings attention to the topic of younger generations being caught up in the frantic pace of contemporary life and not being able to understand what to do when it comes to providing options for their elders, which is why the adult children 'dump' or 'retire' their elderly parents at the mall: *por eso estamos aquí*. Rosa knows why she is there and addresses her status as "retired" from work and at the mall.

It seems like a mechanical transaction, the product of routine, and/or the inevitable course of action when there is a lack of choices: adult children dropping off at the mall for its aura of safety and the insulation it provides from harsh social realities. One level of the irony is that the mall exists in and is a byproduct of the sociocultural reality that shapes it. The other level of the irony is the slower pace and the opportunity for reflection that the mall provides in the case of Rosa. A ghost character and a "pristine" site end up allowing her to express her truth as she faces the prospect of her passing. Indeed, this is a modern rendition of a séance; one that facilitates the understanding that mother and daughter never had before. As mentioned before, pertinent in-class activity is to "stage the subversion" by having students practice scenes by enacting scenes using the creativity involved in using the resources (as limited as they may be) in the classroom. This helps them get into the mindset of the characters to understand their worries and concerns related to ageing. On a broader pedagogical context for courses that focus on literary

genres, this also allows students to work directly with the conventions of theater as they need to visualize and improvise to “stage the subversion” in Figueroa’s play.

Following up on the topic of the theatricality embedded in the mall experience, in Act II, Iris Rosa and Salvador Viejo agree with the Shakespearean allegory of the world as a stage. He declares: “Esto es un escenario” (Figueroa, 2004:77). On her part, she concludes: “Todos somos espectadores y personajes también” (Figueroa, 2004:77). Indeed, it is a stage as well as a setting. The empty mall after-hours is where the difficulties related to generational differences and the impact of social, cultural, and economic changes converge as each woman —the mother and the daughter— reveal their reflections to a third character that represents an important family member that they have been estranged from and who becomes their mediator. The Shakespearean allegory as well as the non-classical structure of the play allow for discussions about the genre of theater, one of the units covered in the Introduction to Literary Analysis course. The students become spectators, familiar with the dynamics of the mall, as readers of the play and the opportunity to engage in dramatic reading of scenes and discussing them in thematic context.

Subversion goes hand-in-hand with breaking rules, and a specter has —by all accounts— nothing to lose: “Hay momentos en que hay que romper las reglas” (Figueroa, 2004: 53) says Salvador Viejo to Iris Rosa, thus, calling for the appropriate context for rule breaking. Figueroa’s play answers that call. Not only it breaks the classical notion of a three-act play, it highlights the women characters, focusing each act on one of them, while portraying the male character as an ally in facilitating the understanding between mother and daughter. In this way, the realization of Iris Rosa and Salvador Joven at the end of the play when the four characters reunite rings true when it comes to successful communication and self-expression: “Necesitamos intermediarios para entendernos” (Figueroa 2004: 91). Characters and spectators often need intermediaries or mediators because communication attempts do not always have an outlet. Even without a frantic pace of life, understanding the nuances of communicative attempts is a skill that requires time, the *lentitud* perhaps of old age that Rosa points out. Said skill is a treasure, but it is also easily devalued in the world of fast, easy, and uncomplicated immediate gratifications. Picking out scenes for dramatic readings in class enable the staging and appreciation of

the subversion the play entails, as students have “hands on” experience with the text. It is an accessible, low-stakes, activity that targets several skills at different levels, from the visualization required to be able to read “in character” to the practice of pronunciation and enunciation.

5. The art of it (m)all

One of the queries the play elicits is that of why someone would leave the manuscript of a novel at the mall. This elicits more questions. Did they intend to throw it out? Did they forget about it, accidentally? Did someone else read it and made the judgment call to discard it? It is, therefore, important to point out the peculiarity of a “found manuscript” at a mall as students go from reading the first act to the second. It all ties to the topic of the value of art (it is a manuscript) and communication (it is a written text) in modern capitalistic and neoliberal social, cultural, and economic paradigms.

While the mall appears as a ‘pristine’ place vis-à-vis the complexities of what lies outside, in the process of keeping it clean, Salvador Viejo encounters the accidentally misplaced or maybe purposefully discarded literary manuscript. Either way, such finding provokes important reflections about the value of art in contemporary society as well as about what is it that gets rejected and why. This is a crucial sociocultural complication, as Salvador Viejo tells Iris Rosa that he once found the manuscript of a novel among many other items deemed as trash. While the characters and the readers/spectators can only speculate as to why and the how that document ended up there, not everything assumed to be ‘trash’ has the same value or lack thereof.

According to another Puerto Rican playwright, Roberto Ramos Perea, writers have a crucial role in being social witnesses. In his own words: “los escritores son —aún cuando no lo admitan— testigos y fiscales de su tiempo” (Ramos Perea, 2012: 26). Did the author of the manuscript hesitate about her or his own role as witness or chronicler? Was the author so aware of shifting economic values that, as a witness, she/he realized there would be no commercial success for the manuscript? Was the manuscript up for recovering and reassessment by members of two very distinct generations?

In any case, the trope of the discarded literary manuscript demonstrates how a potential artistic treasure may require the thankless and non-glamorous job of the one who sweeps the shopping center floors for unearthing. That is, any important piece of communication, whether artistic or interpersonal, may require an unlikely or unexpected intermediary for it to occur and/or receive the attention and merit that it should enjoy. Thus, we arrive to the metaphorical significance of the discarded manuscript.

The play centers on the communication between two generations: the one who grew up before the onset of Operation Bootstrap and that was used to the open-air plazas in their towns, and the one that grew up during the rapid industrialization and for whom the mall offers an enclosed respite. At the same time and at the setting of the mall, it highlights the mother and the daughter in their circumstances within the context of the early twenty-first century Puerto Rico. Regarding the place women's self-expression has been considered generally within patriarchal frameworks, Adrienne Rich notes how women's or "female culture" has "never [been] granted the reverence accorded to 'high art'" (1979: 262). In other words, it has not been seen worthy of serious consideration and it has been circumscribed or relegated to the margins of culture. In this sense, the manuscript that Salvador Viejo finds as he sweeps the shopping center's floors could mirror the devaluation of women's expression and of mother-daughter communications in patriarchal, consumerist, and hyper-capitalistic sociocultural frameworks. The tossed away novel could be a masterpiece and/or its own unique treasure, just like the mother-daughter relationship is a sociocultural asset with rich potential that goes beyond monetary concerns.

This highlights the issue of how the literary manuscript is an artistic expression that appears to have no place or potential in the consumerist framework, while the elderly parent may appear to have nothing to contribute. In other words, neither seems to be useful or profitable in a capitalistic sense. *Te besaré toda la vida* subverts such notions in the way the communicative exchanges are structured and the way it portrays the mall and the manuscript as tropes to reflect on ever-evolving sociocultural attitudes and valorizations. There is value in a slower pace, in ageing, in the wisdom of experience. There is value in artistic expression. Any authentic attempt at communication is subversion. Figueroa's play makes sure its readers are aware of those values.

The mall, a seemingly 'pristine' and self-contained site of rootlessness, and the manuscript, a seemingly disposable item with no apparent social impact, provide the setting and the metaphor —respectively— to revere the art of communication. In that reverence, the mother-daughter relationship shines without embellishments and with all its complexities. Thus, there is a feminist undertone to the play for further exploration, depending on the scope of the course and the amount of class periods dedicated to its discussion. A minimum of two class days (one per act), or ideally three periods should provide adequate time to explore the theatricality and the main topics in *Te besaré toda la vida*.

6. Embracing accessibility – something for everyone

In fall 2017, upon finishing the discussion of the play in class, one of my students exclaimed: “¡Quiero abrazar a mi mamá!” (“I want to hug my mom!”). This heartfelt sentiment was elicited by a text that carries several thematic complexities and interrelations, accomplishing so in an accessible fashion to students of Spanish and the general readership. *Te besaré toda la vida* places the dilemma of the estimation and role of the elderly and their wisdom within a site that means something different to different generations: the mall. Almost everyone can relate to that setting. Each person/character/spectator, at their own stage in life, will find something different there: from 'retirement' to a discarded literary manuscript, from a modern-day rendition of a séance, to the role of intermediaries in communication and understanding. Moreover, the two women in the play are protagonists who break the mold of consumerism and other gendered biases.

To conclude, Figueroa's play provides an insightful dialogue about life and art, and the intersections between the two for Rosa and Iris Rosa. Both mother and daughter are able to understand their roles to each other, as Rosa claims that old age begets reflection and Iris Rosa realizes that intermediaries enable communication. In this light, *Te besaré toda la vida* brings to the spotlight two strong women who struggle with the routine of modern life, and who articulate profound dialogues with intermediaries that help accentuate the depth of their characters within a complex social, cultural, political, and economic reality. Offering permanent value to its characters —“Los personajes no

envejecen” (Figueroa 2004: 77)— it subverts the problematic commodification and regrettable exclusions that plague the spectacle of consumerism.

Thanks to the setting of the mall, the play makes students engage with the great Shakespearean theatrical allegory of the world being a stage, with them becoming spectators and contextual intermediaries as well. Figueroa’s *Te besaré toda la vida* is accessible to a range of students, from those in introductory literature courses to those interested in contemporary issues related to ageism, generational differences, communications, and women’s studies.

WORKS CITED

- Dávila, Arlene.** 2016. *El Mall: The Spatial and Class Politics of Shopping Malls in Latin America*. Berkeley: University of California Press.
- Esri, Natasha Geiling.** 2014. “The birth and rebirth of the American mall.” Disponible en <http://www.smithsonianmag.com/arts-culture/death-and-rebirth-american-mall-180953444/?no-ist> [Consulta 12/30/2017].
- Figueroa, José Luis.** 2004. *Te besaré toda la vida*. San Juan, Puerto Rico: Editorial Tiempo Nuevo.
- Frambes-Buxeda, Aline.** 2003. “La necesidad del mito en la cultura puertorriqueña y características de la cultura política.” *Puerto Rico: Sociedad, cultura y educación*. Eds. Carlos di Núbila y Carmen Rodríguez Torres. San Juan & Santo Domingo: Editorial Isla Negra. 121-130.
- Herzig Shannon, Nancy.** 2001. *El iris de paz. El espiritismo y la mujer en Puerto Rico 1900-1950*. Río Piedras, Puerto Rico: Huracán.
- Hirsch, Marianne.** 1981. “Mothers and Daughters.” *Signs* 7.1: 200-222.
- Huyke Souffront, Héctor José.** “De sentarme en la fuente de Plaza las Américas.” Disponible en <http://www.80grados.net/de-sentarme-en-una-de-las-fuentes-de-plaza-las-americas-2/#sthash.xKKqUGCk.dpuf> [Consulta 12/30/2017].
- Ramos Perea, Roberto.** 2012. *4 ensayos jodidos y una obra de teatro*. San Juan, Puerto Rico: Ediciones Puerto.
- Rich, Adrienne.** 1979. “Motherhood: The Contemporary Emergency and the Quantum Leap (1978).” *On Lies, Secrets, and Silence*. New York & London: Norton and Company.
- Santiago Lucerna, Javier.** “Adiós, Plaza las Américas.” Disponible en <http://www.revistacruce.com/politica-y-sociedad/item/2130-adios-plaza-las-americas> [Consulta 12/30/2017].
- Sarlo, Beatriz.** 1998. “El centro comercial.” Disponible en <http://www.jornada.unam.mx/1998/03/22/sem-sarlo.html> [Consulta 12/30/2017].